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Index to Reviews, Comments, and Stories of the Films

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(N. B.)—Synopses, comments, or reviews of episodes of serials or series, are indexed in connection with general title of such serial or series, and not under title of each episode.

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Actress' Romance, An (2 parts) (Gen. Film-Selig)—S-1819; C-1787.
Adventurer, The (5 parts; (Art Dramas—U. S. Amusement)—Feb 15—C-1374; R-1208.
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Adventures of Shorty Hamilton, No. 1 (Shorty and the Yellow Ring) (2 parts) (Mutual-Monogram)—Jan. 15—S-418; C-707.
Adventures of Shorty Hamilton, No. 2 (Shorty in the Tiger's Den) (2 parts) (Mutual-Monogram)—Jan. 22—S-585; C-707.
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Adventures of Shorty Hamilton, No. 4 (Shorty Joins the Secret Service) (2 parts) (Mutual-Monogram)—Feb. 5—S-1078; C-1213.
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Adventures of Shorty Hamilton, No. 7 (Shorty Hooks a Loan Shark) (2 parts) (Mutual-Monogram)—Feb. 26—S-1406; C-1593.
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Adventures of Shorty Hamilton, No. 9 (Shorty Trails the Moonshiners) (2 parts) (Mutual-Monogram)—Mar. 12—S-1823; C-1951.
Adventures of Shorty Hamilton, No. 10 (Shorty Bags the Bullion Thieves) (2 parts) (Mutual—Monogram)—Mar. 19—S-1985; C-2124.
Adventures of Shorty Hamilton, No. 11 (Shorty Lands a Master Crook) (2 parts) (Mutual —Monogram)—Mar. 23.
Afloat and Ashore (No. 4 of Uncle Sam's Defenders) (Mutual)—Jan. 26.
After the Balled Up Ball (Universal—L-KO)—Feb. 21—S-1404; C-1213.
Aladdin From Broadway (5 parts) Greater Vitagraph)—Mar. 19—S-1991; C-1950; R-1949.
Aladdin Up-to-Date (2 parts) (General Film—Black Cat—S. & A.)—S-1982; C-2123.
Alaskan Scenic, and All in a Day (Comedy) (General Film—Essanay).
Alaskan Scenic, and Canimated Nooz No. 23 Cartoon) (General Film—Essanay)—Jan. 24.
Algeria, Picturesque, and Florence Rose Fashions No. 19 (Pathe)—Feb. 18.
Algerian Harem, An, and Florence Rose Fashions No. 17 (Pathe)—Feb. 4.
Alias Nemesis (No. 6 of Patria) (2 parts) (Pathe-International)—Feb. 18.
All at Sea (Paramount—Black Diamond)—Feb. 6—S-748.
All in a Day, and Alaskan Scenic (General Film —Essanay)—S-1244; C-1374.
Alone in the World (Universal—Laemmle)—Jan. 3—S-275.
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Amazing Adventure, An (2 parts) (Universal—Rex)—Mar. 8—S-1664; C-1594.
America is Ready (5 parts) (M-C Film Co.)—March -C-1594; R-1588.
America, Know: The Land We Love (Pathe—Combitone)—Mar. 18.
American Consul, The (5 parts) (Paramount—Lasky)—Feb. 15—S-1252; C-1375; R-1370.
American Girl, No. 1 (Black Rider of Tasajara) (2 parts) (General Film—Kalem)—S-1660; C-1374; R-1368.
American Girl, No. 2 (The Phantom Mine) (2 parts) (General Film—Kalem)—C-1592; R-1588; S-1980.
American Girl, The (The Fate of Juan Garcia) (2 parts) (General Film—Kalem)—C-1787; R-1758; S-1980.
American Girl, The (The Lost Legion oof the Border) (2 parts) (General Film—Kalem) —C-1950; R-1947; S-2155.
American Girl, The (The Golden Eagle Trail) (2 parts) (General Film—Kalem)—R-2119.
Americano, The (5 parts) (Triangle—Fine Arts) —Feb. 1.
Among Those Present (2 parts) (General Film —Essanay—Black Cat Feature Comedy)—Jan. 9—S-414; C-546.
Animated Weekly No. 51 (Universal)—Dec. 20—S-276; C-102.
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Animated Weekly No. 53 (Universal)—Jan. 3—S-417; C-361.
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Animated Weekly No. 56 (Universal)—Jan. 24—S-905; C-873.
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Argyle Case, The (7 parts) (Selznick Pictures) —January—S-139; C-1213; R-1205.
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Art Aches (Universal—Joker)—Mar. 17—S-1821; C-1788.
Art and Paint (General Film—Vim)—S-1402.
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Ashes on the Hearthstone (No. 10 of Is Marriage Sacred? (2 parts) (General Film—Essanay)—Feb. 17.
As Luck Would Have It (Christie)—Mar. 5—S-1824.
As Man Made Her (5 parts) (World)—Mar. 26 —S-2160; C-2124.
As Men Love (5 parts) (Paramount—Pallas—Morosco)—Mar. 29.
Austrian Ski-School (Educational Film Corp)—R-1772.
Avarice (Universal—Imp)—Feb. 9—S-904; C-1040.
Awakening of Helen Minor (Metro—Drew)—Mar. 26.

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Babette (5 parts) (Gtr. Vitagraph)—Apr. 2—C-2123; R-2119.
Bachelor's Finish, A (Triangle Komedy)—Feb. 25.
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Bad Man of Cheyenne, The (2 parts) (Universal—Bison)—Jan. 13—S-275; C-246.
Bare Living, A (Universal—Victor)—Feb. 23—S-1246.
Barred from the Bar (Universal—Joker)—Jan. 20—S-416; C-361.
Barricade, The (5 parts) (Metro—Rolfe)—Mar. 5—S-1670; R-1761.
Barrier, The (9 parts) (Rex Beach Producing Co.)—Feb.—C-548; R-545.
Battle Hymn of the Republic (General Film—Vitagraph)—Jan. 29.
Battle of Lets Go (2 parts) (Universal—L-KO) —Jan. 24—S-584; C-547; R-358.
Battle of Wits (2 parts) (Universal—Big U)—Mar. 2—S-1403.
Bay of Fundy to the St. Lawrence (Paramount —Burton Holmes)—Jan. 1.
Bearded Fisherman, The (Mutual—American) —Mar. 28.
Bears, American (No. 3 of Living Book of Nature) (Educational Films Corp—Ditmars)—Feb. 19.
Beauty Doctor, The (Universal—Victor)—Mar. 9—S-1664; C-1593.
Beaver, The, Prepares for Winter (No. 5 of the Living Book of Nature) (Educational Films Corp.—Ditmars)—Mar. 5.

Bees and Butterflies, and Florence Rose Fashions No. 16 (Pathe)—Jan. 28.
Behind the Great Wall of China, and Boomer Bill's Awakening (Universal—Powers)—Jan. 28—S-584.
Beloved Vampire, The (3 parts) (General Film—Knickerbocker Star)—Feb. 16—S-1075.
Beloved Rogues (5 parts) (Mutual Star Production)—Jan. 15—S-586.
Be Sure You're Right (Mutual—Cub)—Mar. 29—S-2159.
Betsy's Burglar (5 parts) (Triangle—Fine Arts)—Mar. 4—C-1593; R-1587.
Betty to the Rescue (5 parts) (Paramount—Lasky)—Jan. 15—S-590; C-547; R-541.
Big Bluffs and Bowling Balls (Greater Vitagraph)—Jan. 22.
Billy the Bandit (Universal—Victor)—Dec. 12, 1916—C-102.
Billy Smoke (3 parts) (General Film—Broadway Star—Vit.)—Jan. 6.
Bird's Christmas Carol, The (Warrenton Photoplays)—Mar. 15.
Birds of a Feather (3 parts) (Universal—Gold Seal)—Dec. 26, 1916—C-103.
Birds of Prey (No. 8 of Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Jan. 21.
Birds of Warm Climates, Small; and Florence Rose Fashions No. 15 (Pathe)—Jan. 21—C-361.
Bitter Truth, The (5 parts) (Fox)—Jan. 15—S-421; C-546; R-544.
Black Circle, The (No. 14 of Grant, Police Reporter) (Gen. Film—Kalem)—Jan. 19.
Black Door, The (No. 2 of Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Jan. 3—S-419.
Black Evidence (Universal—Imp)—Jan. 25—S-582; C-547.
Black Hands and Soapsuds (Christie)—Jan. 15—S-421.
Black Magic; and Landmarks of France (Universal—Victor)—Mar. 20—S-1982.
Blackmail (Metro—Drew)—Feb. 5—C-1039.
Black Nine, The (Universal—Victor)—Jan. 25—S-584.
Black Orchids (5 parts) (Bluebird)—Jan. 1—S-136; C-101; R-98.
Black Rider of Tasajara, The (No. 1 of The American Girl) (2 parts) (Gen. Film—Kalem)—S-1660.
Black Wolf, The (5 parts) (Paramount—Lasky)—Feb. 12—S-1252; C-1375; R-1208.
Blind Justice (5 parts) (Greater Vitagraph)—Jan. 29.
Bloodhounds of the North (2 parts) (Universal—Big U)—Jan. 18—S-416.
Blood Money (2 parts) (Universal—Bison)—Jan. 6—S-132; C-103.
Blood-Stained Hand, The (Universal—Laemmle)—Jan. 27—S-585.
Blood Will Tell (5 parts) (Triangle—Kay Bee)—Mar. 18—C-1951 R-1760.
Blue Streak (5 parts) (Fox)—Mar. 19—S-1988.
Blundering Blacksmiths, The (Gen. Film—Kalem)—Jan. 23—S-738; C-706.
Bobby Bumps in the Great Divide, and Paramount Bray Pictographs (Paramount—Bray)—Feb. 11—S-1411.
Bogus Bride, The (General Film—Kalem)—C-1950; S-2154.
Bon Bon Riot, A (Fox—Foxfilm Comedy)—Feb. 26—S-1672.
Bombs and Banknotes (Universal—Victor)—Jan. 2—S-133.
Bombs and Blunders (Greater Vitagraph)—Mar. 19.
Bondage of Fear (5 parts) (World)—Jan. 22—S-591; C-548; R-540.
Boomer Bill's Awakening, and Behind the Great Wall of China (Universal—Powers)—Jan. 28—S-584.
Boonton Affair, The (2 parts) (Universal—Bison)—Feb. 3—C-708; S-739.
Border Wolves (2 parts), and The Girl Who Lost (3 parts) (Universal—Red Feather)—Mar. 12—C-1594; S-1820; R-1761.
Borrowed Engine, The (No. 3 of A Daughter of Daring) (General Film—Kalem)—C-1787.
Bottle Imp, The (5 parts) (Paramount—Lasky) Mar. 26.
Boycotted Baby, The (Gen. Film—Vim)—Jan. 4—S-415; C-546.
Boy Girl, The (5 parts) (Bluebird)—Mar. 6—S-1668; C-1374; R-1372.
Boyhood He Forgot (Universal—Rex)—Mar. 24—S-1983.
Brainstorm (Fox—Foxfilm Comedy)—Feb. 22—S-1081.
Brave Little Waldo (Universal—L-KO)—Feb. 16—S-1077.
Braving Blazes (Paramount—Black Diamond)—Jan. 8—S-140.
Bride of Hate, The (5 parts) (Triangle—Kay-Bee)—Jan. 14—S-589; C-246; R-99.
Bride and Gloom (2 parts) (Christie Special)—Feb. 15—R-1184.
Bridges Burned (5 parts) (Metro—Popular P. & P.)—Jan. 29—S-744; C-872; R-871.
Bringing Up Father (Cartoon), and Winter in Yellowstone Park (Pathe-International)—Mar. 4—C-1788.
British Columbia, and Tiny, Slim and Fat (Cartoon) (General Film—Essanay).
Broadway Jones (Artcraft)—Mar. 26.
Broken Hearted (Universal—Laemmle)—Feb. 17—S-1076.
Brother's Sacrifice, A (Gen. Film—Selig)—Feb. 24—S-1661; C-1787.
Brute Force (2 parts) (Universal—Bison)—Jan. 20—S-415; C-361.
Bubble of Love (2 parts) (Universal—Rex)—Jan. 21—S-416; C-362.
Bulldogs of the Deep (No. 6 of Uncle Sam's Defenders) (Mutual)—Feb. 9.
Bullies and Bullets (Gtr. Vitagraph)—Jan. 8.
Bullis or Bullets (General Film—Kalem)—C-1787; S-1980.
Bundle of Trouble, A (Universal—Nestor)—Mar. 5—S-1662; C-1375.
Buried Alive (Universal—Big U)—Mar. 4—S-1404.
Burlesque Blackmailers (No. 6 of Dangers of Doris) (Gen. Film Vitagraph)—Jan. 26.
Burning Band, The (No. 1 of Is Marriage Sacred?) (2 parts) (Gen. Film—Essanay)—Dec. 16, 1916—C-101.
Burning the Candle (5 parts) (K-E-S-E-Essanay)—Mar. 5—C 1787; R-1755; S-1988.
Bursting Buds and Florence Rose Fashions No. 20 (Pathe)—Feb. 25—R-1927.
Butcher's Nightmare, The (2 parts) (Mutual—Vogue)—Feb. 25—S-1249; C-1593.
Butterflies and Bees, and Florence Rose Fashions No. 16 (Pathe)—Jan. 28.
Butterfly Girl, The (5 parts) (Mutual Star)—Jan. 8—C-547.

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California, Southern—Know America, The Land We Love (Pathe—Combitone)—Mar. 18.
Calamity Anne's Legacy (Mutual—American)—Feb. 16.
Calamity Anne's New Job (Mutual—American)—Feb. 23—S-1249.
Calamity Anne's Protege (Mutual—American)—Mar. 2—S-1407.
Call for Help (2 parts) (Universal—Big U)—Jan. 14—S-416.
Canada, Beautiful Baniff (Paramount—Burton Holmes)—Feb. 12—S-1251.
Canada; British Columbia and Canimated Nooz No. 25 (Cartoon) (Gen. Film—Essanay).
Canada, Exquisite Lake Louise (Paramount—Burton Holmes)—Feb. 26—S-1674.
Canada, Harvesting in Alberta, and The Shooting Star (General Fiim—Essanay).
Canada, Vancouver and Victoria (Paramount—Burton Holmes)—Mar. 26.
Canimated Nooz Pictorial No. 21, and Lake Tahoe, Cal. (Gen. Film—Essanay)—Dec. 27, 1916—C-245.
Canimated Nooz Pictorial No. 22, and Yosemite Valley No. 2 (Gen. Film—Essanay)—Jan. 10—S-414; C-546.
Canimated Nooz Pictorial No. 23, and Alaskan Scenic (Gen. Film-Essanay)—Jan. 24—S-738; C-872.
Canimated Nooz Pictorial No. 24, and Alaskan Scenic (Gen. Film—Essanay)—S-902; C-1212.
Canimated Nooz Pictorial No. 25, and British Columbia Scenic (Gen. Film—Essanay)—S-1403; C-1592.
Canimated Nooz Pictorial No. 26, and How Cars and Locomotive Are Made) (Gen. Film—Essanay)—S-1819; C-1950.
Canimated Nooz Pictorial No. 27 (General Film—Essanay)—S-2154.
Capt. Jinks' Alibi (Greater Vitagraph)—Mar. 12.
Capt. Jink's Baby (Gtr. Vitagraph)—Jan. 22.
Capt. Jink's Better Half (Gtr. Vitagraph)—Jan. 29.
Capt. Jink's Cure (Gtr. Vitagraph)—Feb. 19.
Capt. Jink's Explosive Temper (Gtr. Vitagraph)—Feb. 26.
Capt. Jinks' Great Expectations (Greater Vitagraph)—Mar. 26.
Capt. Jink's Kids (Gtr. Vitagraph)—Mar. 5.
Capt. Jink's Love Insurance (Gtr. Vitagraph)—Jan. 1.
Capt. Jink's Partner (Gtr. Vitagraph)—Jan. 8.
Capt. Jink's Love Letters (Gtr. Vitagraph)—Feb. 12.
Capt. Jink's Stingy Spirit (Gtr. Vitagraph)—Jan. 15.
Capt. Jink's Trial Balance (Gtr. Vitagraph)—Jan. 22.
Capt. Jink's Wife's Husband (Gtr. Vitagraph)—Feb. 5.
Capt. Jinks the Plumber (Greater Vitagraph)—Mar. 19.
Capture, The (No. 3 of the Purple Mask) (2 parts) (Universal Special)—Jan. 14—S-275.
Carriage Call No. 101 (No. 5 of the Secret Kingdom) (2 parts) (Gtr. Vitagraph)—Jan. 29; S-589.
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Casket of Tainted Treasure, The (No. 2 of The Great Secret) (2 parts) (Metro—Serial)—Jan. 15.
Castles For Two (5 parts) (Paramount—Lasky)—Mar. 5—S-1827; C-1788; R-1757.
Caught With the Goods (Triangle—Komedy)—Mar. 11.
Caught in the Web (No. 12 of The Great Secret) (2 parts) (Metro—Serial)—Mar. 26.
Cave Man's Buff (Metro—Drew)—Jan. 8—C-546; R-358.
Ceylon, Buried Treasure; and A Day in the Life of a Dog (Universal—Powers)—Feb. 24—S-1246.
Chased into Love (2 parts) (Fox)—Feb. 12—S-1253; R-1818.
Chicken Casey (5 parts) (Triangle—Fine Arts)—Jan. 28—S-745; C-707; R-704.
Child of the Wild (5 parts) (Fox)—Feb. 26—S-1253.
Childish Delights and Florence Rose Fashions No. 18 (Pathe)—Feb. 11.
China, Foreign Legations in, and The Tale of a Thomas Kat (Cartoon) (Universal—Powers)—Mar. 18.
China, North, and Cartoon Comedy (Universal—Powers)—Feb. 4—S-740.
China and Japan, Artistic, and Cartoon Comedy (Universal—Powers)—Mar. 25.
Circus Cyclone, A (2 parts) (Mutual—Vogue)—Jan. 28—S-742; C-873.
Clash of Steel, The (No. 2 of Perils of the Secret Service) (Universal—Imp)—Mar. 16.
Cliff Dwellers of New Mexico (Pathe)—Mar. 25—C-1788.
Cloud, The (5 parts) (Art Dramas, Inc.—Van Dyke)—Mar. 8—C-1950; R-1946.
Cloud Puncher, The (2 parts) (Fox—Foxfilm Comedy)—Feb. 5—S-1981.
Clue from the Klondike, A (No. 8 of the Great Secret) (2 parts) (Metro—Serial)—Feb. 26.
College Boys Special (Episode of A Daughter of Daring) (General Film—Kalem).
Collie Market, The (One of Paula Blackton's Country Life Stories) (Gtr. Vitagraph)—March.
Colonel's Orderly, The (No. 15 of Pearl of the Army) (2 parts) (Pathe—Astra)—Mar. 11.
Comeback, The (2 parts) (Universal—Bison)—Feb. 24—S-1246; C-1213.
Common Sin, The (3 parts) (Universal—Gold Seal)—Mar. 13—S-1820; C-1788.
Cops and Cussedness (Gtr. Vitagraph)—Feb. 19.
Country Life Stories, Paula Blackton's (Gtr. Vitagraph)—March—C-1039; R-1037 (Six separate stories).
Counterfeiters, The (No. 14 of Perils of Our Girl Reporters) (2 parts) (Metro—Niagara)—Mar. 28.
Courage of Silence, The (5 parts) (Gtr. Vitagraph)—Feb. 12—S-1080; C-1039; R-1036.
Crab, The (5 parts) (Triangle—Kay-Bee)—Feb. 4—S-1082; C-707; R-543.
Crime and Punishment (5 parts) (Pathe—Gold Rooster)—Feb. 25—S-1408; C-1213.
Crimson Arrow, The (2 parts) (Universal—Big U)—Feb. 9—S-1076.
Crimson Blade, The (No. 4 of Perils of the Secret Service) (2 parts) (Universal—Imp)—Mar. 30.
Crossed Trails (Gen. Film—Knickerbocker Star)—Feb. 2—S-1074.
Crystallization, Mysteries of (Educational Films Corp.)—R-524.
Cupid and a Brick (Mutual—American)—Mar. 3—S-1407.
Cupid and a Button (Mutual—American)—Mar. 21.
Cupid's Caddies (Gen. Film—Kalem)—Jan. 16—S-581; C-360.
Cupid's Thumbprint (2 parts) (Gen. Film—Selig)—S-1244; C-1212.
Cupid's Touchdown (Gen. Film—Selig)—Jan. 20—S-739.
Cupid's Puzzle (No. 9 of The Great Secret) (2 parts) (Metro—Serial)—Mar. 5.
Cure, The (2 parts) (Mutual—Chaplin)—Mar. 19—S-1985.

D

Damaged Goods (New Edition) (7 parts) (Mutual—American)—Feb. 12—S-1078.
Dancer's Peril, The (5 parts) (World)—Mar. 12—R-1755; C-1788; S-1990.
Dangerous Double, A (2 parts) (Universal—Imp)—Feb. 25—S-1246; C-1213.
Dangerous Girl, A (Keen Cartoon Corp.)—Feb. 12.
Dangers of Doris No. 2 (The Luck Charm) (Gen. Film—Broadway Star—Vita.)—Dec. 29,1916.
Dangers of Doris, No. 3 (The Twin Fedoras) (Gen. Film—Broadway Stars—Vita.)—Jan. 5—C-360.
Dangers of Doris No. 4 (One Good Turn) (Gen. Film—Broadway Star—Vita.)—Jan. 12.
Dangers of Doris No. 5 (The Suitor of Siam) (Gen. Film—Broadway Star—Vita.)—Jan. 19.
Dangers of Doris No. 6 (The Burlesque Blackmailers) (Gen. Film—Broadway Star—Vita.)—Jan. 26.
Dangers of Doris No. 7 (The Gang) (Gen. Film—Broadway Star—Vita.).
Dangers of Doris, No. 8 (Up and Down) (Gen. Film—Broadway Star—Vita.).
Dangers of Doris, No. 9 (The Old Fourth Ward) (General Film—Broadway Star—Vitagraph).
Dangers of Doris, No. 10 (The Road to Eternity) (General Film—Broadway Star).
Daring Chance, The (2 parts) (Universal—Bison)—Jan. 27—S-582; C-548.
Dark Road, The (5 parts) (Triangle—Kay-Bee)—Apr. 2—S-2164; R-2120.

Darling of Paris, The (5 parts) (Fox)—Jan. 22—S-591; C-872; R-869.
Daughter of Daring, A, No. 1 (In the Path of Peril) (Gen. Film—Kalem) S-1660; C-1592.
Daughter of Daring, A, No. 2 (The Registered Pouch) (Gen. Film—Kalem)—C-1592; S-1981.
Daughter of Daring, A, No. 3 (The Borrowed Engine) (Gen. Film—Kalem)—C-1787; S-1981.
Daughter of Daring (The College Boy's Special) (General Film—Kalem)—C-1950; R-1947; S-2154.
Daughter of the Poor, A (5 parts) (Triangle—Fine Arts)—Mar. 18—C-1951; R-1949.
David's Idol Dream (2 parts) (Universal—Imp) Mar. 29—S-2156; C-2124.
Day at West Point, A (Ultra Films Inc.)—Jan.
Day in the Life of a Dog, and Buried Treasures of Ceylon (Universal—Powers)—Feb. 25—S-1246.
Deal in Furniture, A (Gen. Film—Vim)—S-1819.
Death Siding, The (No. 117 of The Hazards of Helen) (Gen. Film—Kalem)—Feb. 3.
Defective Detectives (2 parts) (Universal—L-Ko)—Mar. 21—S-1982; C-1951
Deemster, The (9 parts) (Arrow Film Corp.)—Mar.—S-1249; C-1212; R-1210.
Deep-Dyed Villainy (Pathe-Mittenthal)—Mar. 4—C-1375.
Deep Stuff (Gen. Film—Vim)—S-1819.
Deer, Foreign (No. 4 of Living Book of Nature) (Educational Films Corp. Ditmars)—Feb. 26.
Defense or Tribute? (5 parts) (Defense or Tribute Film Co.)—February.
Delayed in Transit (2 parts) (Gen. Film—Selig)—Jan. 15—S-739.
Der Captain is Examined for Insurance (Cartoon), and In the Southern Highlands (Pathe—International)—Jan. 28—C-873.
Desertion and Non-Suport (No. 9 of Is Marriage Sacred?) (2 parts) (Gen. Film—Essanay)—Feb. 10.
Desperation (3 parts) (Universal—Gold Seal)—Mar. 6—S-1661; C-1594.
Devils Pay-Day (5 parts) (Bluebird)—Jan. 29—S-742; C-706; R-704.
Diary of a Puppy (One of Paula Blackton's Country Life Stories) (Gtr. Vitagraph).
Diamonds of Destiny (Universal—Imp)—Feb. 4; S-740; C-873.
Diamond Thieves, The (Universal—Imp)—Feb. 1—S-739.
Did It Ever Happen to You? (Paramount—Klever Komedy)—Jan. 15—S-140.
Different Ending (3 parts) (Universal—Gold Seal)—Mar. 27—C-2124.
Dimple's Baby (2 parts) (Gen. Film—Vitagraph)—C-1950.
Dimples, The Diplomat (2 parts) (General Film—Vitagraph).
Dippy Dan's Doings (2 parts) (Universal—L-KO)—Mar. 28—S-2158.
Dr. Zippy Opens a Sanitorium (Keen Cartoon Corp.)—Feb. 19.
Dodging His Doom (2 parts) (Triangle—Mack Sennett Keystone)—Mar. 11—S-2164.
Dollar Down, A; and Yosemite Valley Scenic (Gen. Film—Essanay)—Jan. 3—S-130; C-360.
Dominion of Fernandez (No. 25 of The Girl from Frisco) (2 parts) (Gen. Film—Kalem)—Jan. 31.
Done in Oil (Triangle—Komedy)—Feb. 25.
Dorothy Dares (2 parts) (Universal—Victor)—Mar. 15—S-1982.
Double Crossed (No. 4 of Patria) (2 parts) (Pathe—International)—Feb. 4—C-1040.
Double Revenge (Mutual—American)—Jan. 27—S-586.
Double Room Mystery, The (5 parts) (Bluebird)—Jan. 15—S-416; C-361.
Down Went the Key (Universal—Nestor)—Feb. 19—S-1246; C-1213.
Drama's Dreadful Deal (Pathe—Rolin)—Jan. 28—C-547.
Dragon's Den, The (No. 6 of the Great Secret) (2 parts) (Metro—Serial)—Feb. 12
Dreaded Tube, The (No. 3 of Perils of The Secret Service) (2 parts) (Universal—Imp)—Mar. 23.
Drifter, The (2 parts) (Universal—Bison)—Mar. 10—S-1062; C-1594.
Dubs and Dry Goods (Gtr. Vitagraph)—Feb. 26.
Dummy, The (5 parts) (Paramount—Famous Players)—Mar. 19—S-2161; C-2124; R-2120.

E

Each to His Kind (5 parts) (Paramount—Lasky)—Feb. 5—S-1083; C-1040; R-1038.
Easy Street (2 parts) (Mutual—Chaplin)—Feb. 5—C-1040; R-1037.
Efficiency Experts (Gen. Film—Kalem)—S-1660; C-1592.
Elusive Idea (Cartoon), and See America First, No. 77 (Mutual—Gaumont)—Feb. 28.
Empress, The (5 parts) (Pathe—P. P. & P.)—Mar. 11—C-1593; R-1585.
End of a Perfect Day, The (Universal—L-KO)—Feb. 14—S-1077.
End of the Tour, The (5 parts) (Metro-Columbia)—Feb. 5—S-907; C-1039; R-1037.
Enlighten Thy Daughter (7 parts) (Enlightenment Photoplay Corp.—Ivan)—January—S-280; C-101; R-89.
Envy (No. 1 of the Seven Deadly Sins) (5 parts) (Triangle—McClure)—Jan. 29—C-873.
Eternal Sin, The (Selznick)—Mar.
Eruption of Mt. Kilauea (Universal)—R-1350; R-1179.
Everybody Was Satisfied (Gen. Film—Selig)—S-2154.
Evil Eye, The (5 parts) (Paramount—Lasky)—Jan. 4—S-419; C-361.
Evil Hands (Universal—Imp)—Mar. 2—S-1404; C-1375.
Extravagant Bride, The (No. 11 of Is Marriage Sacred?) (2 parts) (Gen. Film—Essanay)—Feb. 24.
Eyes of the World (10 parts) (Clune Film Mfg. Co.)—Jan.—S-592.

F

Face Down Stairs (Universal—Laemmle)—Jan. 10—S-417.
Facing Death (No. 4 of the Purple Mask) (2 parts) (Universal Special)—Jan. 21—S-417.
Fairy Godmother, A (One of Paula Blackton's Country Life Stories) (Gtr. Vitagraph).
Faking Fakers (2 parts) (Universal—L-KO)—Jan. 31—S-740; C-548.
False Prophet, The (No. 21 of The Girl from Frisco) (2 parts) (General Film—Kalem)—Jan. 3—S-130.
Fate of Juan Garcia (Episode of "The American Girl") (2 parts) (Gen. Film—Kalem).
Fatty's Feature Film (2 parts) (Universal—L-KO)—Mar. 7—S-1061; C-1594.
Fearless Freddy in the Woolly West and Joys and Tears of China (Universal—Powers)—Feb. 11—S-903.
Feeding the Bears (Episode of the Living Book of Nature) (Educational Film Corp.—Ditmars)—Mar. 26.
Feeding the Fish Eaters (Episode of the Living Book of Nature) (Educational Films Corp.—Ditmars)—Mar. 19.
Fighting Blood of Jerry McDub (Keen Cartoon Corp.)—Feb. 19.
Fighting for Love (5 parts) (Universal—Red Feather)—Jan. 8—S-374; C-246; R-238.
Fighting Gringo, The (5 parts) (Universal—Red Feather)—Mar. 26—R-1758; S-2157.
Film Expensive, A (Triangle Komedy)—Mar. 4.
Final Chapter, The (No. 15 of The Shielding Shadow) (2 parts) (Pathe—Astra)—Jan. 7—S-112; C-102; R-96.
Finish, The (2 parts) (General Film—Black Cat—S. & A.)—S-2154.
Fireman's Bride (Universal—Victor)—Feb. 20—S-1245.
Fireman's Nemesis, The (No. 114 of the Hazards of Helen) (Gen. Film—Kalem)—Jan. 13.
Fishing Off Sandy Hook Banks (Educational Film Corp.)—R-1927.
Fishing Trip Through Uncle Sam's Wonderland, and A Tankless Job (Cartoon) (Pathe—International)—Jan. 21.
Five Dollar Bill (Gen. Film—Essanay)—S-1819; C-1950.
Flag Despoiler (No. 4 of Pearl of the Army) (2 parts) (Pathe—Astra)—Mar. 4.
Flivvering (Paramount—Klever Komedy)—Mar. 12—S-1827.
Florence Rose Fashions No. 13 and Lion Cubs (Pathe)—Jan. 7—S-282; C-102.
Florence Rose Fashions No. 14 and Little Feathered Songsters (Pathe)—Jan. 14—C-246.
Florence Rose Fashions (No. 15) (Pathe)—Jan. 21—C-361.
Florence Rose Fashions No. 16 and Butterflies and Bees (Pathe)—Jan. 29—C-547.
Florence Rose Fashions No. 17 and An Algerian Harem (Pathe)—Feb. 4—C-873.
Florence Rose Fashions No. 18 and Childish Delights (Pathe)—Feb. 11—C-873.
Florence Rose Fashions No. 19 and Picturesque Algeria (Pathe)—Feb. 18—C-1040.
Florence Rose Fashions No. 20 and Bursting Buds (Pathe)—Feb. 25.
Florence Rose Fashions No. 21 and Picturesque Catalonia, Spain (Pathe)—Mar. 4—C-1375.
Florence Rose Fashions No. 22 and Birds of Gay Plumage (Pathe)—Mar. 11—C-1592.
Florence Rose Fashions No. 23 and Nomads of the North (Pathe)—Mar. 18—C-1788.
Florence Rose Fashions No. 24 and The Gardeners Feathered Friends (Pathe)—Mar. 25—C-1951.
Florence Rose Fashions No. 25 (Pathe)—Apr. 1 C-2124.
Flower Making, Artificial, and Jerry on the Job, cartoon Pathe—International)—Mar. 18.
Flyer in Flapjacks, A (Gen. Film—Kalem)—S-1402; C-1374.
Flying Target, A (Mutual—Cub)—Mar. 8—S-1666; C-1951.
Folly of Fanchette (2 parts) (Universal—Imp)—Feb. 28—S-1246; C-1213.
Foolish Virgin, The (5 parts) (Selznick)—December, 1916—S-139.
Footlights and Fakers (Greater Vitagraph)—Mar. 12.
Forbidden City and The Trials of Willy Winks (Universal—Powers)—Jan. 7.
Forbidden Game, The (2 parts) (Universal—Imp)—Feb. 2—S-739; C-707.
Foreign Alliance, The (No. 12 of Pearl of the Army) (2 parts) (Pathe—Astra)—Feb. 18.
For Honor's Sake (Universal—Big U)—Mar. 15—S-1821.
For Reward of Service (Gen. Film—Selig)—S-1403; C-1374; R-866.
For the Stars and Stripes (No. 7 of Pearl of the Army) (2 parts) (Pathe—Astra)—Jan. 14—S-420.
Fortunes of Fifi, The (5 parts) (Paramount—Famous Players)—Feb. 26—S-1674; C-1593; R-1590.
Four Cent Courtship (2 parts) (Gen. Film Black Cat—S&A)—S-1403; C-1592.
Fourth Witness, The (2 parts) (Universal—Laemmle)—Feb. 16—S-1076; C-1040
France, Landmarks of, and Black Magic (Universal—Victor)—Mar. 20.
Freed by Fido (2 parts) (Mutual—Vogue)—Mar. 31.
Friends in San Rosario (2nd of O. Henry Series) (2 parts); (Broadway Star Feature)—R-2121.
From Civilian to Soldier (No. 1 of Uncle Sam's Defenders) (Mutual—Jan. 5.
From Sunshine to Shadow (No. 4 of the Great Secret) (2 parts) (Metro—Serial)—Jan. 29—S-424.
Fugitive, The (2 parts) (Universal—Imp)—Jan. 26—S-582; C-548.
Funicular Railway of Niesen and The Rented Man (2 parts) (Universal—Rex)—Mar. 1—S-1406.

G

Gang, The (No. 7 of Dangers of Doris) (Gen.—Broadway Star—Vita.).
Garden of Allah (10 parts) (Selig).
Gard of Service (2 parts) The Purple Mask) (2 parts) (Universal Special)—Mar. 11.
Gardeners' Feathered Friends, and Florence Rose Fashions No. 24 (Pathe)—Mar. 25.
Gates of Doom (5 parts) (Universal—Red Feather)—Mar. 5—S-1664; C-1593; R-1589.
Gay Deceiver, A (Christie)—Jan. 29—S-744.
Gentle Intruder, The (5 parts) (Mutual Star)—Jan. 19—S-1248.
Gentleman of Nerve, A (Universal—Victor)—Jan. 9—S-275; C-246.
Georgian Bay to Winnipeg (Paramount—Burton Holmes)—Jan. 29—S-910
Germany and Its Armies of Today (10 parts) (Germanic Official War Films Inc)—January; C-872; R-690; R-701; R-843.
Ghost Hounds (Gen. Film—Kalem)—S-1074; C-1212; R-1035.
Ghost Ship (No. 7 of the Secret Kingdom) (2 parts) (Gtr. Vitagraph)—Feb.
Giants of the American Forest (Universal—Powers)—Feb. 8—S-903.
Gift Girl, The (5 parts) (Bluebird)—Mar. 26—C-1787; R-1758; S-2160.
Gilded Youth, A (5 parts) (Mutual Star)—Jan. 1—C-547; R-542.
Girl and the Crisis, The (5 parts) (Universal—Red Feather)—Feb. 26—S-1405; C-1375; R-1372.
Girl from Frisco No. 21 (The False Prophet) (2 parts) (Gen. Film—Kalem)—Jan. 3—S-130; S-414; C-360; R-243.
Girl from Frisco No. 22 Resurrection of Gold Bar) (2 parts) (Gen. Film—Kalem)—Jan. 10—S-414; C-546; R-356.
Girl from Frisco No. 23 (The Homesteader's Feud) (2 parts) (Gen. Film—Kalem)—Jan. 17—S-581; C-706; R-543.
Girl from Frisco No. 24 (Wolf of Los Alamos) 2 parts) (Gen. Film—Kalem)—Jan. 24—S-738; C-872; R-702.
Girl from Frisco No. 25 (The Dominion of Fernandez (2 parts) (Gen. Film—Kalem)—Jan. 31—S-902; C-1039; R-870.
Girl from Rectors, The (5 parts) (Mutual Star)—Mar. 5—S-1666.
Girl God Made for Jones (2 parts) (Gen. Film—Black Cat—S&A)—Jan. 2—S-130; C-360.
Girl Like That, A (5 parts) (Paramount—Famous Players)—Jan. 18—S-748; C-707; R-701.
Girl of the Hour (Universal—Victor)—Feb. 13—S-1076.
Girl of the Timberclaims (5 parts) (Triangle—Fine Arts)—Feb. 11—S-1082; C-873; R-704.
Girl Reporter's Scoop, The (2 parts) (Universal—Imp)—Feb. 14—S-1076.
Girl's Folly, A (5 parts) (World)—Feb. 26—S-1410; C-1375; R-1369
Girl Who Can Cook, The (Mutual)—Jan. 6—S-277; C-547.
Girl Who Didn't Think (6 parts) (Creative Film Corp.)—February—C-1039; R-870.
Girl Who Doesn't Know, The (5 parts) (B. S. Moss)—January—R-1815; C-1821.
Girl Who Lost, The (3 parts) and Border Wolves (2 parts) (Universal—Red Feather)—Mar. 12—C-1594; S-1820; R-1761.
Girl in Number 7 (No. 1 of Mystery of The Double Cross) (2 parts) (Pathe—Astra)—Mar. 18.
Girl Phillippa (8 parts) (Greater Vitagraph)—S-589; C-360; R-356.

Glory of Yolando (5 parts) (Gtr. Vitagraph)—Jan. 20—S-744; C-706; R-703.
Glory (6 parts) (Unity)—Jan. 15—S-743; C-708; R-704.
God of Little Children (5 parts) (Art Dramas—Apollo)—Jan. 18;—S-422; C-546; R-543.
God's Crucible (5 parts) (Bluebird)—Jan. 22—S-591; C-546; R-542.
God's Man (9 parts) (Frohman Amusement Co.)—Mar.
Goin' Straight (2 parts) (Universal—Bison)—Mar. 24—S-1982; C-1954.
Golden Eagle Trail (Gen. Film—Kalem)—C-2123.
Golden Fetter, The (5 parts)—Jan. 25—S-910; C-873; R-868.
Golden Rosary, The (5 parts) (Film Exchange)—Jan.
Gold Lust, The (Universal—Big U)—Jan. 31—S-740.
Good for Nothing Gallagher (Universal—Big U)—Mar. 8—S-1661; C-1593.
Good Morning, Nurse (Universal—Victor)—Mar. 6—S-1664.
Grab Bag Bride, A (Triangle—Keystone)—Feb. 1.
Grant, Police Reporter, No. 12 (The House of Secrets) (Gen. Film—Kalem)—Jan. 5—S-414; C-360; R-243.
Grant, Police Reporter, No. 13 (The Trail of Graft) (Gen. Film—Kalem)—Jan. 12—S-581; C-546.
Grant, Police Reporter, No. 14 (The Black Circle) (Gen. Film—Kalem)—Jan. 19—S-581; C-706; R-544.
Grant, Police Reporter, No. 15 (The Violet Ray) (Gen. Film—Kalem)—Jan. 26—S-738; C-872; R-702
Grant, Police Reporter, No. 16 (The Net of Intrigue) (Gen. Film—Kalem)—Feb. 2—S-1074; C-1039; R-870.
Grant, Police Reporter, No. 17 (The Trap) (Gen. Film—Kalem)—S-1074; C-1212; R-1035.
Grant, Police Reporter, No. 18 (Winged Diamonds) (Gen. Film—Kalem)—S-1402.
Grant, Police Reporter, No. 19 (The Screened Vault) (Gen. Film—Kalem)—S-1402; C-1374; R-1368.
Grant, Police Reporter, No. 20 (The Mirror of Fear) (Gen. Film—Kalem)—S-1660; C-1592; R-1588.
Grant, Police Reporter (In the Web of the Spider) (Gen. Film—Kalem)—C-1787; R-1759.
Grant, Police Reporter (The Veiled Thunderbolt) (Gen. Film—Kalem)—C-1787; S-1981.
Grant, Police Reporter (The Vanishing Financier) (2 parts) (General Film—Kalem)—C-2123; R-2119.
Great Expectations (5 parts) (Paramount—Famous Players)—Jan. 8—S-420; C-547; R-357.
Great Secret, The, No. 1 (The Secret Seven) (3 parts) (Metro—Serial)—Jan. 8—S-136; C-361; R-355.
Great Secret, The, No. 2 (Casket of Tainted Treasure) (2 parts) (Metro—Serial)—Jan. 15—R-355.
Great Secret, The, No. 3 (The Hidden Hand) (2 parts) (Metro—Serial)—Jan. 22—S-281; R-355.
Great Secret, The, No. 4 From Sunshine to Shadow) (2 parts) (Metro—Serial)—Jan. 29—S-424; R-355.
Great Secret, The, No. 5 (The Trap) (2 parts) (Metro—Serial)—Feb. 5—S-589; R-355.
Great Secret, The, No. 6 (The Dragon's Den) (2 parts) (Metro—Serial)—Feb. 12—S-908; C-1212; R-1206.
Great Secret, The, No. 7 (The Yellow Claw) (2 parts) (Metro—Serial)—Feb. 19—S-1080; C-1212; R-1206.
Great Secret, The, No. 8 (A Clue from the Klondike) (2 parts) (Metro—Serial)—Feb. 26—S-1252; C-1212; R-1207.
Great Secret, The, No. 9 (Cupid's Puzzle) (2 parts) (Metro—Serial)—Mar. 5—S-1411; C-1787; R-1757.
Great Secret, The, No. 10 (The Woman and the Game) (2 parts) (Metro—Serial)—Mar. 12—S-1825; C-1787; R-1757.
Great Secret, The, No. 11 (A Shot in the Dark) (2 parts) (Metro—Serial)—Mar. 19—S-1987; C-2123; R-2117.
Great Secret, The, No. 12 (Caught in the Web) (2 parts) (Metro—Serial)—Mar. 26—S-2166; C-2123; R-2117.
Great Torpedo Secret, The (3 parts) (Universal—Gold Seal)—Feb. 20—S-1245.
Great Treasure (2 parts) (Gen. Film—Selig)—S-1660; C-1787.
Greater Woman, The (5 parts) (Mutual Star—Powell)—Feb. 26—S-1406; C-1593.
Greed (No. 3 of The Seven Deadly Sins) (5 parts (Triangle—McClures)—Feb. 19—S-1083.
Grey Seal, The (No. 1 of Jimmie Dale, Alias The Grey Seal) (2 parts) (Mutual—Monmouth)—Mar. 23.
Grudge, The (2 parts) (Universal—Rex)—Mar. 25—S-1983; C-1951.
Gun Fighter, The (5 parts) (Triangle—Kay-Bee)—Feb. 11—S-1082; C-873; R-869.

H

Half-Breed's Confession, The (Universal—Big U)—Feb. 15—S-1076.
Hall Room Girls, The (Gen. Film—Vitagraph).
Ham What Was, The (2 parts) (General Film—Black Cat—S. & A.).
Hans and Fritz Cartoon (Pathe)—Apr. 1—C-2124.
Happiness of Three Women, The (5 parts) (Paramount—Morosco—Pallas)—Jan. 11—S-590; C-547; R-541.
Happy Hooligan Cartoon, and Blackfoot Indians (Pathe—International)—Feb. 11.
Happy Hooligan Cartoon (The Double Crossed Nurse), and Rope Making (Pathe—International)—Mar. 25; C-2124.
Happy Nat's Dilemma (Gen. Film—Vim)—S-1244; C-1374
Harry's Pig (Gen. Film—Vim)—S-1244; C-1374.
Hash House Mystery, The (2 parts) (Universal—Victor)—Mar. 22—S-1982; C-1951.
Hasty Hazing, A (Universal—Nestor)—Feb. 12—S-1077; C-1040.
Hazards of Helen, No. 113 (The Mogul Mountain Mystery) (Gen. Film—Kalem)—Jan. 6—S414; C-101.
Hazards of Helen, No. 114 (The Fireman's Nemesis) (Gen. Film—Kalem)—Jan. 13—S-581; C-245.
Hazards of Helen, No. 115 (The Wrecked Station) (Gen. Film—Kalem)—Jan. 20—S-582; C-546.
Hazards of Helen, No. 116 (The Railroad Claim Intrigue) (Gen. Film—Kalem)—Jan. 27—S-738; C-546.
Hazards of Helen, No. 117 (The Death Siding) (Gen. Film—Kalem)—Feb. 3—S-1074; C-706.
Hazards of Helen, No. 118 (The Prima Donna's Special) (Gen. Film—Kalem)—S-1074; C-1039.
Hazards of Helen, No. 119 (The Side Tracked Sleeper) (Gen. Film—Kalem)—S-1244; C-1212; R-1035.
Hearst-International News Pictorial No. 1—Jan. 2—C-360.
Hearst-International News Pictorial No. 2—Jan. 5—C-360.
Hearst-International News Pictorial No. 3—Jan. 8.
Hearst-Pathe News No. 4—Jan. 10—S-588.
Hearst-Pathe News No. 5—Jan. 13—S-746.
Hearst-Pathe News No. 6—Jan. 17—S-746.
Hearst-Pathe News No. 7—Jan. 20—S-912.
Hearst-Pathe News No. 8—Jan. 24—S-912.
Hearst-Pathe News No. 9—Jan. 27—S-1084.
Hearst-Pathe News No. 10—Jan. 31—S-1084.
Hearst-Pathe News No. 11—Feb. 3—S-1249.
Hearst-Pathe News No. 12—Feb. 7—S-1249.
Hearst-Pathe News No. 13—Feb. 10—S-1407.
Hearst-Pathe News No. 14—Feb. 14—S-1408.
Hearst-Pathe News No. 15—Feb. 17—S-1674.
Hearst-Pathe News No. 16—Feb. 21—S-1674.
Hearst-Pathe News No. 17—Feb. 24—S-1826.
Hearst-Pathe News No. 18—Feb. 28—S-1826.
Hearst-Pathe News No. 19 (Pathe—International)—Mar. 3—S-1991.
Hearst-Pathe News No. 20 (Pathe—International)—Mar. 7—S-1992.
Hearst-Pathe News No. 21 (Pathe—International)—Mar. 10—S-2159.
Hearst-Pathe News No, 22 (Pathe—International)—Mar. 14.
Hearst-Pathe News No. 23 (Pathe—International)—Mar. 17.
Hearst-Pathe News No. 24 (Pathe—International)—Mar. 21.
Hearst-Pathe News No. 25 (Pathe—International)—Mar. 24.
Hearst-Pathe News No. 26 (Pathe—International)—Mar. 28.
Hearst-Pathe News No. 27 (Pathe—International)—Mar. 31.
Hearts and Saddles (2 parts) (Fox—Foxfilm Comedy)—Mar. 12—S-2162.
Heart of Mary Ann (Universal—Victor)—Feb. 22—S-1246; C-1213.
Heart of Texas Ryan (5 parts) (K-E-S-E—Selig)—Feb. 26—S-1253; C-1374; R-1369.
Heartsick at Sea (Universal—L-KO)—Jan. 17—S-415; C-361
Heart Strategy (Triangle—Keystone)—Jan. 28.
Heart Strings (5 parts) (Universal—Red Feather)—Jan. 22—S-582; C-547; R-544.
He Did It Himself (Paramount—Black Diamond)—Jan. 22—S-420.
He Got There After All (Paramount—Klever Komedy)—Feb. 12—S-1083.
Hell by the Enemy (Universal—Victor)—Jan. 26—S-584; C-547.
Hell Morgan's Girl (5 parts) (Bluebird Special)—Mar. 5—S-1668; C-1592; R-1590.
He Meant Well (Paramount—Klever Komedy)—Jan. 1—S-140.
He Never Touched Me (Gtr. Vitagraph)—Feb. 12.
Henry W. Zippy Buys a Pet (Keen Cartoon Corp.)—Jan. 29.
Her Beloved Enemy (5 parts) (Pathe—Gold Rooster)—Mar. 4—S-1676; C-1375; R-1368.
Her Candy Kid (Triangle—Komedy)—Mar. 25.
Her Cave Man (Triangle Komedy)—Mar. 4.
Her Circus Knight (2 parts) (Triangle—Mack Sennet—Keystone)—Mar. 18—S.1670.
Her Condoned Sin (6 parts) (Biograph State Rights)—January—C-706; R-705.
Her Fame and Shame (2 parts) (Triangle—Mack Sennett—Keystone)—Mar. 25.
Her Father's Station (2 parts) (Fox—Foxfilm Comedy)—Mar. 12—S-1987.
Her Friend, The Chauffeur (Christie)—Jan. 23—S-591.
Her Father's Keeper (Triangle)—R-2121.
Her Good Name (5 parts) (Art Dramas—Van Dyke)—Jan. 25—C-872; R-867.
Her Life and His (Pathe—Gold Rooster)—Feb. 18—S-1084; C-1040; R-1035.
Hermit's Hoard, The (Mutual—American)—Feb. 17.
Her New York (5 parts) (Pathe—Gold Rooster)—Jan. 7—S-142; C-102; R-96.
Her Obsession (Metro—Drew)—Feb. 19.
Hero of Bunko Hill (Universal—Victor)—Feb. 2—S-739; C-707.
Heroes of the Plains (Universal—Big U)—Feb. 23—S-1246.
Her Own People (5 parts) (Paramount—Morosco and Pallas)—Feb. 8—S-1083; C-1375; R-1209.
Her Right to Live (5 parts) (Gtr. Vitagraph)—Jan. 22—S-589; C-548; R-542.
Her Scrambled Ambition (Paramount—Black Diamond)—Feb. 19—S-1251.
Her Soul's Inspiration (5 parts) (Bluebird)—Jan. 15—S-590; C-360; R-356.
Hidden Children, The (5 parts) (Metro—Yorke) Mar. 26—S-2166.
Hidden Danger, The (2 parts) (Universal—Big U)—Mar. 18—S-1821.
Hidden Hand, The (No. 3 of the Great Secret) (2 parts) (Metro—Serial)—Jan. 22—S-281.
High Cost of Living (Metro—Drew)—Mar. 19—C-1950.
High Cost of Starving (Universal—Victor)—Feb. 9—S-904; C-873.
High Finance (5 parts) (Fox)—Mar. 26—S-2162.
Highlands, In the Southern; and Der Captain is Examined for Life Insurance (Cartoon) (Pathe—International)—Jan. 28.
High, Low and the Game (Educaitonal Films Corp.—Bruce)—January—R-523.
His Bogus Boast (2 parts) (Mutual—Vogue)—Mar. 10—S-1668; C-1951.
His Coming Out Party (Universal—Joker)—Feb. 3—S-740; C-707.
His Deadly Undertaking (Triangle—Keystone)—Feb. 11.
His Father's Son (5 parts) (Metro—Rolfe)—Mar. 19—S-1987; C-2123; R-2121.
His Flirting Ways (Christie)—Mar. 12—S-1990.
His Lesson (Gen. Film—Broadway Star)—Jan. 1.
His Little Room Mate (2 parts) (Universal—Victor)—Jan. 19—S-415.
His Little Spirit Girl (Gen. Film—Vitagraph)—Jan. 26—C-872.
His Merry Mix-Up (2 parts) (Fox—Foxfilm Comedy)—Mar. 26.
His Model Wife (Christie)—Jan. 1—S-137; C-101.
His Movie Mustache (Gen. Film—Vim)—Jan. 11.
His Perfect Day (Metro—Drew)—Jan. 15.
His Rise and Tumble (Triangle Komedy)—Mar. 18.
His Sweetheart (5 parts) (Paramount—Morosco)—Jan. 29—S-910; C-873; R-868.
His Ticklish Job (2 parts) (Fox—Foxfilm Comedy)—Feb. 29—S-1081.
His Wife's Relatives (Universal—Nestor)—Feb. 5—S-904; C-873.
Hobbled Hearts (Triangle Komedy)—Mar. 11.
Homeless (Universal—Laemmle)—Jan. 20—S-417.
Homesteader's Feud, The (No. 23 of The Girl from Frisco) (2 parts) (Gen. Film—Kalem)—Jan. 17.
Homicide's Weapon, The (Mutual—American)—Mar. 10.
Honeyless Honeymoon, The (Paramount—Klever Komedy)—Jan. 29—S-590.
Honeymooners, The (Mutual Star Comedy)—Jan. 13—S-418; C-706.
Honeymoon Surprise, The (Universal—Victor)—Jan. 23—S-584; C-547.
Honest Thieves (Triangle—Keystone)—Jan. 25.
Honorable Mr. Oxenham, The (No. 4 of the Secret Kingdom) (2 parts) (Gtr. Vitagraph)—Jan. 22—S-423.
Honorably Discharged (Universal—Imp)—Jan. 12—S-274; C-246.
Honor System, The (10 parts) (Fox Special)—February—C-1374; R-1370.
Hoodooed Story, The (2 parts) (Gen. Film—Black Cat—S&A)—Feb. 10—S-902; C-1212.
Hooey Heroes (Patne—Mittenthal)—Mar. 11—C-1593.
Hotel Mix-Up, A (Belmont Film Co.)—Feb. 26.
Hour of Terror, An (Universal—Imp)—Mar. 1 S-1404.
House of Mystery, The (No. 10 of The Purple Mask) (2 parts) (Universal Special)—Mar. 4.
House Built Upon Sand (5 parts) (Triangle—Fine Arts)—Dec. 31—S-282; C-246; R-100.
House of Secrets, The (No. 14 of Grant, Police Reporter) (Gen. Film—Kalem)—Jan. 5.
House of Terrible Scandals (2 parts) (Foxfilm Comedy)—Feb. 26—S-1824.

How to Be Happy Though Married (Universal—Victor)—Jan. 5—S-133; C-102.
Hubby's Night Out (Christie)—Feb. 19—S-1251.
Human Flame, The (Universal—Laemmle)—Mar. 8—S-1660.
Hungry Heart, A (5 parts) (World)—Feb. 5—S-909; C-874; R-866.

I

Iced Bullet, The (5 parts) (Triangle—Kay-Bee)—Jan. 25—S-745; C-361; R-244.
If We Should Go to War (2 parts) (A. Stone)—Feb. 14.
Image Maker, The (5 parts) (Pathe—Gold Rooster)—Jan. 21—S-588; C-547; R-541.
In Again, Out Again (Universal—Nestor)—Mar. 23—S-1983.
India, the Brightest Jewel in the British Crown, and Inbad the Sailor (Universal—Powers)—Apr. 1—S-2155.
Indians, Blackfoot, and Happy Hooligan Cartoon Comic (Pathe—International)—Feb. 11.
Indian's Hand (No. 14 of Lass of the Lumberlands) (2 parts) (Mutual-Signal)—Jan. 21.
Indian's Lament, The (3 parts) (Universal—Gold Seal)—Feb. 13—S-1075; C-1040.
Indiscretion (5 parts) (Gtr. Vitagraph)—Jan. 15—S-138; C-245; R-98.
Infidelity (5 parts) (Art Dramas—Erbograph)—Jan. 11—S-744; C-546; R-544.
Innocence of Lizette, The (5 parts) (Mutual Star—American)—Dec. 25, 1916—S-278; C-361; R-358.
Inspirations of Harry Larabee (4 parts) (Gen. Film—Fortune)—S-1819; C-1787; R-1759.
International Split Reel—Dec. 25, 1916—S-137.
International Split Reel—Jan. 1.
In the Beef and Butter Country, and The Lucky One (General Film—S. & A.).
In the Dead of Night (2 parts) (Universal—Imp)—Dec. 22, 1916—C-102.
In the Hands of the Law (B. S. Moss)—Mar.
In the Shadows of Night (Universal—Rex)—Feb. 11—S-904.
In Payment of the Past (Gen. Film—Selig)—Jan. 6—S-131; C-546.
In the Path of Peril (No. 1 of The Daughter of Daring (General Film—Kalem).
International Diplomacy (No. 8 of Pearl of the Army) (2 parts) (Pathe—Astra)—Jan. 21.
Intrigue (5 parts) (Gtr. Vitagraph)—Feb. 26—S-1670; C-1592; R-1586.
Invisible Web, The (2 parts) (Gen. Film—Black Cat—Essanay)—S-1819; C-1787.
Island of Desire (5 parts) (Fox)—Jan. 1—S-137; C-546; R-243.
Is Marriage Sacred? No. 1 (The Burning Band) (2 parts) (Gen. Film—Essanay)—Dec. 16—C-101.
Is Marriage Sacred? No. 2 (Dancing With Folly) (2 parts) (Gen. Film—Essanay)—Dec. 23—C-360.
Is Marriage Sacred? No. 3 (Wife in Sunshine) (2 parts) (Gen. Film—Essanay)—Dec. 30.
Is Marriage Sacred? No. 4 (When the Man Speaks) (2 parts) (Gen. Film—Essanay)—Jan. 6—S-130; C-546.
Is Marriage Sacred? No. 5 (The Wide Wrong Way) (2 parts) (Gen. Film—Essanay)—Jan. 13—S-414; C-706.
Is Marriage Sacred? No. 6 (The Sinful Marriage) (2 parts) (Gen. Film—Essanay)—Jan. 20—S-581; C-872.
Is Marriage Sacred? No. 7 (The Magic Mirror) (2 parts) (Gen. Film—Essanay)—Jan. 27—S-738; C-1039.
Is Marriage Sacred? No. 8 (Shifting Shadows) (2 parts) Gen. Film—Essanay)—Feb. 3—S-738; C-1212.
Is Marriage Sacred? No. 9 (Desertion and Non-Support) (2 parts) (Gen. Film-Essanay)—Feb. 10—S-902; C-1374.
Is Marriage Sacred? No. 10 (Ashes on the Hearthstone) (2 parts) (Gen. Film—Essanay)—S-1244; C-1374.
Is Marriage Sacred? No. 11 (The Extravagant Bride) (2 parts) (Gen. Film—Essanay)—S-1403; C-1592.
Is Marriage Sacred? No. 12 (The Vanishing Woman) (2 parts) (Gen. Film—Essanay)—Mar. 3—S-1819; C-1950.
Is Marriage Sacred? No. 13 (The Pulse of Madness) (2 parts) (Gen. Film—Essanay)—S-1819.
Is Marriage Sacred? (The Pallid Dawn) (2 parts) (General Film—Essanay)—S-1982; C-2123.
Is Marriage Sacred? (The Wifeless Husband) (2 parts) (General Film—Essanay)—S-2154.
Is Marriage Sacred? (Meddling With Marriage) (2 parts) (General Film—Essanay).
Is Money All? (Universal—Laemmle)—Mar. 28—S-2157; C-2124.
It Makes a Difference (Universal—Rex)—Mar. 11—S-1664; C-1593.
It's All Wrong (Gen. Film—Vim)—S-902.
It's Cheaper to Be Married (Universal—Victor)—Feb. 1—S-739; C-707.
Ivy and the Oak, The (2 parts) (Universal—Rex)—Dec. 21, 1916—C-102.

J

Jack Tar in the Making, A (No. 3 of Uncle Sam's Defenders) (Mutual)—Jan. 19—S-418.
Jade Necklace, The (No. 1 of Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Dec. 28, 1916—C-102.
Japan and China, Artistic, and Cartoon Comedy (Universal—Powers)—Mar. 25—S-1983.
Jealous Jolts (2 parts) (Mutual—Vogue)—Dec. 31, 1916—S-134; C-361.
Jeb Jenkins, The Village Genius (Keen Cartoon Corp.)—Jan. 15.
Jerry's Romance (Mutual—Cub)—Mar. 1—S-1406; C-1787.
Jerry's Triple Alliance (Mutual—Cub)—Mar. 15—S-1823; C-2123.
Jerry's Winning Ways (Mutual—Cub)—Jan. 11 S-418; C-547.
Jerry on the Job Cartoon, and Artificial Flower Making (Pathe—International)—Mar. 18; C-2124.
Jerry and His Pal (Mutual—Cub)—Feb. 1—S-741; C-1039.
Jerry and the Outlaws (Mutual—Cub)—Jan. 25—S-585; C-873.
Jerry McDub Collects Some Accident Insurance (Keen Cartoon Corp.)—Jan. 22.
Jerry Saves the Navy (Pathe—International—Feb. 18.
Jerry's Big Doings (Mutual—Cub)—Jan. 18—S-906; C-706.
Jerry's Big Mystery (Mutual—Cub)—Feb. 15—S-1078; C-1374.
Jerry's Big Raid (Mutual—Cub)—Feb. 8—S-906; C—1213.
Jerry's Brilliant Scheme (Mutual—Cub)—Feb. 22—S-1247; C-1593.
Jerry's Double Header (Mutual—Cub)—Jan. 4—C-361.
Jewel of Death, The (2 parts) (Universal—Big U)—Jan. 7—S-416.
Jim Bludso (5 parts) (Triangle—Fine Arts)—Feb. 4—S-1082; C-873; R-869.
Jimmy Dale, Alias The Grey Seal, No. 1 (The Grey Seal) (2 parts) (Mutual—Monmouth)—Mar. 23—S-2159.
Jimmy Dale, Alias The Grey Seal, No. 2 (The Stolen Rubies) (2 parts) (Mutual—Monmouth)—Mar. 30—S-2159.
Joan, The Woman (11 parts) (Cardinal Film Corp)—December, 1916—C-245; R-239.
Job for Life, A (Gen. Film—Vim)—Feb. 2—S-903.
John Bates' Secret (Universal—Imp)—Jan. 13—S415.
John Osborn's Triumph (2 parts) (Universal—Bison)—Feb. 17—S-1075; C-1040.
Jolts and Jewelry (Gtr. Vitagraph)—Jan. 15.
Jones Keeps House (Gen. Film—Vitagraph)—Jan. 8.
Joys and Tears of China, and Fearless Freddy in The Woolly West (Universal-Powers)—Feb. 11—S-903.
June Madness (3 parts) (Universal—Gold Seal)—Jan. 30—S-740; C-548.
Jungle Tragedy, A (2 parts) (Universal—Big U)—Jan. 28—S-584.
Jungle Vaudeville (One of the Living Books of Nature) (Educational Films Corp.—Ditmars)—Mar. 12.
Just a Song at Twilight (5 parts) (Dixie Film Co.)—December, 1916—S-138.

K

Kartoon Komics and See America First, No. 70 (Mutual—Gaumont)—Jan. 10.
Keeper of the Gate, The (Universal—Rex)—Feb. 22—S-1245; C-1213.
Keys, The (5 parts) (K-E-S-E—Essanay)—Feb. 12.
Kick In (5 parts) (Pathe—Gold Rooster)—Jan. 14—S-426; C-246; R-241.
Kidding Sister (Christie)—Feb. 26—S-1670.
King of the Rails (General Electric Co.)—R-842.
Kitty Mackay (5 parts) (Gtr. Vitagraph)—Feb. 19—C-1374; R-1372.
Know America, the Land We Love (Pathe—Combitone)—Mar. 18.
Krazy Kat Cartoon, and In the Heart of the Cascades (Pathe—International)—Mar. 11 C-1951.

L

Lady in the Library, A (Gen. Film—Vitagraph)—Feb. 2.
Lady in No. 7 (No. 1 of Mystery of The Double Cross) (2 parts) (Pathe—Astra)—Mar. 18.
Lake Louise, Exquisite (Paramount—Burton Holmes)—Feb. 26.
Land of Intrigue, The (No. 1 of the Secret Kingdom) (3 parts) (Gtr. Vitagraph)—Jan. 1—S-278.
Land of Buddha and Mr. Fuller Pen, An Old Bird Pays Him a Visit (Universal—Powers)—Mar. 4—S-1403.
Land of Nowhere, The (2 parts) (Mutual—Vogue)—Jan. 7—S-134.
Land of the Son of Heaven and Cartoon Comedy (Universal—Powers)—Jan. 21—S-417.
Landmarks of France, and Black Magic (Universal—Victor)—Mar. 20—S-1982.
Lash of Destiny, The (Art Dramas—Van Dyke)—Dec. 21—C-101; R-96.
Lass of the Lumberlands, No. 10 (2 parts) (Mutual—Signal)—Dec. 25, 1916—S-134; C-102.
Lass of the Lumberlands, A, No. 11 (2 parts) (Mutual—Signal)—Dec. 31, 1916—S-278; C-361.
Lass of the Lumberlands, No. 12 (2 parts) (Mutual—Signal)—Jan. 7.
Lass of the Lumberlands, No. 13 (2 parts) (Mutual—Signal)—Jan. 14.
Lass of the Lumberlands, No. 14 (The Indian's Hand) (2 parts)—Jan. 21—C-707.
Lass of the Lumberlands, No. 15 (2 parts)—Jan. 28—C-873.
Last Cigarette, The (No. 1 of Perils of the Secret Service) (2 parts) (Universal—Imp)—Mar. 9.
Last of the Fighting Channings (No. 1 of Patria) (3 parts) (Pathe—International)—Jan. 14.
Last of the Ingrahams (5 parts) (Triangle—Kay-Bee)—Mar. 1—C-1375; R-1210.
Last Sentence, The (5 parts) (K-E-S-E—Edison)—Jan. 1—S-420; C-546; R-243.
Last Volunteer, The (3 parts) (Pathe)—Jan. 7—C-102.
Law That Failed, The (Art Dramas—Apollo)—Mar. 29.
Leap, The (No. 13 of The Purple Mask) (2 parts) (Universal Special)—Mar. 25.
Liberty, No. 20 (A Daughter of the U. S. A.) (2 parts) (Universal Special)—Dec. 31, 1916—S-132; C-103.
Life's Pendulum (2 parts) (Universal—Rex)—Feb. 4—S-904.
Lighted Lamp, The (Gen. Film—Essanay)—S-1244; C-1374.
Limberger Cyclone, A (2 parts) (Universal—L-KO)—Jan. 10—S-415; C-246.
Lion Cubs and Florence Rose Fashions, No. 13 (Pathe)—Jan. 7—S-282; R-235.
Lisle Bank, A (2 parts) (Mutual—Vogue)—Jan. 14—S-418.
Little Brown Mole, The (2 parts) (Gen. Film—Black Cat—Essanay)—Dec. 19, 1916—C-101.
Little Brother, The (5 parts) (Triangle—Kay-Bee)—Mar. 11—S-1828; R-1371; C-1951.
Little Feathered Songsters and Florence Rose Fashions, No. 14 (Pathe)—Jan. 14.
Little Lost Sister (5 parts) (K-E-S-E—Selig)—Mar. 12—C-1950; R-1946.
Little Partner (3 parts) (Universal—Special)—Dec. 19, 1916—C-102.
Little Rebel's Sacrifice (Universal—Big U)—Jan. 19—S-416.
Little Shoes (5 parts) (K-E-S-E—Essanay)—Jan. 15—S-281; C-706; R-700.
Little Strategist (One of Paula Blackton's Country Life Stories (Gtr. Vitagraph)—Feb.
Little Yank, The (5 parts) (Triangle—Fine Arts)—Jan. 14—S-589; C-246; R-244.
Living Book of Nature, The, No. 1 (The Orang.) (Educational Films Corp—Ditmars)—Feb. 5—S-1409.
Living Book of Nature, No. 2 (Mammals of Strange Form) (Educational Film Corp.—Ditmars)—Feb. 12—S-1410.
Living Book of Nature, No. 3 (American Bears) (Educational Films Corp.—Ditmars)—Feb. 19—S-1410.
Living Book of Nature, No. 4 (Foreign Deer) (Educational Films Corp.—Ditmars)—Feb. 26—R-1772; S-1992; S-2165.
Living Book of Nature, No. 5 (The Beaver Prepares for Winter) (Educational Film Corp.)—Ditmars)—Mar. 5—S-1992; S-2165; R-1926.
Living Book of Nature, No. 6 (Jungle Vaudeville (Educational Films Corp.—Ditmars)—Mar. 12—S-1992; S-2165.
Living Book of Nature, No. 7 (Feeding the Fish Eaters) (Educational Films Corp.—Ditmars)—Mar. 19—S-1992.
Living Book of Nature, No. 8 (Feeding the Bears) (Educational Films Corp.—Ditmars)—Mar. 26—S-1992.
Little Missionary (2 parts) (Gen. Film—Black Cat—S&A)—Jan. 16—S-581; C-706.
Locked Out (Metro—Drew)—Mar. 12.
Lonesome Luke, Lawyer (Pathe—Rolin)—Feb. 18—P-1040.
Lonesome Mariner, The (Mutual—American)—Mar. 16—S-1823.
Lonesome Luke's Lively Life (2 parts) (Pathe—Rolin)—Mar. 18—C-1788; R-1756.
Long Lane, A (No. 6 of Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Jan. 31.
Losing Winner, The (2 parts) (Universal—Victor)—Feb. 15—S-1076; C-1040.
Lost and Found (2 parts) (Gen. Film—Selig)—Jan. 29—S-1074; C-1039; R-866.
Lost and Won (5 parts) (Paramount—Lasky)—Jan. 22—S-758; C-707; R-700.
Lost in the Streets of Paris (Universal—Rex)—Feb. 25—S-1245.
Lost Legion of the Border (Episode of The American Girl) (2 parts),
Love Affairs of Ima Knutt (Cartoon; and Artistic China and Japan) (Universal—Powers)—Mar. 25—S-1983.
Love Aflame (5 parts) (Universal—Red Feather)—Jan. 29—S-905; C-707; R-702.
Love Bugs (Gen. Film—Vim)—S-902.
Love in Suspense (Universal—Joker)—Jan. 6—S-134.
Love Me, Love My Biscuits (Universal—Joker)—Jan. 27—S-585; C-547.
Love on Crutches (Universal—L-KO)—Mar. 16 S-1821.
Love's Law (5 parts) (Fox)—Mar. 12—S-1825.

Love Sublime, A (5 parts) (Triangle—Fine Arts)—Mar. 11—S-1828; R-1760; C-1951.
Love Thief, The (5 parts) (Fox)—Dec. 18—C-101.
Love Under Cover (Triangle Komedy)—Jan. 14—C-547; R-543.
Luck That Jealousy Brought (Gen. Film—Selig)—Jan. 27—S-902; C-1039.
Lucky One, and In the Beef and Butter Country (Gen. Film—Essanay)—S-1982; C-2123.
Luke's Busy Day (Pathe—Rolin)—Jan. 21.
Luke's Lost Liberty (Pathe—Rolin)—Jan. 7—C-102.
Luke's Shattered Sleep (Pathe—Rolin)—Dec. 31, 1916—C-141.
Luke's Trolley Troubles (Pathe—Rolin)—Feb. 4—C-707.
Luke Wins Ye Ladye Faire (Pathe—Rolin)—Feb. 25.
Lured and Cured (2 parts) (Mutual—Vogue)—Feb. 18—S-1078; C-1300.

M

Macaroni Sleuth, A (Universal—Nestor)—Jan. 22—S-584; C-547.
Mad Hermit, The (Universal—Big U)—Dec. 31—S-133.
Maggie's First False Step (2 parts) (Triangle Mack Sennett—Keystone)—Feb. 25—S-1412.
Magic Vest, The (Paramount—Black Diamond)—Mar. 19.
Magic Mirror, The (No. 7 of Is Marriage Sacred?) (2 parts) (Gen. Film—Essanay)—Jan. 27.
Major Brent's Perfidy (No. 6 of Pearl of the Army) (2 parts) (Pathe—Astra)—Jan. 7.
Making of Bob Mason's Wife (Gen. Film—Selig)—Jan. 13—S-274; C-706.
Making Raisins and Florence Rose Fashions, No. 12 (Pathe)—Dec. 31—S-141.
Male Governess, The (Triangle—Keystone)—Feb. 4.
Mammals of Strange Form (No. 2 of Living Book of Nature) (Educational Films Corp.—Ditmars)—Feb. 12.
Man He Might Have Been, The (Gen. Film—Selig)—Dec. 23, 1916—C-245.
Man of Mystery (5 parts) (Gtr. Vitagraph)—Jan. 8—S-423; C-360; R-244.
Man of Mystery (2 parts) (Universal—Imp)—Mar. 11—S-1661.
Man of Thunder, The (No. 7 of The Vampires) (3 parts) (Mutual—Gaumont)—Jan. 4—C-102.
Man Who Forgot, The (5 parts) (World)—Jan. 15—S-422; C-362; R-[illegible].
Man Who Saved the Day (2 parts) (Universal—Big U)—Feb. 22—S-1246.
Man Who Took a Chance (5 parts) (Bluebird)—Feb. 19—S-1252; C-1039; R-1036.
Man, A, and The Woman (Art Dramas—U. S. Amusement)—Mar. 22.
Manx-Man, The (8 parts) (Cosomofotofilm Co.)—March.
Many a Slip (No. 5 of Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Jan. 24.
Married But Single (Metro—Rolma)—Jan. 22—C-706.
Mary from America (3 parts) (Universal—Gold Seal)—Feb. 27—S-1404; C-1375.
Mary Lawson's Secret (5 parts) (Pathe—Gold Rooster)—Apr. 1—C-2124; R-2118.
Mask of Love (Universal—Laemmle)—Mar. 29 S-2157.
Masked Cupid, The (Universal—Victor)—Jan. 16—S-415; C-361.
Masked Stranger, The (No. 2 of Mystery of the Double Cross) (2 parts) (Pathe—Astra)—Mar. 25.
Masks and Mishaps (Gtr. Vitagraph)—Mar. 5.
Master Passion, The (5 parts) (K-E-S-E—Edison)—Jan. 8—S-421; C-360; R-355.
Matinee Idol, The (Metro—Rolma)—Jan. 1—C-245.
Matrimonial Shock (2 parts) (Mutual—Vogue)—Mar. 17—S-1823; C-2124.
Max Comes Across (2 parts) (K-E-S-E—Essanay)—Feb. 26—S-1253; R-1207.
Max Wants a Divorce (2 parts) (K-E-S-E—Essanay)—S-2166.
Max Feet are Pinched, and a Rolin Comedy (Pathe)—Mar. 25—C-1951.
Max in a Difficult Position, and a Rolin Comedy (Pathe)—Mar. 11.
Max's Vacation (Pathe)—Feb. 25.
Me and My Pal (5 parts) (Universal—Red Feather)—Feb. 5—S-1075; C-1040; R-1036.
Medicines, "Patent," How Made (Pathe)—Feb. 25.
Meeting, The (No. 11 of the Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Mar. 5.
Meeting, The (Gen. Film—Broadway Star).
Meddling with Marriage (Episode of Is Marriage Sacred) (2 parts) (Gen. Film—Essanay).
Melody of Death, The (2 parts) (Universal—Rex)—Feb. 8—S-904; C-874.
Melting Millions (5 parts) (Fox)—Feb. 19—S-1409; C-1787; R-1760.
Mentioned in Confidence (4 parts) (Gen. Film—Fortune)—C-1787; R-1759; S-1981.
Midnight (Universal—Imp)—Jan. 14—S-275; C-246.
Million in Sight, A (Universal—Nestor)—Feb. 26—S-1403.
Minding the Baby (Mutual—Cub)—Mar. 22—S-1985.
Mines and Martimony (Universal—Joker)—Jan. 13.
Mirror of Fear (No. 20 of Grant, Police Reporter) (Gen. Film—Kalem).
Misfit Millionaire (Gen. Film—Kalem)—C-2123.
Misjudged (No. 10 of Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Feb. 21.
Mr. Common Peepul Investigates, and See America First, No. 71 (Mutual—Gaumont)—Jan. 17.
Mr. Fuller Pep, an Old Bird Pays Him a Visit; and The Land of Buddha (Universal—Powers)—Mar. 4—S-1403.
Mr. Fuller Pep, He Celebrates His Wedding Anniversary; and Wonders of the Orient (Universal—Powers)—Jan. 14—S-275.
Mr. Fuller Pep, He Does Some Quick Moving; and Drama of the Orient (Universal—Powers)—Feb. 18—S-1078.
Mr. Fuller Pep, He Goes to the Country; and in the Land of the Son of Heaven (Universal—Powers)—Jan. 21—S-417.
Mr. Fuller Pep, His Day of Rest; and the Mysterious City (Universal—Powers)—Mar. 11—S-1662.
Mr. Fuller Pep, His Wife Goes for a Rest; and In Northern China (Universal—Powers)—Feb. 4—S-740.
Mr. Wright in Wrong (Gen. Film—Essanay)—Jan. 31—S-738.
Missing (2 parts) (Gen. Film—Vitagraph).
Missing Financier (Episode of Grant, Police Reporter (Gen. Film—Kalem)—C-2123.
Mission of State, A (No. 11 of Grant, Police Reporter) (Gen. Film—Kalem)—Dec. 29—R-100.
Model Janitor, The (Gen. Film—Kalem)—S-1402; C-1212; R-1035.
Modern Cinderella, A (5 parts) (Fox)—Jan. 8—C-546; R-357.
Modern Buccaneers (No. 13 of Pearl of the Army) (2 parts) (Pathe—Astra)—Feb. 25.
Modern Monte Cristo, A (5 parts) (Pathe—Gold Rooster)—Feb. 4—S-748; C-707; R-700.
Modern Mother Goose (5 parts) (Lea Bel Co.)—February.
Monster of Fate, The (Hawk Film Co.).—March.
Modern Romance, A (Metro—Rolma)—Mar. 5—C-2124.
Mogul Mountain Mystery, The (No. 113 of The Hazards of Helen) (Gen. Film—Kalem)—Jan. 6—C-101.
Money Magic (5 parts) (Gtr. Vitagraph)—Feb. 5—S-909; C-872; R-867.
Money Mill, The (5 parts) (Gtr. Vitagraph)—Mar. 5—S-1825; C-1787; R-1756.
Monroe Doctrine (No. 9 of Pearl of the Army) (2 parts) (Pathe—Astra)—Jan. 28.
Montreal, Old and New (Paramount—Burton Holmes)—Jan. 15.
Moral Code, The (5 parts) (Art Dramas—Erbograph)—Feb. 22—R-1586.
Moral Right, The (2 parts) (Universal—Imp)—Jan. 5—S-131.
Mortal Sin, The (5 parts) (Metro—Columbia)—Mar. 12—S-1824.
Morals of Men, No. 1 (The Painted Lie) (5 parts) (Mutual Star Horsley)—Mar. 19—S-1986.
Mormon Maid, A (5 parts) (Friedman Enterprises)—February—S-1409; R-1372.
Mortal Sin, The (5 parts) (Metro—Columbia)—Mar. 12—S-1824; C-1950; R-1948.
Mose Is Cured (Keen Cartoon Corp.)—Jan. 1.
Most Excellent Way, The (5 parts) (Gtr. Vitagraph)—Mar. 26.
Motherhood (5 parts) (Mutual Star)—Mar. 26.
Mothers of France (World).
Mouth Organ Jack (2 parts) (Mutual—American)—Feb. 24—S-1249.
Mule Mates (Universal—Joker)—Feb. 17—S-1077; C-1593.
Musical Marvel, The (2 parts) (Mutual—Vogue)—Feb. 11—S-906; C-1213.
Mutiny (5 parts) (Bluebird)—Mar. 12—S-1988.
Mutual Weekly No. 103 (Mutual—Gaumont)—Dec. 20—S-135.
Mutual Weekly No. 104 (Mutual—Gaumont)—Dec. 27—S-277.
Mutual Weekly No. 105 (Mutual—Gaumont)—Jan. 3—S-419; C-361.
Mutual Weekly No. 106 (Mutual—Gaumont—Jan. 10—S-419; C-547.
Mutual Weekly No. 107 (Mutual—Gaumont)—Jan. 17—S-587; C-706.
Mutual Weekly No. 108 (Mutual—Gaumont)—Jan. 24—S-741; C-873.
Mutual Weekly No. 109 (Mutual—Gaumont)—Jan. 31—S-907; C-1039.
Mutual Weekly No. 110 (Mutual—Gaumont)—Feb. 7—S-1247; C-1212.
Mutual Weekly No. 111 (Mutual—Gaumont)—Feb. 14—S-1248; C-1374.
Mutual Weekly No. 112 (Mutual—Gaumont)—Feb. 21—S-1407; C-1592.
Mutual Weekly No. 113 (Mutual—Gaumont)—Feb. 28—S-1668; C-1787.
Mutual Weekly No. 114 (Mutual—Gaumont)—Mar. 7—S-1822; C-1950.
Mutual Weekly No. 115 (Mutual)—Mar. 14—S-1986.
Mutual Weekly No. 116 (Mutual)—Mar. 21—S-2159.
Mutual Weekly No. 117 (Mutual)—Mar. 28.
My Fighting Gentleman (5 parts) (Mutual Star—American)—Mar. 1—S-1407; C-1593; R-1589.
My Official Wife (5 parts) (Gtr. Vitagraph)—Dec. 11, 1916—S-138; C-101.
Mysterious City, The; and Mr. Fuller Pep, His Day of Rest (Universal—Powers)—Mar. 11—S-1662.
Mysterious Mrs. M. (5 parts) (Bluebird)—Feb. 5—S-908; C-706; R-703.
Mysterious Man in Black, The (No. 2 of Voice on the Wire) (2 parts) (Universal—Special—Mar. 25.
Mystery of Lake Lethe (Gen. Film—Vitagraph)—Jan. 15.
Mystery of My Lady's Boudoir (3 parts) (Universal—Gold Seal)—Jan. 9—S-275; C-246.
Mystery of the Double Cross No. 1 (The Girl in Number 7) (2 parts) (Pathe—Astra)—Mar. 18—S-1826; C-1788; R-1756.
Mystery of the Double Cross, No. 2 (The Masked Stranger) (2 parts) (Pathe—Astra)—Mar. 25—S-1992; R-1948.
Mystery of the Double Cross No. 3 (2 parts) (Pathe—Astra)—Apr. 1—C-2124; R-2118.
Mystery of the North Case, The (2 parts) (Gen. Film—Vitagraph)—Feb. 3.

N

Natural Born Shooter, A (Ebony Film Corp.)—Feb. 26.
Nature's Calling (Mutual—American)—Feb. 3—S-742.
Nellie, the Fireman's Daughter; and Some Baby (Universal—Victor)—Jan. 30—S-739.
Nellie's Nifty Necklace (Gen. Film—Vim)—S-2154.
Net of Intrigue, The (No. 16 of Grant, Police Reporter) (Gen. Film—Kalem)—Feb. 2.
Newlyweds' Mistake (Gen. Film—Vim)—S-1402; C-1950.
Never Again (Cartoon) and See America First No. 73 (Mutual—Gaumont)—Jan. 31.
Never Too Old to Woo (Universal—Victor)—Mar. 27—S-2155; C-2124.
New Mexico (Pathe—Combitone)—Apr. 1—C-2124.
New York Peacock, The (5 parts) (Fox)—Feb. 5—S-1081; C-1212; R-1207.
Nick of Time Baby (2 parts) (Triangle—Mack Sennett—Keystone)—Feb. 11—S-1412.
Nina the Flower Girl (5 parts) (Triangle—Fine Arts)—Jan. 21—S-745.
Noble Fraud, A (Triangle—Keystone)—Jan. 21.
Nomads of the North, and Florence Rose Fashions No. 23 (Pathe)—March 18.
No Place Like Home (Gen. Film—Selig).—C-1787; S-1981.
Nora Declares War (Gen. Film—Vim)—S-1244.
North of Fifty-three (5 parts) (Fox)—Mar. 26.
Novel Romance, A (Universal—Victor)—Feb. 27—S-1404; C-1375.

O

Oh! For a Wife (Christie)—Feb. 12—S-1079.
Old Faithful (Universal—Laemmle)—Mar. 21—S-1983.
Old Forty-Niner (Keen Cartoon Corp.)—Jan. 8.
Old Fourth Ward, The (No. 9 of The Dangers of Doris) (Gen. Film—Broadway Star—Vita).
Old Glory in the Far East, and Jerry Saves the Navy (Pathe—International)—Feb. 18.
Old Sheriff, The (Mutual—American)—Feb. 10—S-906.
Old Soldier's Romance, An (3 parts) (Universal—Gold Seal)—Jan. 2—S-134; C-103.
Old Toymaker, The (Universal—Rex)—Jan. 28—S-585; C-547.
On Dangerous Ground (5 parts) (World)—Jan. 8—S-279; C-246; R-239.
One Touch of Sin (5 parts) (Fox)—Jan. 29—S-744; C-872; R-871.
One Good Turn (No. 4 of the Dangers of Doris) (Gen. Film—Broadway Star)—Jan. 12.
One of Many (5 parts) (Metro—Arthur James)—Feb. 12—S-1080; C-1212; C-1374; R-1210.
One on Him (Gen. Film—Essanay)—Jan. 17—C-796.
One Thousand Miles an Hour (Universal—Nestor)—Jan. 8—S-275; C-246.
On Italy's Firing Line (3 parts) (Gen. Film—Selig)—Jan. 22—S-131; C-360.
On Record (5 parts) (Paramount—Lasky)—Feb. 22—S-1411; C-1593; R-1586.
On the Brink of War (No. 20 of the Girl from Frisco) (2 parts) (Gen. Film—Kalem)—Dec. 20, 1916—C-101.
On the Great Glacier (Paramount—Burton Holmes)—Mar. 12—C-2160.
On the Trail of the Lonesome Pill (Universal—L-KO)—Jan. 3—S-133; C-103.
Orang, The (No. 1 of the Living Book of Nature) (Educational Films Corp.—Ditmars)—Feb. 5.
Orient, Drama of the; and Cartoon Comedy (Universal—Powers)—Feb. 18—S-1078.
Oriental Death Punch (No. 1 of The Voice on the Wire) (2 parts) (Universal—Special)—Mar. 18.

Other Girl, The (Gen. Film—Vim)—Feb. 1—S-903.
Ottawa and Toronto (Paramount—Burton Holmes)—Jan. 22.
Our Boys at the Border (No. 2 of Uncle Sam's Defenders (Mutual)—Jan. 12—S-1358.
Out for the Dough (Universal—Joker)—Feb. 10—S-903; C-873.
Out for the Coin (2 parts) (Christie)—Mar. 1—S-280; C-101.
Outlaw and the Lady, The (2 parts) (Universal—Bison)—Feb. 10—S-904; C-874.
Out of the Wreck (5 parts) (Paramount—Morosco and Pallas)—Mar. 8—S-1827; C-1951; R-1947.
Over the Garden Wall (Gen. Film—Selig)—S-1981; C-2123.

P

Painted Lie, The (No. 1 of the Morals of Men) (Mutual—Horsely)—Mar. 19.
Pangs of Jealousy (2 parts) (Mutual)—Jan. 1.
Pantnea (5 parts) (Selznick)—January—S-139; R-540.
Paper; How It Is Made From Wood Pulp; and Throwing the Bull (Cartoon) (Pathe—International)—Feb. 4—C-1040.
Paramount Pictographs No. 44 (Paramount—Bray)—Dec. 3—S-419.
Paramount Pictographs No. 45 (Paramount—Bray)—Dec. 10—S-419.
Paramount Pictographs No. 46 (Paramount—Bray)—Dec. 17—S-419.
Paramount Pictographs No. 47 (Paramount—Bray)—Dec. 24—S-419.
Paramount Pictographs No. 48 (Paramount—Bray)—Dec. 31—S-419.
Paramount Pictographs No. 49 (Paramount—Bray)—Jan. 7—S-910.
Paramount Pictographs No. 50 (Paramount—Bray)—Jan. 14—S-910.
Paramount Pictographs No. 51 (Paramount—Bray)—Jan. 21 (S-910).
Paramount Pictographs No. 52 (Paramount—Bray)—Jan. 28—S-910; S-1083; C-873; R-842.
Paramount Pictographs No. 53 (Paramount—Bray)—Feb. 4—S-1251.
Paramount Pictographs No. 54 (Paramount—Bray)—Feb. 11—S-1411; R-1179.
Paramount Pictographs No. 55 (Paramount—Bray)—Feb. 18—S-1672; C-1215; R-1569.
Paramount Pictographs No. 56 (Paramount—Bray)—Feb. 25—S-1826; R-1349.
Paramount-Pictograph No. 57 (Paramount—Bray)—Mar. 5—R-1772; S-1886; C-1951.
Paramount-Pictograph No. 58 (Paramount—Bray)—Mar. 12—R-1926; S-2161.
Paramount-Pictograph No. 59 (Paramount—Bray)—Mar. 19; C-2124.
Paramount-Pictograph No. 60 (Paramount—Bray)—Mar. 26
Pardners (5 parts) (Mutual Star)—Jan. 29—S-906.
Passing the Grip (Universal—Joker)—Mar. 3—S-1403; C-1593.
Passion (No. 5 of The Seven Deadly Sins) (5 parts) (Triangle—McClure)—Feb. 26—S-1670.
Past One at Rooney's (2 parts) (Gen. Film—Broadway Star)—R-2121.
Pathe News No. 101—Dec. 16—S-141.
Pathe News No. 102—Dec. 20—S-141.
Pathe News No. 103—Dec. 23—S-281.
Pathe News No. 104—Dec. 27—S-281.
Pathe News No. 1—Jan. 3—S-424.
Pathe News No. 2—Jan. 6—S-424.
Pathe News No. 3—Jan. 10—S-587.
Patria No 1 (Last of the Fighting Channings) (3 parts) (Pathe—International)—Jan. 14—S-137; C-707.
Patria No. 2 (Treasure) (2 parts) (Pathe—International)—Jan. 21—S-280; C-707.
Patria No. 3 (Winged Millions) (2 parts) (Pathe—International)—Jan. 28—S-588; C-707.
Patria No. 4 (Double Crossed) (2 parts) (Pathe—International)—Feb. 4—S-912; R-867.
Patria No. 5 (The Island That God Forgot) (2 parts) (Pathe—International)—Feb. 11—S-1084; C-1213; R-1036.
Patria No. 6 (Alias Nemesis) (2 parts) (Pathe—International)—Feb. 18—S-1676; C-1213; R-1211.
Patria No. 7 (Red Dawn) (2 parts) (Pathe—Internathional)—Feb. 25—S-1408; C-1374; R-1368.
Patria No. 8 (Red Night) (2 parts) (Pathe—International)—Mar. 4—S-1676; C-1593; R-1585.
Patria, No. 9 (Cats Paw and Scapegoat) (2 parts) Pathe—International)—Mar. 11—S-1826.
Patria, No. 10 (War in the Dooryard) (2 parts) (Pathe—International) — Mar. 18 — S-2160; C-2124; R-2118.
Patria, No. 11 (Sunset Falls) (2 parts) (Pathe—International)—Mar. 25.
Pearl of Greater Price (2 parts) (Gen. Film—Selig)—S-1981; C-2123.
Pearl of the Army No. 6 (Major Brent's Perfidy) (2 parts) (Pathe—Astra)—Jan. 7—S-142; C-102; R-96.
Pearl of the Army No. 7 (For the Stars and Stripes) (2 parts) (Pathe—Astra)—Jan. 14—S-426; R-242.
Pearl of the Army No. 8 (International Diplomacy) (2 parts) (Pathe—Astra)—Jan. 21—S-588; C-361; R-354.
Pearl of the Army No. 9 (Monroe Doctrine) (2 parts) (Pathe—Astra)—Jan. 28—S-746; R-701.
Pearl of the Army No. 10 (The Silent Army) (2 parts) (Pathe—Astra)—Feb. 4—S-1084; R-1056.
Pearl of the Army No. 11 (A Million Volunteers) (2 parts) (Pathe—Astra)—Feb. 11—S-1676; C-1213; R-1211.
Pearl of the Army No. 12 (The Foreign Alliance) (2 parts) Pathe—Astra)—Feb. 18—S-1408; C-1375; R-1368.
Pearl of the Army No. 13 (Modern Buccaneers) (2 parts) (Pathe—Astra)—Feb. 25.
Pearl of the Army No. 14 (Flag Despoiler) (2 parts) (Pathe—Astra)—Mar. 4—S-1676; C-1788; R-1756.
Pearl of the Army No. 15 (The Colonel's Orderly) (2 parts) (Pathe—Astra)—Mar. 11—C-2124; R-2118; S-2159.
Perils of a Plumber, The (Universal—L-KO)—Dec. 27, 1916—C-102.
Perils of Our Girl Reporters No. 1 (The Jade Necklace) (2 parts) (Mutual—Niagara)—Dec. 28, 1916—S-418; C-102.
Perils of Our Girl Reporters No. 2 (The Black Door) (2 parts) (Mutual—Niagara)—Jan. 3—S-419.
Perils of Our Girl Reporters No. 3 (Ace High) (2 parts) (Mutual—Niagara)—Jan. 10—S-586.
Perils of Our Girl Reporters No. 4 (The White Trail) (2 parts) (Mutual—Niagara)—Jan. 17.
Perils of Our Girl Reporters No. 5 (Many a Slip) (2 parts) (Mutual—Niagara)—Jan. 24.
Perils of Our Girl Reporters No. 6 (A Long Lane) (2 parts) (Mutual—Niagara)—Jan. 31—S-1078.
Perils of Our Girl Reporters No. 7 (The Smite of Conscience) (2 parts) (Mutual—Niagara)—Feb 7—S-1247.
Perils of Our Girl Reporters No. 8 (Birds of Prey) (2 parts) (Mutual—Niagara)—Feb. 14—S-1078.
Perils of Our Girl Reporters No. 9 (Misjudged) (2 parts) (Mutual—Niagara)—Feb. 19—S-1247.
Perils of Our Girl Reporters No. 10 (Taking Chances) (2 parts) (Mutual—Niagara)—Feb. 26—S-1406.
Perils of Our Girl Reporters No. 11 (The Meeting) 2 parts) (Mutual—Niagara)—Mar. 5—S-1688.
Perils of Our Girl Reporters No. 12 (Outwitted) (2 parts) (Mutual—Niagara)—Mar. 12—S-1823.
Perils of Our Girl Reporters, No. 13 (The Schemers) (2 parts)—(Mutual—Niagara)—Mar. 21—S-1985.
Perils of Our Girl Reporters, No. 14 (The Counterfeiters) (2 parts) (Mutual—Niagara)—Mar. 28.
Perils of the Secret Service No. 1 (The Last Cigarette) (2 parts) (Universal—Imp)—Mar. 9—S-1661; C-1594.
Perils of the Secret Service No. 2 (Clash of Steel) (2 parts) (Universal—Imp)—Mar. 16—S-1820; C-1788.
Perils of the Secret Service, No. 3 (The Dreaded Tube) (2 parts) (Universal—Imp)—Mar. 23 S—1983; C-1951.
Perils of the Secret Service, No. 4 (The Crimson Blade) (2 parts) (Universal—Imp)—Mar. 30 S-2156; C-2124.
Pest, The (Metro—Drew)—Jan. 29—C-872.
Peter, The Comic Poet (Mutual—Novelty)—Dec. 16—C-245.
Phantom Buccaneer, The (5 parts) (K E S E—Essanay)—Dec. 18—C-101; R-97.
Phantom Mine (No. 2 of The American Girl) (2 parts) (Gen. Film—Kalem)—C-1592.
Pidgin Island (5 parts) (Metro—Yorke)—Dec. 25, 1916—C-245; R-244.
Pipe of Discontent (Triangle Komedy)—Jan. 14—C-547; R-543.
Piper's Price, The (5 parts) (Bluebird)—Jan. 8—S-281; C-245; R-241.
Poison Man, The (No. 8 of The Vampires) (3 parts) (Mutual—Gaumont)—Jan. 11—S-277.
Polly Put the Kettle On (5 parts) (Universal—Red Feather)—Jan. 1—S-132; C-103; R-100.
Polly Red Head (5 parts) (Bluebird)—Mar. 19 S-1988; C-1950.
Polly's Day at Home (Mutual—Gaumont)—Feb. 21.
Poor Little Rich Girl (6 parts) (Artcraft)—Mar. 5—S-1823; C-1787; R-1760.
Porter, The (2 parts) (S. B. Lust).
Portrait of a King (No. 4 of The Secret Kingdom) (2 parts) (Gtr. Vitagraph)—Apr. 2.
Pots and Pans Peggy (5 parts) (Pathe—Gold Rooster)—Mar. 18—R-1756; C-1951; S-1992.
Practice What You Preach (Universal—Nestor)—Jan. 1—S-134; C-102.
Price She Paid (7 parts) (Selznick Pictures)—February—C-1594; R-1588; S-1827.
Price of Silence (5 parts) (Fox Special)—Jan. 8—C-546; R-357.
Pride (No. 2 of the Seven Deadly Sins) (5 parts) (Triangle—McClures)—Feb. 5.
Pride and the Devil (5 parts) (Art Dramas—Apollo)—Feb. 22—C-1592; R-1590.
Pride of the Clan (4 parts) (Artcraft)—Jan. 8—S-425; C-360; R-354.
Prima Donna's Special (No. 118 of The Hazards of Helen) (Gen. Film—Kalem).
Primitive Call, The (5 parts) (Fox)—Jan. 22—S-745; C-706; R-705.
Princess of Patches (5 parts) (K E S E—Selig)—Jan. 22—S-592; C-546; R-542.
Princess of the Dark, The (5 parts) (Triangle—Kay-Bee)—Feb. 18—S-1250; C-1040; R-1036.
Prison Without Walls, The (5 parts) (Paramount—Lasky)—Mar. 15—S-1986; C-2124; R-2120.
Prodigal Widow, The (3 parts) (Universal—Gold Seal)—Jan. 16—S-417; C-361.
Prodigal Papa (Universal—Victor)—Mar. 30—S-2155.
Professional Patient, The (Gen. Film—Vitagraph)—Jan. 19.
Promise, The (5 parts) (Metro—Yorke)—Feb. 19—S-1252; C-1592; R-1589.
Property Man, The (Gen. Film—Vim)—Jan. 12—S-130.
Pulse of Madness (No. 13 of Is Marriage sacred, (2 parts) (Gen. Film—Essanay).
Pulse of Life, The (5 parts) (Bluebird)—Apr. 2—R-2119.
Purple Mask, The, No. 1 (The Vanished Jewels) (2 parts) (Universal Special)—Dec. 31—S-132; C-103.
Purple, Mask, The, No. 2 (Suspected) (2 parts) (Universal Special)—Jan. 7—S-132, C-103.
Purple Mask, The, No. 3 (The Capture) (2 parts) (Universal Special)—Jan. 14—S-275.
Purple Mask, The, No. 4 (Facing Death) (2 parts) (Universal Special)—Jan. 21—S-417; C-361.
Purple Mask, The, No. 5 (Ablaze in Mid-Air) (2 parts) Universal Special)—Jan. 28 S-582; C-707.
Purple Mask, The, No. 6 (The Silent Feud) (2 parts) (Universal Special)—Feb. 4—S-740; C-707.
Purple Mask, The, No. 7 (The Race for Freedom) (2 parts) (Universal Special)—Feb. 11—S-903; C-874.
Purple Mask, The, No. 8 (The Secret Adventure) (2 parts) (Universal Special)—Feb. 18—S-1075; C-1040.
Purple Mask, The, No. 9 (A Strange Discovery) (2 parts) Universal Special)—Feb. 25; S-1245; C-1213.
Purple Mask, The, No. 10 (The House of Mystery) (2 parts) (Universal Special)—Mar. 4—S-1405; C-1375.
Purple Mask, The, No. 11 (Garden of Surprise) (2 parts) (Universal Special)—Mar. 11—S-1662; C-1375.
Purple Mask, The, No. 12 (Vault of Mystery) C1594; S-1820).
Purple Mask, The, No. 13 (The Leap) (2 parts) (Universal—Special)—Mar. 25—S-1984; C-1951.
Purple Mask, The, No. 14 (Sky Monsters) (2 parts) (Universal — Special) — Apr. 1 — S-2155; C-2124.
Putting One Over on Ignatz (Universal—Victor)—Jan. 18—S-415; C-361.

Q

Quacky Doodle's Cartoon and Paramount Pictograph No. 55 (Paramount—Bray)—Feb. 18.
Quaint Quebec (Paramount—Burton Holmes)—Jan. 8.
Question of Honesty, A (2 parts) (Gen. Film—Selig)—S-2154; C-2123.

R

Race for Freedom (No. 7 of the Purple Mask) (2 parts) (Universal Special)—Feb. 11.
Racing Death (Universal—Laemmle)—Mar. 17 S-1821.
Raid, The (3 parts) (Universal—Gold Seal)—Mar. 20—S-1984; C-1951.
Railroad Claim Intrigue, The (No. 116 of The Hazards of Helen (Gen. Film—Kalem)—Jan. 27.
Rainbow, The (5 parts) (Sherrill Feature Corp.)—Jan. 4—S-422; C-360; R-357.
Ram-Bunctious Endeavor, A (Mutual—American)—Mar. 16—S-1823.
Ranch Life in the Big Horn Mountains (2 parts) (Rothacker Film Mfg. Co.)—February—S-1252.
Rastus Runs Amuck, and See America First No. 78 (Mutual—Gaumont)—Mar. 7.
Rebel's Net, The (Universal—Big U)—Mar. 25—S-1983.
Reckless Romeos (Gen. Film—Vim)—Jan. 5—C-101.
Redeeming Love (5 parts) (Paramount—Morosco)—Dec. 28, 1916—S-279; C-246; R-242.
Redemption of Red Mullin (2 parts) (Gen. Film—Selig)—S-1403; C-1592.
Red Dawn (No. 7 of Patria) (2 parts) (Pathe—International)—Feb 25—S-1408.
Red Goddess, The (Universal—Big U)—Jan. 24—S-582.
Red Night (No. 8 of Patria) (2 parts) (Pathe—International)—Mar. 4.
Red Saunders Plays Cupid (5 parts) (Universal—Red Feather)—Mar. 26—C-2124.

Red Stain (2 parts) (Universal—Rex)—Jan. 4—S-133; C-103.
Red Vengeance (Universal—Big U)—Feb. 7—S-904.
Red Woman, The (5 parts) (World)—Feb. 12—S-1081; C-1040; R-1034.
Reel Life No. 33 (Mutual—Gaumont)—Dec. 17—C-102.
Reel Life No. 34 (Mutual—Gaumont)—Dec. 24—C-102; R-235.
Reel Life No. 35 (Mutual—Gaumont)—Dec. 31—C-245.
Reel Life No. 36 (Mutual—Gaumont)—Jan. 7—S-135; C-361; R-523.
Reel Life No. 37 (Mutual—Gaumont)—Jan. 14—S-277; C-547; R-686.
Reel Life No. 38 (Mutual—Gaumont)—Jan. 21—S-417; C-706.
Reel Life No. 39 (Mutual—Gaumont)—Jan. 28—S-587; C-873.
Reel Life No. 40 (Mutual—Gaumont)—Feb. 4—S-741; C-1039; R-1179.
Reel Life No. 41 (Mutual—Gaumont)—Feb. 11—S-907; C-1212; R-1349.
Reel Life No. 42 (Mutual—Gaumont)—Feb. 18—S-1079; C-1305; R-1569.
Reel Life No. 43 (Mutual—Gaumont)—Feb. 25—S-1248; C-1593; R-1772.
Reel Life No. 44 (Mutual—Gaumont)—Mar. 4—S-1666; C-1788; R-1927.
Reel Life No. 45 (Mutual—Gaumont)—Mar. 8—S-1666; C-1950.
Reel Life No. 46 (Mutual—Gaumont)—Mar. 15—S-1666; C-2124.
Reel Life No. 47 (Mutual—Gaumont)—Mar. 22—S-1823.
Reel Life No. 48 (Mutual—Gaumont)—Mar. 29—S-1984.
Regina to the Rockies (Paramount—Burton Holmes)—Feb. 5—S-1083.
Registered Pouch, The (No. 2 of The Daughter of Daring) (Gen. Film—Kalem).
Rehabilitated (Mutual)—Dec. 8—S-419.
Rehearsal, The (2 parts) (Gen. Film—Biograph Reissue)—Dec. 27—S-274.
Reliable Henry (Metro—Drew)—Feb. 26—C-1592.
Rented Man, The (2 parts) (Universal—Rex)—Mar. 1—S-1406; C-1375.
Resurrection of Gold Bar, The (No. 22 of The Girl From Frisco) (2 parts) (Gen. Film—Kalem)—Jan. 10.
Rex Beach on the Spanish Main (5 parts) (Grand Feature Film Co.)—March—R-1927.
Rex Beach in Pirate Haunts (5 parts) (Grand Feature Film Co.)—March.
Rex Beach in the Footsteps of Captain Kidd (5 parts) (Grand Feature Film Co.)—March.
Reward of the Faithless (5 parts) (Bluebird)—Feb. 12—S-1079; C-872; R-868.
Rival Romeos (Gen. Film—Kalem)—Jan. 9—S-414; C-101.
Right Hand Path, The (Gen. Film—Selig)—Dec. 30—S-131; C-360.
Right to Be Happy, The (5 parts) (Bluebird)—Dec. 25, 1916—S-136.
Road Agent, The (Triangle—Keystone)—Feb. 4.
Road to Eternity (No. 10 of Dangers of Doris) (Gen. Film—Broadway Star).
Road to Fame (Gen. Film—Selig)—Dec. 11, 1916—C-101.
Robinson Crusoe (3 parts) (Universal Special)—Feb. 18—S-1075.
Rods of Wrath (3 parts) (Pathe)—Feb. 4.
Room of Mystery, The (3 parts) (Gen. Film—Knickerbocker Star)—Jan. 19—S-738; C-872.
Rope Making, and Happy Hooligan Cartoon (Pathe—International)—Mar. 25.
Roped In (2 parts) (Universal—Bison)—Mar. 17—S-1821; P-1788.
Rosie O'Grady (5 parts) (Art Dramas—Apollo)—Feb. 1—R-1034.
Rosie's Rancho (Universal—Joker)—Feb. 24—S-1245; C-1213.
Rough and Ready Reggie (Paramount—Klever Comedy)—Mar. 26—S-2161.
Royal Pauner, The (5 parts) (K E S E—Edison)—Feb. 19.
Royalty at Red Wing (No. 2 of the Secret Kingdom) (2 parts) (Gtr. Vitagraph)—Jan. 8—S-279.
Rum Cay (No. 8 of the Secret Kingdom) (2 parts) (Gtr. Vitagraph)—Feb. 19.
Rummy Romance, A (2 parts) (Mutual—Vogue)—Mar. 4—S-1407; C-1788.

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Saddle Girth, The (Gen. Film—Selig)—S-1074; C-1212.
Safari (4 parts) (Picture Producing Co.).—February.
Safety Pin Smugglers (Gen. Film—Kalem)—Jan. 30—S-902; C-872.
Saintly Sinner, The (5 parts) (Bluebird)—Feb. 26—S-1410; C-1212; R-1208.
Sapho (5 parts) (Paramount—Famous Players)—Mar. 12—S-1986; C-1951; R-1915.
Satan's Private Door (5 parts) (K-E-S-E—Essanay)—Mar. 19—S-2166; C-2123; R-2117.
Satin & Calico (One of Paula Blackton's Country Life Stories) (Gtr. Vitagraph).
Sauce for the Goose (Christie)—Mar. 19—S-2165.
Scarlet Crystal, The (5 parts) (Universal—Red Feather)—Mar. 19—C-1951; S-2157.
Scarlet Letter, The (5 parts) (Fox)—Feb. 12—S-908; C-1374; R-1371.
Schemer Skinny's Scandal (Pathe—Rolin)—Feb. 18.
Schemer Skinny's Schemes (Pathe—Rolin)—Jan. 14.
Schemers, The (No. 13 of Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Mar. 21.
Scouts of the Sea and Sky (No. 4 of Uncle Sam's Defenders) (Mutual)—Feb. 2.
Screened Vault, The (No. 19 of Grant, Police Reporter) (Gen. Film—Kalem).
Sea Lions (Educational Films Corp—Ditmars)—R-842.
Sealed Packet, The (No. 3 of the Secret Kingdom) (2 parts) (Gtr. Vitagraph)—Jan. 15—S-279.
Secret Adventure, The (No. 8 of The Purple Mask) (2 parts) (Universal Special)—Feb. 18.
Secret Kingdom, The, No. 1 (The Land of Intrigue) (3 parts) (Gtr. Vitagraph)—Jan. 1—S-278.
Secret Kingdom, The, No. 2 (Royalty at Red Wing) (3 parts) (Gtr. Vitagraph)—Jan. 8—S-279.
Secret Kingdom, The, No. 4 (The Honorable Mr. Oxenham) (2 parts) (Gtr. Vitagraph)—Jan. 22—S-423.
Secret Kingdom, The, No. 5 (Carriage Call No. 101) (2 parts) (Gtr. Vitagraph)—Jan. 29—S-589.
Secret Kingdom, The, No. 6 (Human Flotsam) (2 parts) (Gtr. Vitagraph)—Feb. 5—S-755.
Secret Kingdom, The, No. 7 (The Ghost Ship) (2 parts) (Gtr. Vitagraph)—Feb. 12—S-909.
Secret Kingdom, The, No. 8 (Rum Cay) (2 parts) (Gtr. Vitagraph)—Feb 19—S-1080.
Secret Kingdom, The, No. 9 (The Swamp Adder) (2 parts) (Gtr. Vitagraph)—Feb. 26—S-1252.
Secret Kingdom, The, No. 10 (A Goat Without Horns) (2 parts) (Gtr. Vitagraph)—Mar. 5—S-1409.
Secret Kingdom, The, No. 11 (The White Witch) (2 parts) (Gtr. Vitagraph)—Mar. 12—S-1670.
Secret Kingdom, The, No. 12 (Shark's Nest) (2 parts) (Gtr. Vitagraph)—Mar. 19—S-1825.
Secret Kingdom, No. 13 (The Tragic Masque) (2 parts) (Gtr. Vitagraph)—Mar. 26—S-1991.
Secret Kingdom, No. 14 (The Portrait of a King (2 parts) (Gtr. Vitagraph)—Apr. 2—S-2165.
Secret of Eve, The (5 parts) (Metro—P P & P)—Feb. 26—S-1410; C-1592; R-1589.
Secret Seven, The (No. 1 of The Great Secret) (3 parts) (Metro—Serial)—Jan. 8.
See America First No. 67 (Mutual—Gaumont)—Dec. 20—S-135; C-102; R-235.
See America First No. 68 (Mutual—Gaumont)—Dec. 27—C-102; R-236.
See America First No. 69 (Mutual—Gaumont)—Jan. 3—C-361.
See America First No. 70 (Mutual—Gaumont)—Jan. 10—S-135; C-361.
See America First No. 71 (Mutual—Gaumont)—Jan. 17—S-277; C-547; R-686; R-842.
See America First No. 72 (Mutual—Gaumont)—Jan. 24—S-418; C-706; R-686.
See America First No. 73 (Mutual—Gaumont)—Jan. 31—S-587; C-873.
See America First No. 74 (Mutual—Gaumont)—Feb. 7—S-741; C-1039; R-1179.
See America First No. 75 (Mutual—Gaumont)—Feb. 14—S-907; C-1374; R-1569.
See America First No. 76 (Mutual—Gaumont)—Feb. 21 (S-1079; C-1593; R-1772.
See America First No. 77 (Mutual—Gaumont)—Feb. 28—S-1248; C-1787; R-1926.
See America First No. 78 (Mutual—Gaumont)—Mar. 7—S-1666; C-1950.
See America First No. 79 (Mutual—Gaumont)—Mar. 14—S-1666; C-2123.
See America First, No. 80 (Mutual—Gaumont)—Mar. 14.
See America First, No. 81 (Mutual—Gaumont)—Mar. 21.
See America First, No. 82 (Mutual—Gaumont)—Mar. 28.
Seeing Double (Gen. Film—Vim)—S-1274.
Self-Made Hero, A (Triangle Komedy)—Mar. 18.
Selig-Tribune No. 98 (Gen. Film—Selig)—Dec. 7—S-130; C-1819.
Selig-Tribune No. 99 (Gen. Film—Selig)—Dec. 11—S-131.
Selig-Tribune No. 100 (Gen. Film—Selig)—Dec. 14—S-131.
Selig-Tribune No. 101 (Gen. Film—Selig)—Dec. 18—S-131.
Selig-Tribune No. 102 (Gen. Film—Selig)—Dec. 21—S-274.
Selig-Tribune No. 103 (Gen. Film—Selig)—Dec. 25—S-274.
Selig-Tribune No. 104 (Gen. Film—Selig)—Dec. 28—S-580.
Selig-Tribune No. 1 (Gen. Film—Selig)—Jan. 1—S-580; C-360.
Selig-Tribune No. 2 (Gen. Film—Selig)—Jan. 4—S-580.
Selig-Tribune No. 3 (Gen. Film—Selig)—Jan. 8—S-580.
Selig-Tribune No. 4 (Gen. Film—Selig)—Jan. 11—S-739.
Selig-Tribune No. 5 (Gen. Film—Selig)—Jan. 15—S-739.
Selig-Tribune No. 6 (Gen. Film—Selig)—Jan. 18—S-902.
Selig-Tribune No. 7 (Gen. Film—Selig)—Jan. 22—S-902.
Selig-Tribune No. 8 (Gen. Film—Selig)—Jan. 25—S-1074.
Selig-Tribune No. 9 (Gen. Film—Selig)—Jan. 29—S-1074; C-1039.
Selig-Tribune No. 10 (Gen. Film—Selig)—Feb. 1—S-1244.
Selig-Tribune No. 11 (Gen. Film—Selig)—S-1244.
Selig-Tribune No. 12 (Gen. Film—Selig)—S-1403.
Selig-Tribune No. 13 (Gen. Film—Selig)—S-1403.
Selig-Tribune No. 14 (Gen. Film—Selig)—S-1660.
Selig-Tribune No. 15 (Gen. Film—Selig)—S-1660; C-1592.
Selig-Tribune No. 16 (Gen. Film—Selig)—S-1819.
Selig-Tribune No. 17 (Gen. Film—Selig)—S-1819.
Selig-Tribune No. 18 (Gen. Film—Selig)—S-1981.
Selig-Tribune No. 19 (Gen. Film—Selig)—S-1981; C-1950.
Selig-Tribune No. 20 (Gen. Film—Selig)—S-2154.
Selig-Tribune No. 21 (Gen. Film—Selig)—S-2154.
Serene of Index (Educational Films Corp.—Bruce)—R-524.
Seven Deadly Sins, The (No. 1, Envy) (5 parts) Triangle—McClures)—Jan. 29—S-746; C-707; R-701.
Seven Deadly Sins, The (No. 2, Pride) (5 parts) (Triangle--McClures)—Feb. 5—S-910; C-1040; R-866.
Seven Deadly Sins, The (No. 3, Greed) (5 parts) (Triangle—McClures)—Feb. 12—C-1040; R-1034.
Seven Deadly Sins, The (No. 4, Sloth) (5 parts) (Triangle—McClures)—Feb. 19—S-1412; C-1213; R-1205.
Seven Deadly Sins, The (No. 5, Passion) (5 parts) (Triangle—McClures)—Feb. 26—S-1670; C-1593; R-1586.
Seven Deadly Sins, The (No. 6, Wrath) (5 parts) (Triangle—McClures)—Mar. 5—S-1828; R-1757.
Seven Deadly Sins, The (No. 7, The Seventh Sin) (7 parts) (Triangle—McClures)—Mar. 12.
Seventh Sin, The (No. 7 of The Seven Deadly Sins) (Triangle—McClure's)—Mar. 12.
Seventh Son, The (Gen. Film—Vitagraph)—Feb. 11.
Shadows of Shame (Pathe)—Jan. 14—C-246.
Sharks Is Sharks, and Uncle Sam's Wards (Pathe)—Mar. 4.
Shattered Ideals (Universal—Big U)—Jan. 11—S-416.
Sheep of Chelan (Educational Films Corp.)
Shielding Shadow, The, No. 15 (The Final Chapter) (2 parts) (Pathe—Astra)—Jan. 7—S-142; C-102; R-96.
Shifting Shadows (No. 8 of Is Marriage Sacred?) (2 parts) (Gen. Film—Essanay)—Feb. 3.
Shooting Star, The, and Harvesting in Alberta, Canada (Gen. Film—Essanay).
Shorty and the Yellow Ring (No. 1 of the Adventures of Shorty Hamilton) (2 parts) (Mutual—Monogram)—Jan. 15—S-418.
Shorty in the Tiger's Den (No. 2 of The Adventures of Shorty Hamilton) (2 parts) (Mutual—Monogram)—Jan. 22.
Shorty Goes to College (No. 3 of The Adventures of Shorty Hamilton((2 parts) (Mutual—Monogram—Jan. 29.
Shorty Hooks a Loan Shark (No. 7 of The Adventures of Shorty Hamilton (2 parts) (Mutual—Monogram)—Feb. 26.
Shorty Joins the Secret Service (No. 4 of The Adventures of Shorty Hamilton) (2 parts) (Mutual—Monogram)—Feb. 5.
Shorty Promotes His Love Affair (No. 6 of The Adventures of Shorty Hamilton) (2 parts) (Mutual—Monogram)—Feb. 19.
Shorty Traps a Lottery King (No. 8 of The Adventures of Shorty Hamilton) (2 parts) (Mutual—Monogram)—Mar. 5.
Shorty Turns Wild Man (No. 5 of The Adventures of Shorty Hamilton) (2 parts) (Mutual—Monogram)—Feb. 12.
Shorty Bags the Bullion Thieves (No. 10 of the Adventures of Shorty Hamilton) (2 parts) (Mutual—Monogram)—Mar. 19.
Shorty Lands a Master Crook (No. 11 of the Adventures of Shorty Hamilton) (2 parts)—Mar. 26.
Shorty Trails the Moonshiners (No. 9 of the Adventures of Shorty Hamilton) (2 parts) (Mutual—Monogram)—Mar. 12.
Shot in the Dark, The (No. 11 of The Great Secret) (Metro—Serial)—Mar. 19.
Shot in the West (Universal—Nestor)—Mar. 26—C-1951; S-2156.

Side-Tracked Sleeper, The (No. 119 of The Hazards of Helen (Gen. Film—Kalem).
Silent Army, The (No. 10 of Pearl of the Army) (2 parts) (Pathe—Astra)—Feb. 4.
Silent Feud, The (No. 6 of the Purple Mask) (2 parts) (Universal Special)—Feb. 4.
Silk Industry (Pathe)—Dec. 31—S-141.
Sin Unatoned (Universal—Laemmle)—Feb. 21—S- 1244.
Sinful Marriage, The (No. 6 of Is Marriage Sacred?) (Gen. Film—Essanay)—Jan. 20.
Sins of a Brother, The (Universal—Imp)—Mar. 14—S-1820.
Sister Against Sister (5 parts) (Fox)—Mar. 5—S-1672; C-1950; R-1947.
Skinner's Dress Suit (5 parts) (K E S E—Essanay)—Feb. 5—S-744; C-1039; R-1033.
Skinny's False Alarm (Pathe—Rolin)—Apr. 1—C-2124.
Skinny's Love Tangle (Pathe—Rolin)—Feb. 11—C-873.
Skinny Gets a Goat, and Max Linder Comedy (Pathe)—Mar. 25.
Skinny Routs a Robber, and Max Linder Comedy (Pathe)—Mar. 11.
Sky Monsters (No. 14 of The Purple Mask) (2 parts) (Universal Special)—Apr. 1.
Slave Market, The (5 parts) (Paramount—Famous—Players)—Jan. 1—C-246; S-419; R-242.
Slave of Fear, A (2 parts) (Universal—Imp)—Jan. 17—S-415; C-361.
Sleepwalker, The (Paramount—Klever Komedy)—Feb. 12—S-910.
Sloth (No. 4 of Seven Deadly Sins) (5 parts) (Triangle—McClures)—Feb. 19.
Small Change (Christie)—Feb. 5—S-909.
Smite of Conscience (No. 7 of Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Feb. 7.
Snow White (5 parts) (Paramount—Famous Players)—Dec. 25. 1916—S-139; C-246; R-97.
Snow White (3 parts) (Universal—Rex)—Apr. 1—S-2158.
Social Leper, The (5 parts) (World)—Mar. 19—S-1990; C-1952; R-1945.
Social Pirates (2 parts) (Fox—Foxfilm Comedy)—Jan. 15—R-1818.
Sold at Auction (5 parts) (Pathe—Gold Rooster—Feb. 11—S-912; C-873; R-867.
Soldier's Dream, A (Universal—Big U)—Mar. 7—S-1661.
Some Baby, and Nelly, the Fireman's Daughter (Universal—Victor)—Jan. 30—S-739.
Some Doctor (Paramount—Klever Komedy)—Feb. 26—S-1412.
Some Specimens (Universal—Nestor)—Mar. 12—C-1593; S-1821.
Somewhere in Any Place (Gtr. Vitagraph)—Jan. 29.
Somewhere in Mexico (Gen. Film—Vim)—S-2154.
Soul Master, The (5 parts) (Gtr. Vitagraph)—Jan. 1.
Souls United (3 parts) (Universal—Gold Seal)—Jan. 23—S-584; C-547.
Spain, Picturesque Catalonia, and Florence Rose Fashions No. 21 (Pathe)—Mar. 4.
Speed (Paramount—Black Diamond)—Mar. 5—S-1674.
Speed and Spunk (Gtr. Vitagraph)—Jan. 1.
Spike's Busy Bike (2 parts) (Universal—L-KO)—Feb. 28—S-1405; C-1375.
Spirit of Romance (5 parts) (Paramount—Morosco—Pallas)—Mar. 22—S-2161.
Spring Idyl, A (One of Paula Blackton's Country Life Stories) (Gtr. Vitagraph).
Square Deal, A (5 parts) (World)—Feb. 19—S-1250; C-1213; R-1206.
Square Deal Man, The (5 parts) (Triangle—Kay Bee)—Mar. 25—R-1949; S-2164; C-2124.
Stage Struck (5 parts) (Triangle—Fine Arts)—Feb. 25—C-1375; R-1371.
Starring in Western Stuff (Gen. Film—Selig)—Jan. 8—S-274; C-546.
Stars and Bars (2 parts) (Triangle—Mack Sennett—Keystone)—Feb. 18—S-1412.
Startling Climax, A (3 parts) (Universal—Gold Seal)—Mar. 27—S-2156.
Steel Hearts (2 parts) (Universal—Bison)—Mar. 31—S-2157.
Sticky Fingers (2 parts) (Mutual—Vogue)—Feb. 4—S-742; C-1040.
Stolen Birthright (3 parts) (Pathe)—Jan. 21.
Stolen Inheritance, The (Pathe)—Jan. 28—C-547.
Stolen Rubies (No. 2 of Alias the Grey Seal) (2 parts) (Mutual—Monmouth)—Mar. 30.
Strange Adventure, A (Gen. Film—Selig)—S-1402; C-1212.
Strange Discovery, A (No. 9 of the Purple Mask) (2 parts) (Universal Special)—Feb. 25.
Strangest Army in the World (Universal—Powers)—Mar. 22—S-1983.
Stronger Than Steel (2 parts) (Universal—Laemmle)—Dec. 27, 1916—C-103.
Studio Cinderella, A (Universal—Laemmle)—Feb. 10—S-904.
Studio Stampede, A (2 parts) (Mutual—Vogue)—Mar. 24—S-1985.
Stumpland, In (Gen. Film—Vim)—S-2154.
Suitor of Siam, The (No. 5 of Dangers of Doris) (Gen. Film—Broadway Star)—Jan. 19.
Summer Boarders (Universal—L-KO)—Mar. 14—S-1821; C-1788.
Sunny Jane (5 parts) (Mutual Star—Horkheimer—Mar. 6—C-2124; R-2120.
Sunset Falls (No. 11 of Patria) (Pathe—International)—Mar. 25.
Susons Gentlemen (5 parts) (Bluebird)—Apr. 2—C-2123.
Suspected (No. 2 of The Purple Mask) (2 parts) (Universal Special)—S-132; C-103.
Swamp Adder, The (No. 9 of The Secret Kingdom) (2 parts) (Gtr. Vitagraph)—Feb. 24.

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Tail of a Thomas Kat, and Foreign Legations in China (Universal—Powers)—Mar. 18—S-1821.
Tailor's Trimmings (2 parts) (Mutual—Vogue)—Jan. 21—S-585; C-707.
Tale From the Decameron (2 parts) (Gen. Film—Essanay)—Dec. 26—C-245.
Tale of Two Cities, The (5 parts) (Fox)—Mar. 12—S-2162; C-2125; R-2118.
Taking Chances (No. 10 of Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Feb. 26.
Taking the Count (Gen. Film—Essanay)—Dec. 20—C-101.
Tangled Threads (2 parts) (Universal—Imp)—Mar. 4—S-1404; C-1375.
Tankless Job, A (Cartoon, and a Fishing Trip Through Uncle Sam's Wonderland) (Pathe—International)—Jan. 21—C-707.
Telephone Belle, The (Triangle Komedy)—Feb. 18.
Tell-Tale Arm, The (Mutual—American)—Mar. 9—S-1822.
Temptation and the Girl (3 parts) (Gen. Film—Knickerbocker Star)—Jan. 5—S-415.
Terrible Kate (Gen. Film—Vim)—Jan. 18—S-580.
Terrible Wedding, The (No. 9 of The Vampires) (3 parts) (Mutual—Gaumont)—Jan. 18—S-417.
Terror, The (5 parts) (Universal—Red Feather)—Feb. 12—S-1245; C-1040.
That Dawgone Dog (2 parts) (Universal—L-KO)—Feb. 7—S-903; C-874.
That Terrible Tenderfoot (Gen. Film—Kalem) Jan. 2—S-414; C-101.
There's Many a Fool (2 parts) (Fox—Foxfilm Comedy)—Feb. 19.
They Practice Economy (Gen. Film—Vim)—Dec. 27—C-101.
They Were Four (Universal—Victor)—Mar. 1—S-1404; C-1375.
They Say Pigs Is Pigs, and See America First, No. 80 (Mutual—Gaumont)—Mar. 14.
Third Ingredient, The (3rd of O. Henry Series) (Broadway Star Feature) (2 parts)—R-2121.
This Is Not My Room (Gen. Film—Vim)—S-1819.
Those Without Sin (5 parts) (Paramount—Lasky)—Mar. 1—S-1684; C-1788; R-1758.
Threads of Fate (5 parts) (Metro—Columbia)—Jan. 22—S-589; C-706; R-705.
Three of Many (5 parts) (Triangle—Kay-Bee)—Dec. 24, 1916—S-142; C-102.
Three Ways Out (Gen. Film—Essanay)—Jan. 30—S-738; C-1039.
Through Canadian Canyons (Paramount—Burton Holmes)—Mar. 19.
Throwing the Bull (Cartoon and Paper: How It is Made from Wood Pulp) (Pathe—International)—Feb. 4.
Tiger's Claw, The (No. 10 of Grant, Police Reporter) (Gen. Film—Kalem)—Dec. 22—C-101.
Tiger Woman, The (5 parts) (Fox)—Feb. 19—S-1672; C-1592; R-1585.
Tillie Wakes Up (5 parts) (World)—Jan. 29—S-743; C-708; R-793; R-703.
Tiny, Slim and Fat (Cartoon, and British Columbia) (Gen. Film—Essanay)—S-1819.
Told at Twilight (5 parts) (Pathe—Gold Rooster)—Mar. 25—S-1992; C-1951; R-1948.
Tornado, The (2 parts) (Universal—Bison)—Mar. 3—S-1404; C-1593.
Tough Tony (Cartoon, and See America First No. 75) (Mutual Gaumont)—Feb. 14.
Tours Around the World No. 7 (Mutual—Gaumont)—Dec. 19—S-134; C-102.
Tours Around the World No. 8 (Mutual—Gaumont)—Dec. 26—S-102; R-236.
Tours Around the World No. 9 (Mutual—Gaumont)—Jan. 2—C-245.
Tours Around the World No. 10 (Mutual—Gaumont)—Jan. 9—C-381; R-523.
Tours Around the World No. 11 (Mutual—Gaumont)—Jan. 16—C-547; R-686; C-873; S-277.
Tours Around the World No. 12 (Mutual—Gaumont)—Jan. 23—S-417; C-707; R-842.
Tours Around the World No. 13 (Mutual—Gaumont)—Jan. 30—S-587; C-873.
Tours Around the World No. 14 (Mutual—Gaumont)—Feb. 6—S-741; C-1039; R-1179.
Tours Around the World No. 15 (Mutual—Gaumont)—Feb. 13—S-907; C-1212; R-1349.
Tours Around the World No. 16 (Mutual—Gaumont)—Feb. 20—S-1079.
Tours Around the World No. 17 (Mutual—Gaumont)—Feb. 27—S-1248; C-1787; R-1926.
Tours Around the World No. 18 (Mutual—Gaumont)—Mar. 6—S-1666; C-2150.
Tours Around the World No. 19 (Mutual—Gaumont)—Mar. 13—S-1666; C-2123.
Tours Around the World No. 20 (Mutual—Gaumont)—Mar. 20—S-1823.
Tours Around the World, No. 21 (Mutual—Baumont)—Mar. 27—S-1984.
Tragic Masque, The (No. 13 of The Secret Kingdom) (2 parts) (Gtr. Vitagraph)—Mar. 26.
Trail of Graft, The (No. 13 of Grant, Police Reporter) (Gen. Film—Kalem)—Jan. 12.
Trap, The (No. 17 of Grant, Police Reporter) (Gen. Film—Kalem)—S-1074.
Trap, The (No. 5 of The Great Secret) (2 parts) (Metro—Serial)—Feb. 5—S-589.
Treasure (No. 2 of Patria) (2 parts) (Pathe—International)—Jan. 21—S-281.
Treat 'em Rough (Universal—Nestor)—Jan. 15—S-415.
Trials of Willie Wink and The Forbidden City (Universal—Powers)—Jan. 7—S-131.
Trip through China (10 parts) (China Film Co.)—March—R-1761; C-1952; R-1926.
Trooper 44 (5 parts) (E. I. L. S. Co.)—March.
Trooper of Troop K (3 parts) (Lincoln M. P. Co.—January.
Truant Soul, The (7 parts) (K-E-S-E—Essanay)—Dec. 25—S-281; R-1816.
Truthful Tulliver (5 parts) (Triangle—Kay-Bee)—Jan. 7—S-426; C-102.
Tuner of Notes, A (Triangle Komedy)—Mar. 25.
Turks and Troubles (Gtr. Vitagraph)—Mar. 26.
Turn of the Wheel (2 parts) (Mutual)—Dec. 11—C-361.
Twenty Thousand Leagues Under the Sea (2 parts) (Universal State Rights)—January—C-246; R-240; R-524 (Educ.).
Twin Fedoras (No. 3 of The Dangers of Doris) (Gen. Film—Vitagraph)—Jan. 5.
Twin Kiddies (5 parts) (Pathe—Gold Rooster)—Jan. 28—S-746; C-547; R-354.
Two Men and a Woman (5 parts) (Ivan)—February—S-1409; C-1374.
Two Men of the Desert (Gen. Film—Biograph Reissue)—Dec. 25—S-130.
Two Small Town Romeos (Universal—Nestor)—Dec. 11.

U

Uncle Sam (1 of 2 parts) (Moore Feature Film Co.)—Jan. 10.
Uncle Sam's Defenders, No. 1 (From Civilian to Soldier) (Mutual)—Jan. 5—C-547; R-686.
Uncle Sam's Defenders, No. 2 (Our Boys at the Border) (Mutual)—Jan. 12—C-547; R-686.
Uncle Sam's Defenders, No. 3 (A Jack Tar in the Making) (Mutual)—Jan. 19—S-418; C-706.
Uncle Sam's Defenders, No. 4 (Afloat and Asbore) (Mutual)—Jan. 26—C-707; R-843.
Uncle Sam's Defenders, No. 5 (Scouts of the Sea and Sky) (Mutual)—Feb. 2—S-742; C-873.
Uncle Sam's Defenders, No. 6 (Bulldogs of the Deep) (Mutual)—Feb. 9—S-1078; C-873.
Uncle Sam's Wards, and Sharks is Sharks (Pathe)—Mar. 4—C-1375.
Undoing Evil (Universal—Laemmle)—Mar. 3—S-1403.
Universal Screen Magazine, No. 4—Jan. 5—S-134; C-102.
Universal Screen Magazine, No. 5—Jan. 19—S-417.
Universal Screen Magazine, No. 6—Feb. 2—S-740; R-523.
Universal Screen Magazine, No. 7—Feb. 16—S-1077; C-1040; R-842.
Universal Screen Magazine, No. 8—Mar. 2—S-1403; C-1213; C-1375.
Universal Screen Magazine, No. 9—Mar. 9—S-1662; C-1593; R-1349.
Universal Screen Magazine, No. 10—Mar. 16—S-1821; R-1569.
Universal Screen Magazine, No. 11—Mar. 23—S-1821; R-1926.
Universal Screen Magazine, No. 12 (Universal) Mar. 30—S-2158; C-2124.
Universal Screen Magazine, No. 13 (Universal)—Apr. 6; S-2158.
Up and Down (No. 8 of The Dangers of Doris) (Gen. Film—Vitagraph).
Uprising, The (Universal—Big U Special)—Jan. 4—S-275.
Up the Flue (Universal—L-KO)—Jan. 21; S-584; C-547; C-361.

V

Vagabond, The (Gen. Film—Vitagraph)—Jan. 22.
Valley of Beautiful Things (Universal—Victor) Feb. 6—S-904; C-1593.
Valley of Fear (6 parts) (John W. Heanty)—January.
Valley of Lost Hope (3 parts) (Gen. Film—Broadway Star)—Jan. 27.
Valley of the Hoh (Educational Films Corp.)—R-523.
Vampires, No. 7 (The Man of Thunder) (3 parts) (Mutual—Gaumont)—Jan. 4—S-135; C-102; R-241.
Vampires, No. 8 (The Poison Man) (3 parts) (Mutual—Gaumont)—Jan. 11—S-277; C-245; R-241.

Vampires, No. 9 (The Terrible Wedding) (3 parts) (Mutual—Gaumont)—Jan. 18—S-417; C-361; R-241.
Vanished Jewels (No. 1 of The Purple Mask) (2 parts) (Universal Special)—Dec. 31—S-132; C-103.
Vanishing Bishop (Gen. Film—Kalem)—C-2123.
Vanishing Woman, The (No. 12 of Is Marriage Sacred?) (2 parts) (Gen. Film—Essanay).
Vanity (5 parts) (Metro—P. P. & P)—Jan. 1—S-136; C-245; R-100.
Vault of Mystery, The (No. 12 of The Purple Mask) (2 parts) (Universal Special)—Mar. 18.
Vicar of Wakefield (8 parts) (Pathe—Thanhouser)—R-1927.
Victim, The (5 parts) (Fox)—Dec. 25—C-99.
Villa of the Movies (2 parts) (Triangle—Mack Sennett—Keystone)—Mar. 4—S-1828.
Violet Ray (No. 15 of Grant, Police Reporter) (Gen. Film—Kalem)—Jan. 26.
Voice on the Wire, No. 1 (Oriental Death Punch) (2 parts) (Universal Special)—Mar. 18—S-1820; C-1788.
Voice on the Wire, No. 2 (The Mytserious Man in Black) (2 parts) (Universal Special)—Mar. 25—S-1984; C-1951; R-1948.
Voice on the Wire (No. 3, The Spider's Web) (2 parts) (Universal Special)—Apr. 1—S-2155; C-2124.

W

Wall of Money, The (Universal—Rex)—Jan. 6—S-276.
Wanta Make a Dollar? (Universal—Joker)—Mar. 10—S-1661; C-1593.
Wanted, a Bad Man (Gen. Film—Vim)—S-1980.
War Correspondents (Gen. Film—Vim)—Jan. 19—S-580; C-872.
War of the Tongs (5 parts) (Universal—Red Feather)—Feb. 19—S-1245; C-1213; R-1209.
War Waif, The (2 parts) (Universal Special)—Feb. 1—S-740; C-707.
War, The (Gen. Film—Official War Films, Inc.)—A Weekly Release.
War in the Dooryard (No. 10 of Patria) (2 parts) (Pathe—International)—Mar. 18.
Wax Model, The (Paramount—Morosco—Pallas)—Feb. 1—S-910; C-1040; R-1035.
Weaker, Sex, The (5 parts) (Triangle—Kay-Bee)—Jan. 7—S-426; C-102.
Web of Desire, The (5 parts) (World)—Mar. 5 S-1670; C-1594; R-1585.
Web of Life, The (5 parts) (Gold Medal Photoplays)—March.
Wat's the Use? (Gen. Film—Vim)—Dec. 21, 1916—C-101.
What the——? (Universal—Joker)—Mar. 31—S-2156; C-2124.
What Would You Do? (2 parts) (Gen. Film—Black Cat—Essanay)—Jan. 23—S-738; C-872.
Whelp, The (Universal—Imp)—Jan. 7—S-131; C-102.
When Damon Fell for Pythias (2 parts) (Universal—Joker)—Jan. 11—S-416; C-246.
When Hands are Idle (2 parts) (Mutual)—Jan. 8.
When Hearts Collide (Triangle—Keystone)—Feb. 18.
When the Cat's Away (Universal—Nestor)—Mar. 19—S-1982; C-1951.
When the Man Speaks (No. 4 of Is Marriage Sacred?) (2 parts) (Gen. Film—Essanay)—Jan. 6—S-130.
When Thieves Fall Out (2 parts) (Universal—Imp)—Feb. 11—S-904; C-874.
Where Glory Waits (2 parts) (Universal—Laemmle)—Mar. 14—S-1821; C-1788.
Where Love Is (5 parts) (Mutual Star)—Feb. 5—C-1040; R-1037.
Whip, The (8 parts) (Paragon Films, Inc.)—March.
Whispered Name, The (2 parts) (Universal—Rex)—Jan. 12—S-276.
White Raven, The (5 parts) (Metro—Rolfe)—Jan. 15—S-423; C-872; R-870.
White Trail, The (No. 4 of Perils of Our Girl Reporters) (2 parts) (Mutual—Niagara)—Jan. 17.
White Witch, The (No. 11 of The Secret Kingdom (2 parts) (Gtr. Vitagraph)—Mar. 12.
Whose Baby? (Universal—Joker)—Mar. 24—S-1983; C-1951.
Whoso Findeth a Wife (Art Dramas—U. S. Amusement Corp.)—Dec. 28—R-240.
Why Uncle? (Universal—Nestor)—Jan. 29—S-740.
Wide, Wrong Way, The (No. 5 of Is Marriage Sacred) (Gen. Film—Essanay)—Jan. 13—S-414.
Wife by Proxy (5 parts) (Metro—Columbia)—Jan. 8—S-280; C-546; R-358.
Wife's Folly, A (2 parts) (Universal—Big U)—Jan. 25—S-582; C-548.
Wifeless Husband (Episode of Is Marriage Sacred?) (2 parts) (Gen. Film)—Essanay.
Will You Marry Me? (Major Film Corp.).——February.
Willie Walrus Pays Alimony (Gen. Film—Vim)—S-1820.
Winged Diamonds (No. 18 of Grant, Police Reporter) (Gen. Film—Kalem).
Winged Millions (No. 3 of Patria) (Pathe—International)—Jan. 28.
Winning an Heiress (Metro-Rolma)—Feb. 12—C-1212.
Winning of Sally Temple (5 parts) (Paramount—Lasky)—Feb. 19—S-1411; C-1375; R-1370.
With the Stony Indians (Paramount—Burton Holmes)—Feb. 19.
Wolf of Los Alamos (No. 24 of the Girl from Frisco) (2 parts) (Gen. Film—Kalem)—Jan. 24.
Woman Alone, A (5 parts) (World)—Jan. 1—S-138; C-103; R-98.
Woman in the Case (Universal—Victor)—Mar. 13—S-1821; C-1788.
Woman and the Game, The (No. 10 of The Great Secret) (2 parts) (Metro—Serial)—Mar. 12.
Woman's Awakening, A (5 parts) (Triangle—Fine Arts)—Mar. 25—S-2164.
Woman Who Dared, The (7 parts) (Ultra Pictures Corp.—California)—March.
Won by a Foot (Triangle—Keystone)—Feb. 11.
Won by Grit (3 parts) (Universal—Gold Seal)—Feb. 6—S-903; C-874.
Wonders of the Orient, and Mr. Fuller Pep Celebrates His Wedding Anniversary (Universal—Powers)—Jan. 14—S-275.
Wrath (No. 6 of The Seven Deadly Sins) (5 parts) (Triangle-McClure's)—Mar. 5.
Wrecked Station, The (No. 115 of The Hazards of Helen) (Gen. Film—Kalem)—Jan. 20.
Wrong Mary Wright, The (Universal—Victor)—Jan. 12—S-275; C-246.

Y

Yellow Claw, The (No. 7 of The Great Secret) (2 parts) (Metro—Serial)—Feb. 19—S-1080.
Yellowstone Park, Winter in, and Bringing Up Father (Cartoon) (Pathe—International)—Mar. 4.
Yoko Valley, The (Paramount—Burton Holmes)—Mar 5.
Yosemite Valley, The, and "A Dollar Down" (Gen. Film—Essanay)—Jan. 3.
Yosemite Valley, The, and Canimated Nooz No. 22 (Gen. Film—Essanay)—Jan. 10.

Z

Zoo-Illogical Studies (Keen Cartoon Corp.)—Feb. 5.

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THE FILM INDEX

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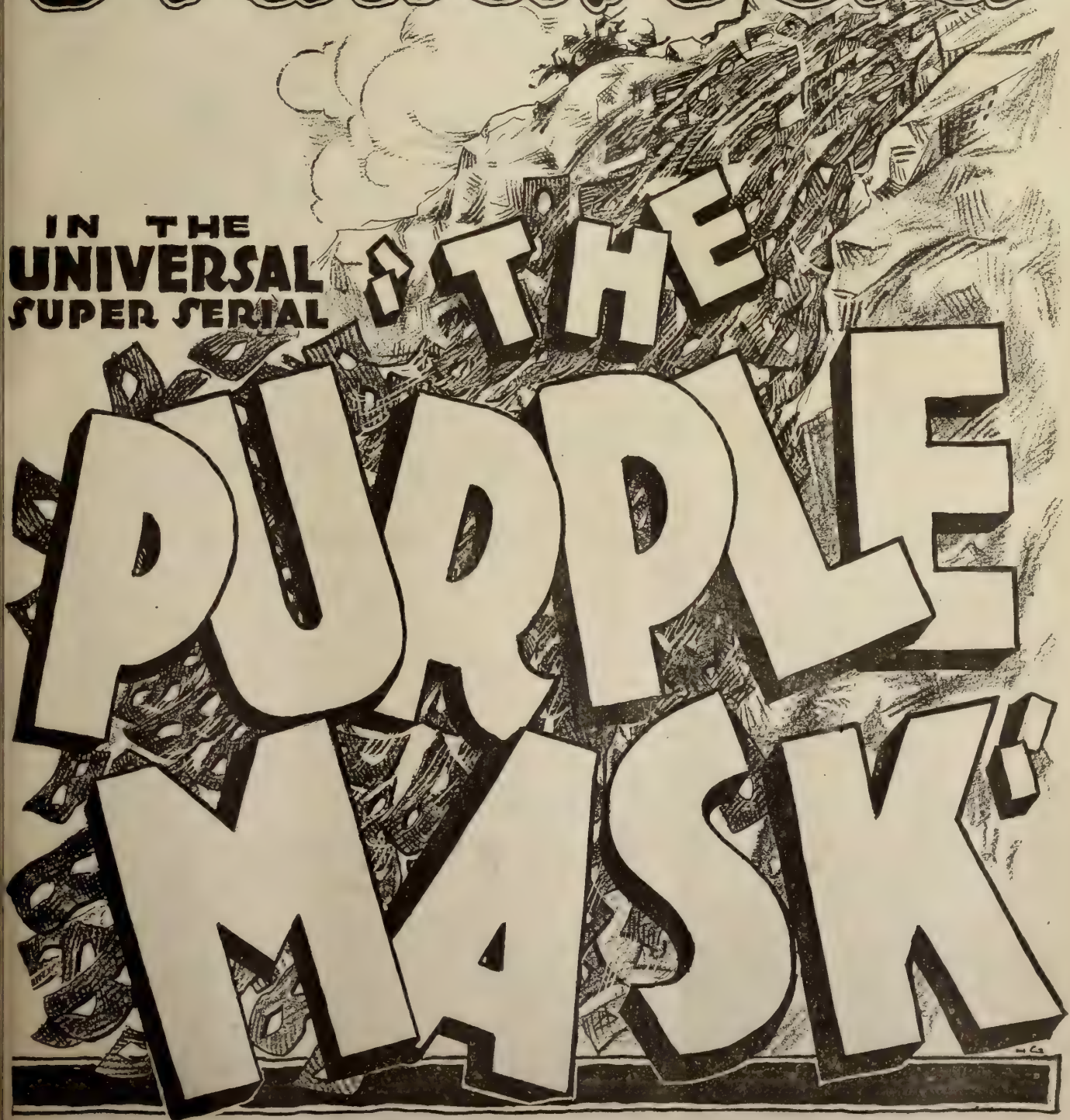

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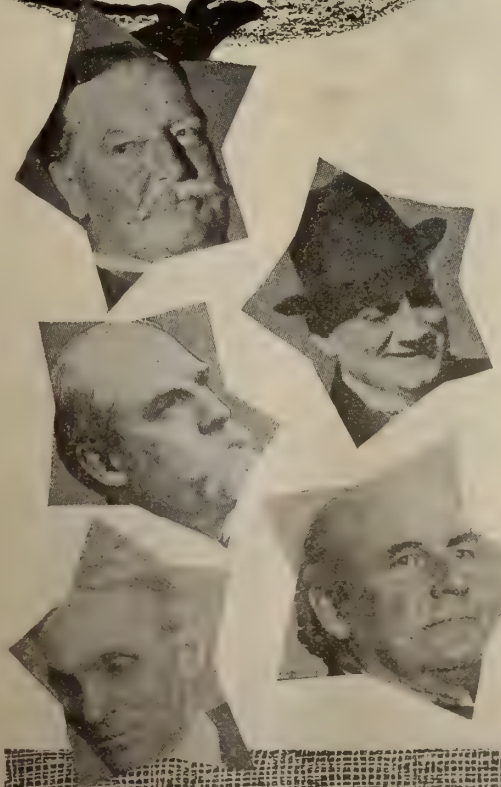

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NEW YORK JOURNAL

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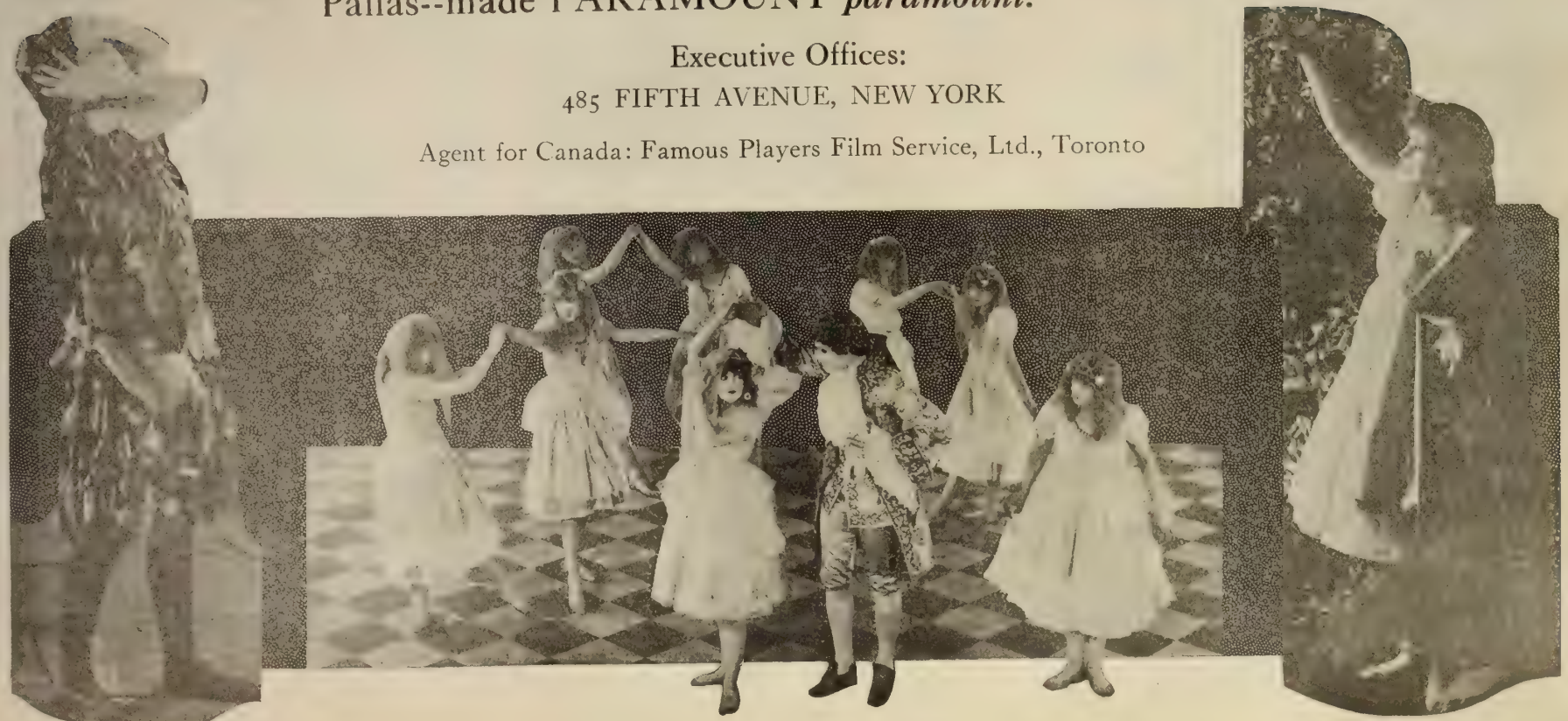

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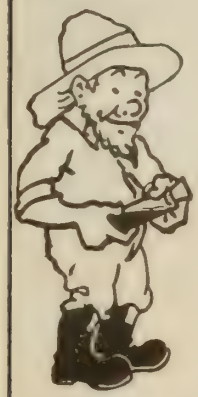

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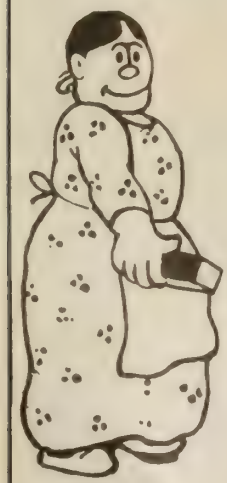

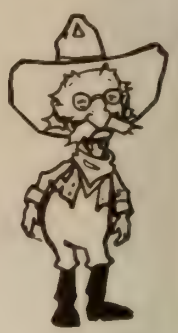

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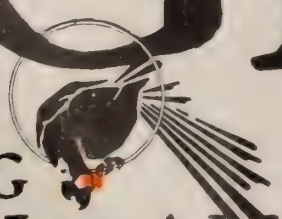

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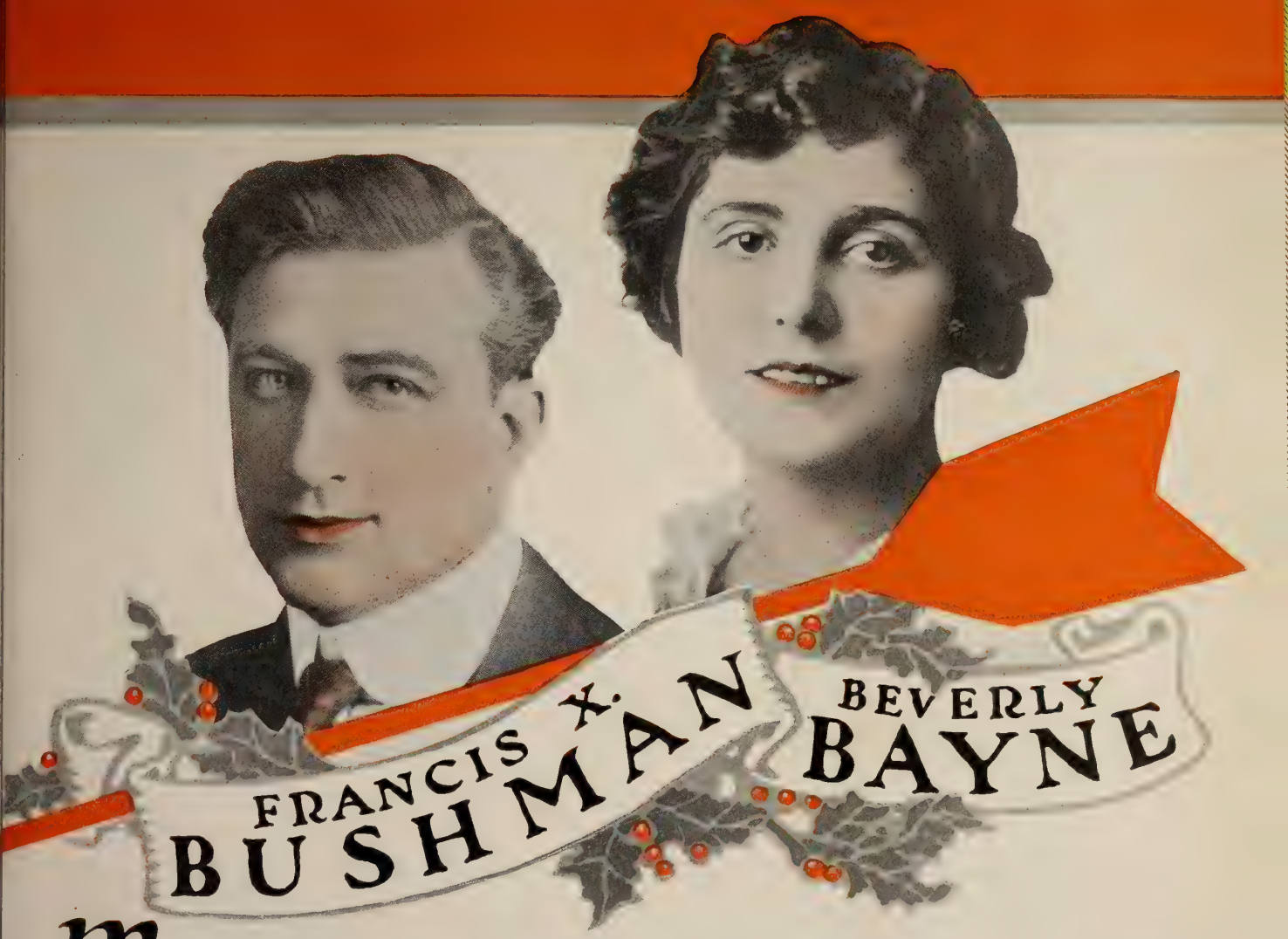

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for 1917

Jan. 1	Vanity	Emmy Wehlen
" 8	A Wife by Proxy	Mabel Taliaferro
" 15	The White Raven	Ethel Barrymore
" 22	Threads of Fate	Viola Dana
" 29	The Weaker Sex	Mme Petrova
Feb. 5	The Promise	Harold Lockwood - May Allison
" 12	One of Many	Frances Nelson
" 19	The End of the Tour	Lionel Barrymore
" 26	The Secret of Eve	Mme Petrova
Mar. 5	The Belle of the Season	Emmy Wehlen
12	The Beautiful Lie	Frances Nelson
19	The Hidden Children	Harold Lockwood - May Allison

METRO-DREW COMEDIES
METRO TRAVELOGS
and so on through the year

METRO PICTURES CORPORATION

WILLIAM FOX'S
FIRST SUPER DE LUXE PHOTODRAMAS

WILLIAM FARNUM
in
A powerful indictment of child labor evils,
THE PRICE OF SILENCE
Directed by Frank Lloyd
RELEASED ON JAN. 8

THEDA BARA
in a photodrama of love and intrigue,
The DARLING OF PARIS
Suggested by Victor Hugo's
"THE HUNCHBACK OF NOTRE DAME"
Directed by J. Gordon Edwards
Released
Jan. 22

FOX FILM CORPORATION

LOVE AND PEARLS—IN SOUTH SEAS.

Freebooters attempting to steal priceless gems from a young girl are foiled by the bravery of one man. See the

WILLIAM FOX-

PHOTOPLAY WITH THAT MATCHLESS STAR

GEORGE WALSH

IN

The Island of Desire-

STORY BY J. ALLEN DUNN
SCENARIOIZED AND DIRECTED BY OTIS TURNER

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

YOU'LL LAUGH AFTER NEW YEAR'S DAY,

1917

BECAUSE IT IS
THE RELEASE DATE FOR

FOXFILM COMEDIES

Start the year right by making your patrons happy. Give them comedies that are so funny that they are automatic laugh-producers.

FOXFILM COMEDIES

are that kind. They are two-reel gloom-dispellers of the most contagious sort.

ANY PRODUCER ANYWHERE
CAN BOOK FOXFILM COMEDIES.
THEY ARE RELEASED INDEPENDENTLY
OF THE
REGULAR FOX PROGRAM.

FOXFILM COMEDIES ARE
- Laugh Looseners
- Mirth Makers
- Joy Jugglers
- Gloom Grabbers
- Sorrow Slammers
- Sadness Squelchers.

BOOK THEM NOW

FOX FILM CORPORATION

MR. EXHIBITOR

Beginning in January

MACK SENNETT

KEYSTONE COMEDIES

For the First Time Anyone
Can Have them regardless
of His Program

ONE EVERY WEEK AND
THEY ARE PIPPINS

RELEASED THROUGH
TRIANGLE FILM CORPORATION

KEYSTONE FI

KESSEL &

EXECUTIVES

MISS MABEL NORMAND

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy-drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over, the curtain goes down.

* * *

COMING SOON.

LM COMPANY

BAUMAN

NEW YORK CITY

SELZNICK PICTURES

ANOTHER
CLARA KIMBALL YOUNG
TRIUMPH
"THE FOOLISH VIRGIN"
By Thomas Dixon
Directed by
ALBERT CAPELLANI

HAS GONE OVER WITH A RUSH

WHAT THE CRITICS SAY

"Characterized by splendid direction and acting. Carefully staged. Marked by especially clever touches." *G. BLAISDELL, Motion Picture World.*

"The picture will please. And wise exhibitors will book "The Foolish Virgin." *W. R. ANDREWS, Motion Picture News.*

"In each scene there is something that stands out because of its punch." *Dramatic Mirror.*

"A story replete with heart interest—should prove a sterling attraction." *Exhibitors Trade Review.*

Greater than "The Common Law." See this picture.
"ZIT" N. Y. Evening Journa

NEXT PRODUCTION
"THE PRICE SHE PAID" By David Graham Phillips
WONDERFUL SOCIETY STORY BY ONE OF AMERICA'S GREATEST AUTHORS
DIRECTED BY CHARLES GIBLYN

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE

SELZNICK PICTURES

HERBERT BRENON
Creator of The Photodramatic Sensation of 1916. . . . .
NAZIMOVA in "War Brides"
Has Nearly Completed a
" New Film Masterwork. . . "

THE ETERNAL SIN

Starring The Brilliant American Actress

FLORENCE REED

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE

SELZNICK PICTURES

Joseph M. Schenck
Presents

NORMA TALMADGE

In

"PANTHEA"

By Monckton Hoffe

DIRECTED BY
ALLAN DWAN

Harry Rapf
Presents

ROBERT WARWICK

In

(By Arrangement with Klaw & Erlanger)

THE ARGYLE CASE

By Harrey J. O'Higgins Harriet Ford and William J. Burns

DIRECTED BY
RALPH W. INCE

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES

Pathé

"After sitting through the first three episodes of

Pearl of the Army

the audience would willingly have sat through the whole fifteen!"

Cleveland Plain Dealer, Dec 2nd

Read what they say about it. It's good!

"Every once in awhile some chronic kicker comes along, and, in wearied tones, complains against that twenty-minute entertainment he frequently encounters on a moving picture program that ends with a 'continued next week.'

"It seems to injure his feelings to be invited to come again on the same day next week and watch an impossible but thrilling and mysterious plot slowly unfold.

"But in spite of chronic kickers, producers, particularly Pathé, continue to produce moving picture serials, and exhibitors continue to book them to boost their business on the poorest night in the week. And if the public didn't prove that they liked this melodramatic form of entertainment would Mr. Exhibitor and Mr. Producer continue spending their good coin?

" 'Pearl of the Army' starring Pearl White and featuring Ralph Kellard is the newest serial from the house of Pathé, and if the first three episodes may be considered as a criterion, it should prove as popular as 'The Shielding Shadow' which is rapidly drawing to a satisfactory close.

"When it comes to injecting real mystery in serials Pathé walks away with the blue ribbon every time. Mystery and thrills in 'Pearl of the Army'? Whew!

"After sitting through the first three episodes the audience would have willingly sat through the whole fifteen, so mysterious is the action of not only one person, but two. Even the operator, who had seen the first six reels several times, would have gladly cranked the remaining footage of the entire serial. He admitted it himself.

Praise like this should make you want to show "Pearl of the Army", Mr. Exhibitor.

Produced by Astra
under the direction of Edward José.

Pathé Serials

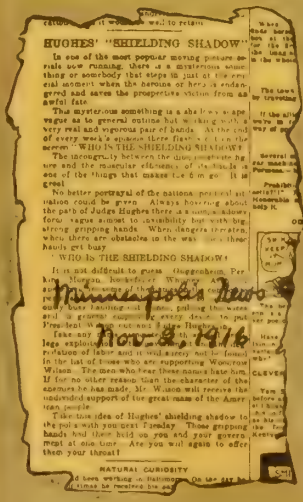
Standard Oil
Dollar Watches
Ford Cars

Theodore Roosevelt
Thomas Edison
Andrew Carnegie

-All are American institutions known to every man, woman and child as definite positive factors in the life of the world.

Read the newspapers and you will find Pathé Serials occupying as much space as any of the above names. Here are some notices on

The Shielding Shadow



HUGHES' "SHIELDING SHADOW"

In one of the most popular moving picture serials now running, there is a mysterious something or somebody that steps in just at the critical moment when the heroine or hero is endangered and saves the prospective victim from an awful fate.

The mysterious something is a shadow, vague as to general outline but working with a very real and vigorous pair of hands. At the end of every week's episode three fingers of the mysterious "WHO IS THE SHIELDING SHADOW?"

The interplay between the dim, unseen figure and the muscular efficiency of the hands is one of the things that makes the film go. It is great.

No better portrayal of the nations present situation could be given. Always hovering about the path of Judge Hughes there is a somewhat shadowy form, vague almost to invisibility but with big, strong gripping hands. When dangers threaten, when there are obstacles in the way, those hands get busy.

WHO is THE SHIELDING SHADOW?

It is not difficult to guess. Oppression, Perfidious Monopoly, Bossism, Wealth Against Manhood, Privilege, Greed, Graft, Corruption, Disloyalty, Treason, Anarchy, Class Hatred, Class Legislation, Class Exploitation, Disregard of Human Rights, Defiance of Labor and it would surely not be found in the list of those who are supporting Woodrow Wilson. The men who fear these names hate him. If for no other reason than the character of the enemies he has made, Mr. Wilson will receive the undivided support of the great mass of the American people.

Take the idea of Hughes' shielding shadow to the polls with you next Tuesday. Those gripping hands and them hold on you and your govern- ment at one time. Are you will again to offer them your throat?

Newspaper News
Nov 2 1916

NATURAL CURIOSITY

The Lewiston Maine Journal says:

"THE SHIELDING SHADOW" is fraught with thrilling suspense."

The Bridgeport, Connecticut, Telegram says: "'THE SHIELDING SHADOW' Pathe's Wonder Serial is the greatest of all serials."

The Omaha Sunday Bee of October 1st says:

"THE SHIELDING SHADOW" is one of the cleverest mystery serials that has yet been released, as it deals with a scientific research that develops a result long sought by the scientists."

The Baltimore American of Sept. 26th says

"A PICTURE WORTH SEEING.

"THE SHIELDING SHADOW" which is in fifteen episodes of two reels each is a wonderful portrayal of motion picture art. For the lover of mystery there is plenty in the picture, there are many thrilling climaxes to each episode. The production is a most elaborate one and shows that no expense was spared in making the film."

N.Y. Sun, Dec. 8, 1916

HIS WIFE FINALLY IDENTIFIES OLIVER

Elusive One Gets Red Socks and Green Hats to Liven Up Sombre Tombs.

PROVES A PHILOSOPHER

Prisoner Jarred When Former Landlady Says He Jumped $25 Board Bill.

This Oliver Osborne lately shared by Post Office inspectors and is used as a witness in the Tanner case. Following a lot of knuckles these days in the Federal Building. Before he was [illegible] with the popular thing [illegible] as a Have-[illegible] the Mysterious [illegible] Lamp Lady. All wrong. He [illegible]

Newspapers reflect public opinion. The Manager who doesn't show "The Shielding Shadow" is passing up good business.

Produced by Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie.

Pathé

Do you know this man?
He is "Snub" Pollard and with
Harold Lloyd
he makes up the greatest laugh team in the country.

Luke comedies now once a week

CONSOLIDATED AMUSEMENT ENTERPRISES

2139 EIGHTH AVENUE

TEL. MORNINGSIDE 1176

OPERATING:
MORNINGSIDE THEATRE
REGENT THEATRE
72nd ST PLAYHOUSE
DRURY LANE THEATRE
YORK THEATRE
NEW AMSTERDAM
44th ST THEATRE
MOVIES THEATRE

NEW YORK,
Oct. 5th 1916

Pathe Exchange,
115 East 23rd St.
New York City.

Attention of Mr. A.S. Abeles, Mgr.

Gentlemen:-

I have been showing the "Lonesome Luke" comedies here for some time and it gives me pleasure to inform you that they are growing steadily in favor among the patrons of this theatre.

The slap stick comedy work of Harold Lloyd is clean, does not offend and is enjoyed by grown-ups as well as children.

With well wishes for his continued success, we are

Yours truly,
Andrew Bolzgunius

Produced by Rolin

PATHÉ

Announcing
the Star whom one picture,
"The Shine Girl," made a
national favorite

Gladys Hulette

in the five part Gold Rooster Play
of innocence, sorrow, and joy

"Her New York"

written by Agnes Johnston, author of
Miss Hulette's other successess, "The
Shine Girl" and "Prudence the Pirate"

Produced by Thanhouser
Released Jan. 7

Current Gold Rooster Plays "Joy and the Dragon" Dec. 31, "The Romantic Journey"
Dec. 24, "King Lear" Dec. 17, and "The Challenge" Dec. 10.

Thanhouser-Made Pathé Gold Rooster Plays

GLADYS HULETTE
IN
"'HER' NEW YORK"
Released Jan. 7

VALKYRIEN
(BARONESS DEWITZ)
IN
"The IMAGE MAKER"
Released Jan. 21

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. EDWIN THANHOUSER PRES. JACKSONVILLE, FLA.
EUROPEAN OFFICE, THANHOUSER FILMS LTD., 167 WARDOUR ST., W., LONDON

WORLD PICTURES BRADY-MADE

When you hire a man to work for you

You want one who is loyal, honest, always on the job—dependable, in fact.

You need the same qualities in the Pictures you hire to work for you.

World Pictures Brady-Made

Are loyal. They never go back on you.

Are honest. Honestly advertised by honest Producers.

Are on the job. All the time. World Service is an intelligent anticipation of your needs and conditions.

Are dependable. Our product is identified with this word.

World Film Corporation
130 West 46th St. New York City
Canadian Distributors REGAL FILMS, Ltd.
37 Yonge St. Toronto, Ont.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
ALICE
BRADY
in "A
Woman Alone"
Directed by
HARRY DAVENPORT
Story by
WILLARD MACK

MRS. VERNON CASTLE in Patria

THE SERIAL SUPREME

Written by Louis Joseph Vance Produced by Wharton Inc.

NOW BOOKING INTERNATIONAL

PATRIA has been accorded the most remarkable reception ever given a motion picture serial. At private showings held in the Ritz-Carlton Hotel and Strand Theatre, New York; Congress Hotel, Chicago; Tremont Theatre, Boston; Sinton Hotel, Cincinnati, and in other cities Patria was proclaimed the Serial Supreme. Now booking.

EXCHANGES

ATLANTA 146 Marietta St.	CINCINNATI 532 Walnut St.	LOS ANGELES 912 So. Olive St.	PHILADELPHIA 1335 Vine St.	ST. LOUIS 3313 Olive St.
BOSTON 48 Piedmont St.	CLEVELAND 750 Prospect Ave., S. E.	NEW YORK CITY 729 Seventh Ave	PITTSBURGH 804 Penn Ave.	SEATTLE 1214½ Third Ave.
CHICAGO 207 So. Wabash Ave	KANSAS CITY 1305 Walnut St	OMAHA 1417 Harney St.	SAN FRANCISCO 280 Golden Gate Ave	WASHINGTON 712 11th St., N. W.

AGENCIES

ALBANY 68 State St.	BUFFALO 39 Erie St.	DETROIT 71 Griswold St.	MINNEAPOLIS 606 Produce Exch. Bldg.	NEW ORLEANS 338 Barronne St.

INDIANAPOLIS New Lyric Theatre Bldg. SALT LAKE CITY 314 McIntyre Bldg.

INTERNATIONAL

CHRISTIE COMEDIES

"CHUCK FULL OF LAUGHS"

"HER CROOKED CAREER"

Open Market Release for January 8th

FEATURING

BETTY COMPSON and EDDIE BARRY

Book this CHRISTIE COMEDY. You'll want more of 'em.

Christie Film Co.

SUNSET BOULEVARD AT GOWER ST.
LOS ANGELES, CAL.

The GOLDEN ROSARY

A Super-Cinematographic Masterpiece

in Five Parts
Featuring

Olga DeCosta
and
Jack Meredith

Produced by
TOM VAN PLANCK

BETSEY RANDOLPH

FOR [redacted]

EXCLUSIVE TERRITORY

APPLY

The Film Exchange

729 7th Ave.
N. Y. City

A Big Money-Making Opportunity!

Reserve Your Territory Early!

We Beg to Announce to the Trade

That in keeping with our policy of releasing only the very best pictures shown on the screen today

We Have Acquired

The Sole and Exclusive Rights

To the Wonderful Pictures

ENTITLED

"The Living Book of Nature"

Produced by RAYMOND L. DITMARS, Curator of the NEW YORK ZOOLOGICAL PARK

These pictures, showing in most interesting and intimate detail the habits of strange, wild animals, have been running each week at the

Strand Theatre, New York, for the Past Three Months

Do you know of any other pictures, aside from ours, that ever ran for three months at New York's largest Broadway Theatre???

Educational Films Corporation of America

729 Seventh Avenue **New York City, N. Y.**

MUTUAL

AMERICAN FILM CO. INC., *Presents*

The Noted Star

RICHARD BENNETT

in

"A GILDED YOUTH"

A quaint story of happy-go-lucky John Slocum and his love for Mary, a waitress in a New York boarding-house. It contains real heart-throbs—a tear or two, and more than a few smiles.

Fourth of the Richard Bennett Series of Mutual Star Productions. Five Acts. Released the Week of January 1st.

MUTUAL STAR PRODUCTIONS

Featuring **RICHARD BENNETT**

Now Playing:

"PHILIP HOLDEN, *Waster.*"
"—AND THE LAW SAYS"
"THE VALLEY OF DECISION"

BOOKINGS NOW AT
ANY MUTUAL EXCHANGE

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 6, 1917

CHARLIE CHAPLIN IN GREATER MUTUAL SPECIALS IN 1917

WHEN Charlie Chaplin signed the famous $670,000 contract with the Mutual Film Corporation, he was generally conceded to be the world's greatest comedian. In the months that have passed since that time, he has not only preserved that reputation, but has added to it. He starts the New Year with the greatest popularity he ever enjoyed. And in accordance with the 1917 Mutual policy of "Only Big Stars," Chaplin will again be presented in Mutual-Chaplin Specials, as the world's greatest comedian.

Still Without a Rival.

When Chaplin became a Mutual star he had many imitators. Other comedians, anxious to gain a little popularity, were satisfied to bask in the reflected glory of Chaplin. Today Chaplin stands alone in his particular style of fun-making. Exhibitors found by actual experience that there is but one Charlie Chaplin. Entering 1917, Chaplin finds himself without a rival. He stands alone —supreme—in the comedy field.

Pursuing its policy of "Only Big Stars for Mutual," the Mutual Film Corporation announces that during the coming year Charlie Chaplin will appear in even greater Mutual attractions—"the world's greatest comedian in the world's greatest comedies." The Mutual-Chaplin Specials already released have all established new records. They have all made big profits for the theatres which ran them. Exhibitors know that such comedies as "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," and now his newest—"The Rink"—are unequaled as box-office attractions. These productions are all available now at any of the 68 Mutual Film Exchanges. New ones will soon be offered. Exhibitors should make booking arrangements now at the nearest Mutual Exchange.

Nance O'Neil in "Mrs. Balfame"

Gertrude Atherton's famous novel, "Mrs. Balfame," is now in production at the studios of the Frank Powell Producing Corporation. This is the first of a series of Mutual Star Productions in which Nance O'Neil is to be starred. It will be released through the 68 Mutual Film Exchanges. Bookings can be arranged now at Mutual Exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....
.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....
.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 22d.

The Gentle Intruder.....
.....Mary Miles Minter

"THE GIRL REPORTERS"

Mutual's Big Serial of Newspaper Life

PROVING A NOVELTY

There *is* something new in motion pictures—something really "different." After seeing the first few chapters of the new Mutual serial, "The Perils of Our Girl Reporters," exhibitors are admitting that fact. Here are stories of newspaper life, told from the "inside." Here are stories altogether new—altogether different. Theatre patrons the country over—ever searching for novelties in the way of photoplays—are packing houses to see "The Perils of Our Girl Reporters." This new serial is in fifteen chapters. A new chapter is released each week. First chapter released December 28. Each chapter is complete in itself. Each tells a fascinating story of real newspaper life. Earl Metcalfe, Helen Greene and Zena Keefe are the featured stars. George Terwilliger is the director. The serial was filmed at the Niagara Film Studios. Bookings can be made now at any of the 68 Mutual Film Exchanges in America.

Marjorie Rambeau in "The Greater Woman"

Studio work is progressing rapidly on "The Greater Woman." This is the first of the Marjorie Rambeau Mutual Star Productions. It is being made at the studios of the Frank Powell Producing Corporation. It features Miss Rambeau, supported by an all-star cast. Bookings can be made now at any of the 68 Mutual Film Exchanges.

RICHARD BENNETT SCORES A TRIUMPH IN "THE GILDED YOUTH"

THE Mutual Star Production for release the week of January 1 is entitled "The Gilded Youth." It features Richard Bennett. It is the fourth of the Richard Bennett Series of Mutual Star Productions. The others are "Philip Holden, Waster," "—And the Law Says" and "The Valley of Decision." All of them are now available at the 68 Mutual Film Exchanges. All of them feature Richard Bennett, the famous star of "Damaged Goods." Today Richard Bennett is conceded to be one of the greatest drawing cards ever presented.

A Quaint Little Story.

"The Gilded Youth" is a quaint little story. It has for its theme the love of John Slocum, a happy-go-lucky sort of chap, for Mary, a waitress in a New York boarding house. John and Mary declare their love and decide to marry. Each contributes a weekly mite toward a fund for their establishmen in a little home of their own. One day the finding of a raffle ticket leads to a complete change in all their plans. John finds himself in possession of a wonderful sable coat. In order to wear the coat he finds it necessary to replenish his entire wardrobe. Heavy withdrawals are made from the fund. Mary discovers one day that the fund is completely exhausted. She fears John has been unfair to her. And then—but to tell you more would spoil your enjoyment of the story. Needless to say, however, John, the gilded youth, proves to be pure gold and not mere gilt.

Released Week of January 1.

"The Gilded Youth" is released by all Mutual Exchanges the week of January 1. That week is sure to mean capacity business for the theatres showing this Bennett Mutual Star Production. Bookings can be made now.

Lumberlands Serial Crammed With Action

"It's the best serial I ever ran," writes an exhibitor of Van Wert, Ohio, after running a few chapters of the new Mutual serial, "A Lass of the Lumberlands." Thousands of other exhibitors agree with him. Men who didn't think it possible to improve on previous Helen Holmes-Mutual serials, are astonished to discover that "A Lass of the Lumberlands" is really the best Helen Holmes serial yet released. Bookings are being made now at the 68 Mutual Film Exchanges. This epic of the big north woods is packing theatres all over the United States.

MUTUAL

"THE BEST SERIAL I'VE EVER HAD!"—*Lyric Theatre.*

W. L. Bowers, manager of the Lyric Theatre of Van Wert, Ohio, writes: "I am playing 'A Lass of the Lumberlands' and want to say it is the best serial I have ever had. I stand them clear out to the street. I would heartily recommend it to anyone who wants a big box-office attraction." Take the advice of a fellow exhibitor. Capacity business is the rule at theatres playing "A Lass of the Lumberlands." Book this big serial today—at any Mutual Exchange!

A LASS OF THE LUMBERLANDS

Featuring

HELEN HOLMES

Produced by SIGNAL FILM CORPORATION

Now Booking At 68 Mutual Exchanges!

MUTUAL

Thrilling Scenes In This Startling Serial!

Featuring
Earl Metcalfe
Helen Greene
Zena Keefe

The reporter's life is one of the most thrilling positions one can conceive. They face death without a tremor. They go through any peril to land "a story." How real newspaper stories are actually secured forms the basis of this thrilling new serial—"The Perils of Our Girl Reporters." It is new. It is novel. It is "different."

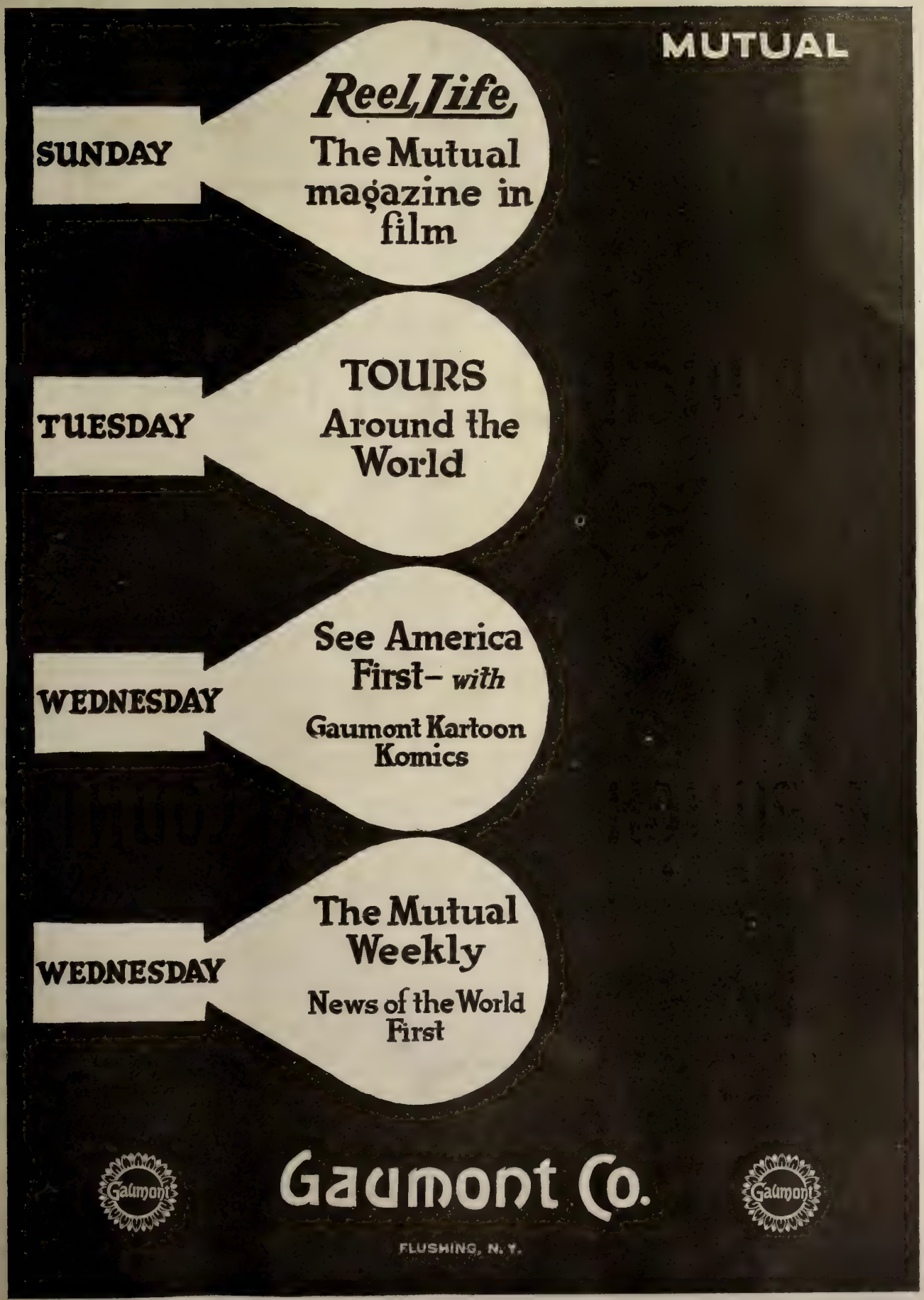
THE PERILS OF OUR GIRL REPORTERS

15 STARTLING MOTION PICTURE STORIES—EACH COMPLETE!

Theatre patrons the country over will welcome this Mutual serial. It is the "something new" in motion pictures for which they have been waiting. They will pack the theatres showing it. It means capacity business for 15 weeks. A new story each week. Each story complete in itself. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger. Backed by a tremendous national campaign of advertising and exhibitor helps. See the newspapers. Watch the billboards. Wire or write your nearest Mutual Exchange for complete details.

BOOKING NOW AT 68 MUTUAL EXCHANGES

Produced by NIAGARA FILM STUDIOS


MUTUAL
SUNDAY
Reel Life
The Mutual magazine in film
TUESDAY
TOURS
Around the World
WEDNESDAY
See America First– with
Gaumont Kartoon Komics
WEDNESDAY
The Mutual Weekly
News of the World First
Gaumont Co.
FLUSHING, N. Y.

When is the best time to wake up? After the other fellow has grabbed the Unicorn program? DO IT NOW!

There's just two kinds of service—Unicorn and the other kind. Unicorn defies competition. LOOK INTO IT!

The proof of any service is the drawing power of the film. Book Unicorn and see the INCREASE IN YOUR RECEIPTS.

If you don't care whether your competitor puts one over on you, let him beat you to THE UNICORN PROGRAM.

Thousands of Theaters are making money with Unicorn Films. Why not you? It's a SERVICE TO SUIT YOUR NEEDS.

THE PUNCH THAT LANDS

THE PUNCH THAT COUNTS

THAT'S

Unicorn Film Service

126-30 West Forty-Sixth Street N.Y.

28 Branches Everywhere

You can make money with the Unicorn's ONE REEL DRAMAS AND WESTERNS.

You can make money with the Unicorn's TWO AND THREE REEL DRAMAS.

You can make money with the Unicorn's TWENTY-ONE REELS A WEEK SERVICE.

—And, PASTE THIS IN YOUR HAT,

THE BILLY WEST COMEDIES

Two-Reel Screams

"His Married Life," "Boarders and Bombs," "His Waiting Career."

Watch for the next release.

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Miss

Billie Burke

By special arrangement with F. Ziegfeld, Jr.

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

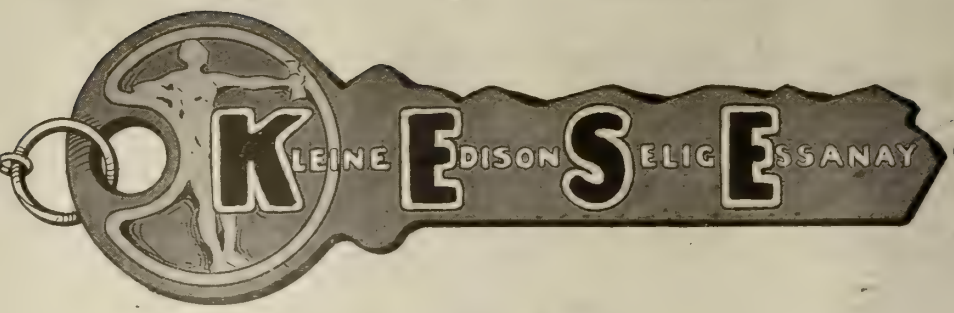
A Motion Picture Novel by Mr. and Mrs
RUPERT HUGHES

Small Town Exhibitors!

Has it ever occurred to you that Billie Burke is just as popular in your town as she is in any big city on earth? Have you thought of the opportunity for big box office receipts that await you if you book "Gloria's Romance" **now** when BILLIE BURKE'S name is on everyone's tongue? Start the New Year right. Make YOUR theatre the society center of your town. The best people in every community flock to the theatre showing "Gloria's Romance"— a society romance of Palm Beach, Florida, and Riverside Drive, New York. It's in twenty feature chapters—a new chapter every week for twenty weeks. The Lucile, Henri Bendel and Balcom gowns are a feature in themselves. Bookings can be obtained at the nearest Kleine-Edison-Selig-Essanay exchange or write direct to

GEORGE KLEINE
89 5th Avenue
NEW YORK CITY

"Most Elaborate Of All Picture Plays"



THE FINAL JUDGMENT

The final judgment as to the worth of a motion picture play really lies with the Exhibitor. If the production is mediocre, Mr. Exhibitor is first to learn of that fact for his patrons have no hesitancy in telling him; also the box office receipts slump. When a play pleases and the till is filled to overflowing with the clinking shekels, the Exhibitor is first to take his pen in hand to write congratulations to the Producer.

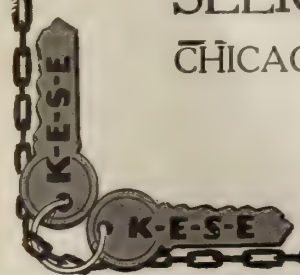
The Crown Theatre, Cleveland, Ohio, says: "'The Country That God Forgot' is an excellent production, the star was well liked and the play is worth repeating." The Garden Theatre, of Canton, Ill., writes: "I beg to advise that 'The Country That God Forgot' is one of the most unusual pictures I have ever played. Santschi was fine. My patrons, which consist of the best class of people, applauded frequently, which is also very unusual."

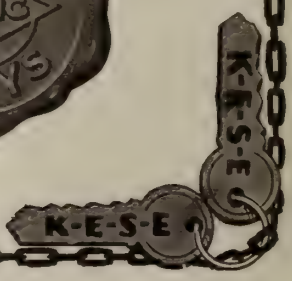
These are just a few of hundreds of unsolicited letters we have received praising the Selig Red Seal Play, "The Country That God Forgot."

Do you want to cash in with a Red Seal Play De Luxe? Then book "The Country That God Forgot."

SELIG POLYSCOPE CO.

CHICAGO - - - ILLINOIS





KLEINE EDISON SELIG ESSANAY

THE CHICAGO EVENING POST,

—"All
D—"The D ple."

"The Truant Soul" Is Henry Walthall's Best

"THE TRUANT SOUL."

Produced by Essanay, released thru K. E. S. E. service; privately shown. The cast:

Dr. John Lancaster.....Henry B. Walthall
Joan Wentworth.....Mary Charleson
Myers.....Patrick Calhoun
Mrs. Dana.....Anna Mae Walthall
Mrs. Fraser.....Mary Parkyn
Dr. Jenkins.....U. K. Haupt

By Oma Moody Lawrence.

When Henry Walthall said that his role of Dr. John Lancaster in "The Truant Soul" was his best effort we who remembered "The Avenging Conscience" and "The Birth of a Nation" smiled dubiously and thought it was one of those little remarks that the press agent sometimes demands from even the most truthful star. But Mr. Walthall was too modest. For straight dramatic value we cannot expect better on the stage or the screen. That sounds like a strong statemen, but when an audience large enough to fill the Studebaker Theater sits tense and still for two hour and the voice of a little child in the balcony tells all of us to "look at the little mouse," we know that we have seen a masterpiece. Photoplays there have been with more beauty of pageantry, with more cleverness of dialog expressed in the subtitles, but for emotional acting there has not been anything seen lately that can compare with "The Truant Soul."

All the parts call for strong trion ability. The play is st a ram t the only

is t nurs situ ave int wi is sl r st a Cl th let me sai was fus wit som pers her We som blu pleas to be

*This is a sensation * Book it early*

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

RICHARD C. TRAVERS

and

GERTRUDE GLOVER

are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

IS MARRIAGE SACRED?

Essanay's New Stock Company

Marguerite Clayton **Edward Arnold**
Lillian Drew **Sydney Ainsworth**

Thomas Commerford

is presented in this striking series of photoplays on marriage and divorce.

It is a flaming banner that will attract every individual for it touches on a subject close to every heart.

Look over this list of titles.

"The Burning Band" -	Dec. 16	"The Magic Mirror" -	Jan. 27
"Dancing with Folly" -	Dec. 23	"Shifting Shadows" -	Feb. 3
"Wife In Sunshine" -	Dec. 30	"Desertion and Nonsupport"	Feb. 10
"The Sinful Marriage" -	Jan. 13	"Ashes on the Hearthstone"	Feb. 17
"When The Man Speaks"	Jan. 16	"The Extravagant Bride"	Feb. 24
"The Wide Wrong Way"	Jan. 20	"Social Obligation"	Mar. 3

By Charles Mortimer Peck *Directed by E. H. Calvert*

SCREEN TIME APPROXIMATELY 30 MINUTES

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago.

TRADEMARK Reg. U. S. Pat. 1907.

General Film Service

BIG SEAT SELLING ATTRACTION!

The first

ESSANAY-CHAPLIN REVUE OF 1916

will fill your theatre and keep them standing in line to get in.

Read what these theatre owners say:

Essanay Film Mfg. Company, Chicago.

"Sure did make a cleaning on the 'Chaplin Revue.' Our patrons were more than satisfied. The receipts beat all expectations."

Swan & Schwarz, Empress Theatre, Kearney, Neb.

Mr. George K. Spoor, President,
Essanay Film Mfg. Company, Chicago, Ill.

"Broke all records in my largest theatre on the Essanay-Chaplin Revue of 1916. I congratulate you and recommend it to any exhibitor as a big money getter."

Bell Enterprises, Galveston, Texas.

Mr. George K. Spoor, President,
Essanay Film Mfg. Company, Chicago, Ill.

"We surely did a wonderful business with the Essanay-Chaplin Revue of 1916. Had them standing out in the street. I consider this a wonderful box office attraction."

Casino Theatre, Marshalltown, Iowa.

TRADEMARK
Reg. U. S. Pat. Off. 1907

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

General Film Service

"On Italy's Firing Line"

A noteworthy production presenting probably for the first time the activities of the Italian armies in the great conflict in Europe. Exclusive pictures showing battles in the Alps above the clouds, artillery duels and entrenchments. Three sensational reels released in General Film Co.'s regular service on Monday, January 1.

"IN PAYMENT OF THE PAST"

An unusual drama with an all-star cast. Released in General Film Co. service on Saturday, January 6.

"THE SELIG-TRIBUNE"

The world's greatest news film. Always ahead with pictorials. Released twice every week.

"Starring in Western Stuff"

A comedy-drama of extraordinary work featuring Tom Mix, the daring cowboy star, and a notable cast. A story of strong love interest but which also contains many laughable situations. Mix performs many interesting feats of riding and roping during the action. Released in General Film Co.'s regular service on Monday, January 8.

"THE MAKING OF BOB MASON'S WIFE"

A strong love story released through General Film service Saturday, January 13.

"THE SELIG-TRIBUNE"

Which always gets the news and shows it first. Most popular of news reels. Twice every week.

THE SELIG POLYSCOPE CO.

CHICAGO, ILL.

KALEM KONQUESTS

in the Realm of SERIES Pictures

THE prestige of this pioneer organization as a producer of successful SERIES pictures in one and two reel lengths remains unquestioned in the face of the keenest competition.

Never spectacular in our methods, we have pursued the even tenor of our way, always giving of our best to the Exhibitors of the world.

To be able to anticipate, to be able to supply, the exact type of pictures that the Masses want is no small task for any Producer. Yet that is exactly what the Kalem Company has done, is doing and will continue to do. We cite the unprecedented success of "The GIRL from FRISCO" series of two reel Westerns as evidence of this fact. They are not the usual clap-trap, "sheriff-on-the-run" style of Western films; they are red-blooded, wholesome stories of the Far West as it is today, written by authors who have lived the dramas Kalem is re-creating upon the screen.

Robert Welles Ritchie and Frederick R. Bechdolt are the authors referred to. Ritchie has written the first twenty-five episodes and Bechdolt will continue the Series indefinitely.

Look over the entire field of motion pictures and you will not find a single failure chalked up against the record of the Kalem Company. Its conquests in the realm of SERIES pictures are many; and the reason therefor is this: Vigorous stories written by celebrated authors.

Announcing a NEW Series of

"STINGAREE"

adventures, written by E. W. HORNUNG, internationally famous as the author of "Raffles." The NEW Series, for which we have Mr. Hornung's manuscripts, will feature the Kalem favorite—

TRUE BOARDMAN

who created the title role in the original series.

Owing to the unusual number of requests received from Exhibitors for the release date of the first episode, we can announce that production will begin at once. Each episode will tell a complete story.

KALEM

235 West 23rd

"GRANT, POLICE REPORTER"

By Robert Welles Ritchie

THIS Super Series of single reel adventures is without a doubt the most popular Series picture the Kalem organization has ever fostered.

It has a punch that compels admiration. It has plot and plausibility, being written around a Man. It has thrills. It has action and it has that peculiar something that holds the interest of the Public just as we predicted it would when the first episode was released months ago.

And now that the author, Robert Welles Ritchie, is going to give his entire time and attention to the Series it is going to reach the highest pinnacle of Success. **Ollie Kirkby** and **George Larkin,** co-stars in this series of newspaper stories, need no introduction from us. Their splendid work speaks for itself. Larkin has proved himself to be the greatest daredevil in picturedom; Miss Kirkby is always admirably cast.

We want **every** Exhibitor to see some of these exciting episodes screened. There is no better way than to arrange with the nearest General Film Exchange for a showing. Do it today!

—not forgetting those clever, mirth-provoking

HAM Comedies

To see them is to book them for they are so genuinely funny, so full of the snap and zest of life they never fail to get under the skin of the most confirmed pessimists. HAM and BUD are comedians from the soles of their funny feet to the crowns of their funny sky pieces. And as for petite ETHEL TEARE and comical HENRY MURDOCH—their pantomime is irresistible.

P. S.—We're proud of our HAM Comedies.

"The HAZARDS of HELEN"

—the Railroad Series that has made History. Now in its THIRD YEAR of record-breaking success. If there can be devised a stunt too dangerous for HELEN GIBSON to perform, the Kalem Company has never heard of it. "The Hazards of Helen" carry more thrills, more action and more story to the reel than pictures of five times its length. In hundreds of theatres "The Hazards of Helen" are making money for Exhibitors.

COMPANY

St., New York City

General Film Service

Like a blazing Sun, the KALEM trade mark illuminates the pathway of bewildered Exhibitors who have wandered off the beaten trail of SUCCESS chasing phantom profits.

KALEM'S Formula for Producing SERIES Features of One and Two Reels That Are Good Enough to Be Released Indefinitely

First, the IDEA is worked out from the Exhibitor's viewpoint. Next, the STORY. And it must be a whale of a story to pass inspection. Then the AUTHOR is selected. He must write from experience—must have lived most of the situations he sets down for the camera. Finally, the story is ideally cast. Stars? Yes, but the story is not sacrificed for the sake of high salaried stars. And there you have it—the secret of KALEM'S unprecedented success as a producer of SERIES pictures.

The
KALEM
KALENDAR

Tuesday, January 2nd

"That Terrible Tenderfoot"

A side-splitting burlesque on the Wild and Woolly West as it is generally thought to be.

Wednesday, January 3rd

"The False Prophet"

A bully episode of "The Girl from Frisco," featuring MARIN SAIS and TRUE BOARDMAN. The Girl exposes a religious fakir who was reaping a golden harvest by predicting the end of the world. Real, dramatic thrills are crowded into these two reels.

Friday, January 5th

"The House of Secrets"

A timely episode of "Grant, Police Reporter," dealing with a secret submarine base on the American Coast, featuring GEORGE LARKIN and OLLIE KIRKBY. Never was another thrill just like this one. Trapped by the landing crew of the enemy submarine, Grant hangs from the cross-arm of the wireless, cuts it loose from its support and swings down through space, describing a huge half circle, until he is able to catch his legs over the limb of a tree on the opposite side of the yard.

Saturday, January 6th

"The Mogul Mountain Mystery"

Another gripping "Hazard of Helen," one that calls upon HELEN GIBSON for the last ounce of her physical strength and a vast amount of courage. Helen foils the conspirators by dropping into an open runaway car from the cross-arm of a tall telegraph pole. A de luxe thrill.

KALEM COMPANY
235 West 23rd St., New York City

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

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E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

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SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada. . . ..3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*Index to this issue will be found on page* 144.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 6, 1917

Facts and Comments

OUR motto this year as in all former years: Bigger, better and more helpful than ever. The exhibitor and film men's most dependable, most complete, most comprehensive paper will continue to be the MOVING PICTURE WORLD.

* * *

WITH this first issue of the New Year, we are pleased to announce to our readers that the Department of Photography is resumed in this issue, again under the editorship of Carl L. Gregory, after being unavoidably discontinued for a few weeks.

* * *

WE HAVE also secured Norman Stuckey to collaborate with Mr. Sinn in conducting the weekly department on Music for the Picture. Music is becoming a greater factor in the success of picture theaters everywhere, and this department will prove of increasing interest and helpfulness to many exhibitors.

* * *

WE ALSO take pleasure in calling attention to a new department beginning in this issue, entitled "Picture Personalities." It will contain authentic, short biographical sketches of leading picture artists, together with a photo reproduction. Exhibitors and theater managers will find these valuable in preparing their house programs or special press matter or circulars on productions in which these artists appear from time to time. Save your files of all issues for future reference.

* * *

THERE is no necessary relationship between the cost of making a picture and the public favor that it wins. There is a big demand for superfilms and bright star features at advanced prices or they wouldn't be. But the weakness of the system is that the program picture that precedes the feature may be, even if it isn't apt to be, more amusing and satisfying. The bright star feature costs so much to make that the producer can't afford to scrap it when it fails to come up to the mark. It is good for a barrel of money and he puts it out.

* * *

CENSORSHIP is the popular topic of conversation in Kansas City this winter. Something seems to have irritated a large enough part of the community to set the whole bee-hive abuzz. The thorn seems to be the lurid advertising rather than any film; but the result is not unlikely to be unpleasant for the whole business, at least for the time. A little profit followed by a considerable loss doesn't pay anybody. The film business is being more ably handled every year; but it seems that we still need to be taught by experience that an ounce of diplomatic foresight will often save an expensive battle.

* * *

EVEN a censorship advocate may use the brains God gave him once in a while. We get snap-shots of him when he is not doing it, and one of the most amusing silhouettes of this kind in our gallery recently came from Denver, Col. The subject is Ralph Pitts, a teacher in the East Denver high school, and his specialty is psychology. He knows very well how the tongue functions at the will of the mind. He knows that it may work almost semi-consciously like an eyelid, as when a man reading a newspaper answers a prattling child without thinking. And it may work as in a business man who has just heard an important report and whose mind has waited before answering till it has had time to touch and weigh every element that is going to affect his problem.

* * *

Professor Pitts, before the Mothers Congress at Denver, recently gave as a reason for censorship of pictures that they prompt extravagance, "because the desire to go to a show becomes a habit and that regular attendance for a year or more runs into money." That's a pretty deep saying even for a professor of psychology. Truly there are people who have bad habits, like buying cigars, or candy, or objects of art, and these run into lots of money. The probability is that some humorist suggested "Habit" to the Mothers' Congress meeting and they all began to pop off like so many firecrackers. One member advocated limiting the shows to one performance in the afternoon and one in the evening. We wonder what the common-sense citizen of Denver thinks of such arguments. And whether Professor of Psychology Ralph Pitts remembers the deep argument that he advanced against the picture shows.

Millions Lost to Exhibitors

By Louis Reeves Harrison

MORE than one flock of daws is chattering in unison "We are the exhibitor's friend," an assertion about as inexpensive as good advice for Christmas, and a lot of that sort of stuff finds its way into print. It may fool those who are new in the business, but it does not drop a single dime in the box office of those who are devoting their time, their capital and their energies to providing a winning entertainment for the public. That public is the one great, big, best friend of all of us, the one friend we cannot do without and exist.

In spite of all the minor interests which must now and then engage the attention of men in the various departments of this business, there is one great, big, vital question, far more important than all minor issues combined, absolutely essential to an increase of box office receipts and through them to the greater profit of all concerned, and that is the *quality* of product we are asking the public to come and see. The public looks to the exhibitor. The exhibitor looks to the producer. The wise producer recognizes the necessity of superior quality, but he is essentially a business man, and cases are not unknown where he is either devoting most of his attention to publicity and distributive arrangements or inclines strongly to making as much money as possible out of the game.

Any man who imagines that moving pictures have reached the height of their popularity is the same kind of a man who imagined the same thing when there were not half as many people going to the picture show as now. There are millions upon millions of people in this country who attend the picture shows rarely if they attend them at all.

Improvement in quality will more strongly attach the regulars; it will help to convince the half-satisfied, and it may bring into line those millions who attend rarely if at all. We help to make the box office returns larger and larger when we help to improve that quality, and that is what has been going on in these columns for many years. Week after week, year in and year out, through suggestive and constructive criticism, there has been here offered all that one man could possibly contribute to that enhancement of picture values which must come from the producer to increase the exhibitor's gate receipts.

Artistry means skilled workmanship in production. Fine actors show artistry in interpreting the story, and our fine actors have risen to the full limits of their opportunities. Fine directors show artistry in visualizing the stories so that the exhibitor feels that his presentation is satisfying to the audience, and our best directors have accomplished marvels of skilled workmanship in handling the stories intrusted to their care. They are earning the big salaries they are paid to express effectively the work of some creative mind.

The leak of millions is not with the fine actor and not with the fine director. The loss of millions upon millions of dollars to the producer, quite as well as to the exhibitor, lies in a lack of new, brilliant, forceful, varied and entertaining stories for the actor and the director to express. It is all right for us to give attention to this or that little weakness in production and exhibition—we must not forget the smaller details—but we must not let them blind us to the biggest leak of all, bigger than all combined, our failure to give this beautiful art of expression what it must have to express.

There are two great essentials to the success of a visualized story. First, it must deeply interest the people who are watching it. Second, it should contain some truthful element of value that it may endear itself and this new art to the hearts of people so that they will come again and bring their friends with them, opening the eyes of those who have but a poor idea of motion picture possibilities. Our way to growth is through the whole public, not through a small portion, and that progress can be materially helped with superior stories, those which brighten and sweeten our lives, broaden our outlook, or enrich our experience. A live story is one giving the meaning of our times.

To increase attendance by millions means a tremendous increase in box office receipts. Toward that end intelligent criticism is aimed, sometimes by elimination of the unfit, sometimes by the encouragement of merit, at other times, as on this page, by every possible suggestion which can help those sincerely ready to do and to learn. The MOVING PICTURE WORLD long ago adopted a policy of fearlessness, just and incorruptible criticism for the immediate benefit of the exhibitor, and to the great ultimate benefit of exhibitor, public and producer as well.

The question naturally arises, "Where are we to get better stories and how?" Nearly all large producers realize that here is the weakest spot in production. Many of them are brave enough to say so. Yet this problem, involving a loss of millions to exhibitors and producers alike, has not yet been satisfactorily solved. We are slowly and gradually coming nearer a solution through the establishment of scenario departments, but it is not yet fully realized that there is such a thing as screencraft outside of the working force of a studio.

It is not an impossibility to have a thousand creative minds at work on fine stories for screen visualization. That is what we are so slowly approaching. But the creation of an interesting and valuable story, not its critical review, is more purely the act of an individual than any other kind of work. There is not the slightest doubt that he should know something about his medium of expression before attempting to express himself through it, but a genuine author is so extremely conscious of his environment that he loses his sense of freedom and is never at his best in the atmosphere of a studio.

There are several capable writers of screen stories regularly employed at studios, and some of them turn out good stories when not called upon to perform distracting duties, but it looks like a bad mistake to put them in a scenario department, where they *can* plagiarize if pushed beyond their native resources. Then the outside playwright must not only run the merciless gantlet of criticism from directors, actors and the producers themselves, but be more or less at the mercy of his fellow-craftsmen should they appropriate the work he has done.

It is the distinct purpose of this page, and the general purpose of this paper, to increase excellence of production, to enlarge its capabilities and make it of greater value to the exhibitor, to raise the public estimate of moving pictures, to increase the profits of all dependent on this business. We are trying to benefit the whole trade by betterment of its product. Our whole policy is one of progress and improvement, even to the extent of disproving the false and undesirable. The way to increased profits and public confidence is a simple and straight one, that of increasing knowledge and skill in the business.

In the death of Prof. Hugo Munsterberg, the motion pictures lose a firm friend and advocate. He was a close student of the possibilities of the pictures along educational and test lines and, had he lived, it is very probable that pictures would have been liberally used in the universities within a short time.

An Unfair Condition

By F. H. Richardson

THE writer hereof is a firm believer in adequate remuneration for labor performed, no matter whether that labor be the digging of a sewer or the performance of the duties of the President of the United States. It has always seemed that the holding of remuneration of labor down to the lowest possible level is bad business, from any and every point of view, and a policy which must perforce react detrimentally upon the industries of any country.

The moving picture industry has, however, in one of its branches, gone to an utterly absurd length in the other extreme, and this condition has been brought about by the use of tactics to which I think no one who has studied the situation could give unqualified approval. I refer to the salaries of "stars."

There are today scores of artists playing leading roles and receiving therefor sums absolutely out of all proportion to any remuneration they could, by any stretch of the wildest imagination, hope to receive were their efforts confined to the legitimate stage. In fact, until some of the thousand-dollar-a-week talent broke into moving pictures they considered one-tenth of that sum as the standard price.

The matter of salaries paid by producers would not be of interest to the moving picture world if these salaries were really paid by the producer, but when we come to analyze the situation it is found that this is not the fact. True, the producer makes the contract and pays the actual money, but in effect he merely advances that sum, later collecting it from the film exchange, which in turn collects it from the exhibitor, who is the real goat.

I have remarked that an element of unfairness was contained in the matter and firmly believe my statement to be correct. Let us examine into that phase, taking an extreme case of the untrained school girl, who "butts" into moving pictures, and due, of course, to some measure of talent, plus certain personal qualities, "makes a hit." As soon as she displays the fact that she has real ability, coupled with the energy and sticktoitiveness necessary to success, she is placed in leading roles and the producer proceeds to advertise her. Now this advertising is not done for nothing. It costs money; also it is likely to cost a lot more money in kick-back, which almost invariably results. Mazie has now become a "movie queen." She has made good, is now given leading roles, and calls herself a star; also the producer overlooks no opportunity to advertise her as such. Mazie now, in the parlance of the racing stable, "begins to feel her oats," and promptly demands added remuneration, backed by the threat that unless she gets it she will go over, bag and baggage, to an opposition company.

Now, if her demands were reasonable, taking into due consideration the fact that she owes to the producing company the advertising which has made it possible for her to become a popular star, there would be no complaint. Mazie does not do anything of that sort, however. Far be it from her to indulge in such unseemly modesty. It is a case of "grab the money" with, please remember, *the exhibitor as the goat.* A few months ago Mazie was literally tickled out of her shoes when she was put on the salary roll at fifty dollars per week. Now she demands five hundred, with a short-time contract, and when that contract is up she, having meanwhile nosed around among other producing companies, comes in with a demand for double that sum, again backed up with the threat that if the producer don't "come across" she can get it elsewhere.

The second contract is signed at the higher figure. She is still advertised to the limit, and pretty soon some "enterprising" feature producer hunts Mazie up and says: "You working for one thousand dollars a week? Why, good heavens! I would not insult you by offering such an absurd sum. Come over to us and we will pay you three thousand!"—and so it goes.

The figures may be somewhat exaggerated, but the fact unquestionably remains that the moving picture industry, as a whole, and the exhibitor in particular, is laboring under an unwarranted burden of absurd salaries paid to leading men and women. Mind you, I say this as one who, as I said in the beginning, firmly believes in adequate remuneration for labor performed. I don't, however, regard it as reasonable to pay moving picture stars the huge salaries which are now all too common. It is this burden which is pushing up the film rentals to absurd and impossible figures.

The exhibitor has it in his own hands to remedy this condition by refusing to pay exorbitant film rental fees which he knows the very largely based on unreasonable salaries paid to actors. Why kill the goose that lays the golden eggs, for that is what it will mean in the long run to all concerned?

Sam Spedon Joins M. P. World Staff

Popular Motion Picture Publicity Man Becomes Associated With Most Popular Journal of the Trade.

READERS of The Moving Picture World and the friends of Sam Spedon, designations which are synonymous, will be pleased to learn that their favorite publicity man and old-time motion picture booster has become a member of The Moving Picture World editorial staff and will take up his duties at once. Since leaving the Vitagraph Company, with which he was associated for many years as head of the publicity and advertising department, Mr. Spedon has managed several publicity campaigns for different producing companies at lucrative salaries and his services, based upon his long experience in the business, have been in good demand. On account of his experience, The Moving Picture World has secured his co-operation and he will devote his time to assisting exhibitors throughout the country in working out their many problems.

Sam Spedon.

Everybody in the film business knows Sam, so what's the use of rehearsing his pedigree? It's just possible, though, that some of you may not know that he is an old newspaper man and that he knows all the curves of the game. This training, plus his intimate and expert knowledge of the motion picture business from all its varied points of view and his wide acquaintance with motion picture producers, exchange men and exhibitors, eminently fits him for an editorial position on the best motion picture trade journal. The combination is perfect.

Mr. Spedon's talents will be used to the best advantage. His work will bring him into close relation with the exhibitor

throughout the country. It is probable that he will attend many conventions and other gatherings of exhibitors where, it is unnecessary to say, he will receive a hearty welcome. It is not necessary for us to say that the exhibitor will profit from the knowledge of the business which Mr. Spedon is able and qualified to dispense. Exhibitors' and other trade organizations will receive the same earnest co-operation from the staff of this paper that it always has given.

Brandt Discusses Chain Theaters

Executive Secretary of Brooklyn Local Says Situation Is More Menacing Than That of Deposits.

AT THE last meeting of the Associated Motion Picture Exhibitors of Brooklyn, New York State League, Local 3, William Brandt among other subjects discussed the effect on the community theater of the chain houses. Mr. Brandt, who is the wide-awake executive secretary of the Brooklyn local, is the proprietor of the New Albany Theater, a 600-seat house in Albany avenue. Immediately adjoining the structure is one of the finest open-air show places in Brooklyn, having a capacity of 1,100 seats. Mr. Brandt is one of the officers chiefly responsible for the standing of the Brooklyn organization. Its membership of 80 owners, representing 110 houses, probably outranks that of any other league local in the country, not to mention outranking many states. But there are approximately two million inhabitants in the geographical section once known as the city of churches.

William Brandt.

"When I speak of the effect of the chain house on the local theater I am not speaking for myself," said Mr. Brandt to a World man who called at the New Albany last week. "You can see for yourself I am outside of their 'curtain of fire.' But I do know how it is affecting many of my fellow-members here in Brooklyn and I believe also in many cities throughout the country. One of the most serious problems confronting the exhibitor today is the effect upon his individual house of the chain theater.

"The question is of interest just now because the owners of several of these chains are also engaged in the manufacture of film which they are releasing to the very theaters affected by the competition of their houses and upon the bookings for which they depend to a considerable extent for the financial success of their producing concerns. I think it is conceded that 85 per cent. of the picture theaters of the country have a seating capacity of 600 or less. These houses are the backbone of the industry. If their business is based upon an insecure foundation, the structure of the entire industry must sooner or later totter. I am as disinclined as any other man to yell calamity, but just look into the situation as it affects us here.

"In the Borough of Brooklyn are 242 theaters showing motion pictures exclusively with a seating capacity of 600 or less. There are 39 seating over 600, and many of these are houses in which vaudeville is the chief attraction. Of these 39 fully half belong to the Loew or Fox or Moss circuits, the others being operated independently.

"These chain houses are scattered all over Brooklyn, in direct competition with the smaller theaters. William Fox prereleases his pictures two weeks in advance to his own theaters, reserving the following two weeks for the Loew chain. Other manufacturers who are not exhibitors also favor the chain houses by giving exclusive prereleases. This is a decided advantage to the chain house, as any one may see. This in itself is sufficient to handicap the small independent house, who receives no such favor.

"However, if this were the only grievance the small house would be less affected, but the chain house in addition to the prerelease offers as added attraction a complete bill of vaudeville and a large orchestra at the same admission price or lower than that charged by the small house for large subjects. As an instance, it was possible to see 'The Common Law,' a serial and eight acts of vaudeville in a Loew house for 10 and 15 cents in the afternoon and 15 and 25 cents at night. Now the smaller theater, because of limited seating capacity and high rentals, was compelled to charge an admission fee of 15 cents for the matinee and 25 cents evenings for all seats, and this, mind you, after the chain house had previously run the feature.

"The problem is of greater import than the deposit question. The same situation prevails all over the country. I was talking with an exhibitor from the West and he told me they were up against the identical condition out there.

"The whole question affects the manufacturers even more than the exhibitors because, as I have already stated, the backbone of the industry is the large number of houses seating 600 or less. On them and their success all the manufacturers must depend for by far the largest proportion of their patronage."

To Organize the West Coast

P. A. Powers and Donald J. Bell, Representing National Association, Will Aid in Work.

THE organization of an advisory committee of the National Association of the Motion Picture Industry on the Pacific coast will probably be completed in January, when P. A. Powers, treasurer of the Universal, a member of the executive committee of the association, and Donald J. Bell, president of the Bell & Howell Company of Chicago, and a vice-president of the Association, will be in Los Angeles and San Francisco.

The two representatives from the East are remarkably fitted for their mission. While their western trips were on their own business, they are anxious to make the Association's business theirs also. Mr. Powers will have immediate entree to one of the powerful organizations which is expected to affiliate, for H. O. Davis, who is an officer of the Universal, is president of the Producers' Association on the coast. Mr. Powers has been close to all the activities of the association in New York, as he has been one of its most enthusiastic supporters and workers since its organization.

Mr. Bell was active in the recent organization of the Chicago Advisory Committee. He has an intimate knowledge of the advantages of and the work being done by the Chicago Committee, on which the California Committee will be based.

The general division of the National Association of the Motion Picture Industry will hold its quarterly meeting in New York in January in the form of a dinner and entertainment. This was decided at a meeting of the Executive Committee of that division, held December 21 in the association's rooms in the Times building, New York.

Carbon Makers Confer With N. A. M. P. I.

Speer and National Officers Discuss Plans of Affiliation and Express Desire to Co-operate.

THIRTY million carbons would be used annually by the motion picture theaters of the United States if they were available, according to information given the National Association of the Motion Picture Industry last week by the two greatest makers of carbons in the country.

These two manufacturers, the Speer Carbon Company, of St. Mary's, Pa., and the National Carbon Company, of Cleveland, manufacture 15,000,000 carbons annually, and at the present time this is practically the entire available stock. Previous to the war, the majority of the carbons came from Germany.

The two carbon manufacturers, the National, represented by N. C. Cotabish, general sales manager, and the Speer by J. S. Speer, president and general manager, and J. P. Fryling, secretary and treasurer, were in conference with Executive Secretary Elliott at the National Association's rooms last week. Plans of affiliation were discussed, and the carbon makers expressed their interest in the activities of the National Association and their desire to co-operate.

In connection with the Sunday closing issue, the carbon makers offered to inclose in all their shipments a card urging the support and co-operation of exhibitors in the fight for the free Sunday which is being made by the National Association and the Exhibitors' League.

MABEL NORMAND'S PICTURE IS "MICKEY."

Mabel Normand's big new feature, produced at her studio in Los Angeles, is entitled "Mickey," without any frills such as through a telegraphic inadvertence we last week tagged on to "Mickey." It is just plain "Mickey," that's all.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

North Carolina Convention

Big Meeting Held at Charlotte, N. C.—Enthusiastic Opening Session Gives Promise of Successful Gathering.

WITH approximately two hundred exhibitors and representatives of concerns allied with the motion picture business assembled at Charlotte, N. C., the annual convention of the North Carolina Branch of the Motion Picture Exhibitors' League opened Tuesday evening, December 19, with considerable eclat. Among the men who stood out among the crowd was Percy W. Wells, state president, and it was not to be wondered at, for he practically carries the motion picture business of Wilmington, N. C., around in his vest pocket. Besides being president of the North Carolina League he is president of the Howard-Wells Amusement Company, which owns all Wilmington's theaters except one. His houses are the Academy of Music, 1,100 seats; Royal, 800 seats; Victoria, 1,100 seats; Grand, 500 seats; the Bijou, seating 800, which belongs to Bijou Amusement Company, of which Mr. Wells is president.

P. W. Wells.

Mr. Wells is an old-time vaudeville actor, a keen business man and has the reputation of being a good fellow.

The secretary of the league, H. B. Varner, of Lexington, N. C., is a big man, physically and mentally. Outside of being secretary of the league, manager of the Lyric theater of Lexington, managing editor of the Good Roads Magazine, president of the Good Roads Association of North Carolina, publisher of the Lexington Dispatch and a few other little things like that, he is a gentleman of leisure. One can readily see that he hasn't much to do except to run for Congress occasionally and to help others to keep their political fences in repair. During one of his unoccupied moments he, Wells and the writer sat in the latter's room and talked for nearly two hours. I wish I could tell you how extremely interesting it was.

Another very live wire is R. D. Craver, secretary of the Piedmont Amusement Company, which owns twenty-two theaters in various cities of the state. Friend Craver is chairman of the local amusement committee. He is a hustler from Hustlerville and, from what I have observed and heard during my few hours here, there are quite some few towns in North Carolina which might change their names to "Hustlerville" without doing violence to the eternal fitness of things.

R. V. Anderson, secretary of the local amusements committee and manager of Pathe's Charlotte branch exchange, is on the job with both feet helping to make visitors feel at home, greasing the wheels of entertainment and, incidentally, boosting the Pathe end of things.

Representing the Enterprise Optical Manufacturing Company of Chicago appears my old chum, J. E. McAuley, with a latest model Motiograph under each arm and a wonderful flow of language for use in describing its merits.

Matters to Be Considered.

Among the things to come before the convention will be the question of state taxation of theaters which has been twisted out of all reason and is a distinct burden; return charges on reels; advance deposits; insurance on theaters and underwriters' regulations, both of which latter charges are unreasonable.

The convention was addressed by Col. T. L. Kirkpatrick, mayor of Charlotte, to whose words of welcome President Wells responded; F. H. Richardson, editor of the Projection Department of the Moving Picture World, and A. F. Sams, attorney for the League.

A full report of the convention will appear in next week's issue.

Sam Trigger Heads Manhattan Exhibitors

Threescore Members Attend Annual Meeting and Applaud Report of Healthy Treasury.

SAMUEL TRIGGER was elected president of the Manhattan Local No. 1, New York state branch of the Motion Picture Exhibitors' League of America, at the annual meeting on December 20. The session, a lively one, was held in the League's headquarters at 218 West Forty-second street. Mr. Trigger received 39 votes, his opponent, Charles Steiner, receiving 18.

Louis Blumenthal, treasurer, in his report stated that $20,787 was taken in during the year, in the course of which two balls and an exposition had been held. At the beginning of the year there was $42 in the treasury. On December 15, 1916, there was in the treasury $2,304, with bills receivable bringing the balance approximately to $6,700. The ball early in the year netted $5,000, and the Thanksgiving Eve affair a sum slightly in excess of that.

Henry E. Cole resigned as organizer for Manhattan.

The secretary reported 105 members on the books, of which 86 are theater owners in good standing and 19 are associate members.

Retiring President Lee A. Ochs addressed the threescore members present, saying he had done for them in the past year the best he could. He bespoke for the incoming officers the full support of the membership. "The presidency is not a pleasant position to hold," he said, "very unpleasant at times. It is one that keeps you in hot water whether you are right or wrong. The incumbent will succeed only by having the co-operation of all the members."

The remaining officers were as follows: First vice-president, C. R. Martineau; second vice-president, Ike Hartstall; secretary, Thomas Howard; treasurer, Morris Needle; sergeant-at-arms, Gus Koenigswald; finance committee, William Hilkemeier, chairman; S. Rhonheimer, Otto Lederer, L. Brecher and Jacob Klein.

On the day following the election President Trigger made a statement to the members of the organization.

"Let us start in good," he said. "On the first day after eletcion I am appealing to all the newly elected officers for the loan of their brains and time for about four hours per week. We have promised the organization to do things. I have not, and neither have you, any desire to let this remain an election promise only. We are going to do work and I cannot work alone, therefore I need your help.

"I have formulated a plan whereby every officer must give an accounting. I will know at the end of the year how many members each and every one of you have brought in, how much time you have devoted to the interest of the organization, or how neglectful you may have been. This will be one of my formulas that will be read at the monthly meeting of the whole body, and I hope to have the pleasure of having the exhibitors say: 'Well done, good and faithful servants.'

"I have boasted and am still boasting that every officer is thoroughly qualified for the position to which he was elected. Let us prove this by our actions to commence this good work.

"I am enclosing two subscription blanks. Will you have them filled out by two new members? It may take a week or two weeks, but have this done. The organization needs your help and the exhibitors of the state and country are practically looking to Local No. 1 to set an example to all exhibitors' organizations."

Intermountain Managers Organize

New Association Formed at Salt Lake to Improve Amusement Conditions

FOR the stated purpose of waging warfare against a certain class of amusements—photoplays and otherwise—the theatrical managers of Salt Lake have formed an association, to be incorporated under the name of the "Intermountain Amusement Managers' Association." It is hoped that eventually the association will list as members, every manager of a theatre in the intermountain district.

The first gathering of the local theatrical men was held early this week at the general offices of the Swanson theater circuit in the American theater building and initial steps were taken toward effecting the organization.

It is hoped, primarily, by the men concerned, that the association will be effective in curbing sensational, suggestive and misleading theatrical advertising. Back of this, according to the managers, is a desire to reach the producers and salesmen of objectionable photoplay films and the organization, it is stated, will be prepared to make it interesting for these persons.

H. E. Ellison, general manager of the Swanson circuit, said that while the association would be formed for the purpose of promoting the general interests of the managers, it would also protect the public from the somewhat prevalent epidemic of objectionable photoplays and "frisky" stage productions and would suppress suggestive and misleading advertising matter.

So far as photoplays are concerned, the managers say they will oppose the state or municipal censorship board idea. They believe that exhibitors should abide strictly by the rulings of the National Board of Review and not attempt to show any picture which had failed of passage before that body. Mr. Ellison has addressed a letter on the subject to Mayor W. Mont Ferry of Salt Lake, suggesting that an effectual means of keeping objectionable photoplays out of local theaters would be to immediately revoke the license of any exhibitor who showed a film which had not been passed by the National Board. This, of course, would be possible only on condition that the proper municipal authorities were kept constantly posted on the rulings of the board, so that the offending exhibitor might be given due and proper warning.

It is proposed that the new association include not only theatrical managers but the proprietors and managers of amusement resorts as well. The local theaters represented in the early formation of the association were the Paramount-Empress, by George E. Carpenter; the American, Rex and Liberty, by W. H. Swanson, H. E. Ellison, R. L. Stearn and Robert Sanders; the Mehesy, by Edward Mehesy; the Empire by Manager Shipler; the Orpheum by Edward P. Levy; the Pantages by Frank B. Newman. Other theaters which are expected to list themselves in the new association are the Salt Lake theater, Wilkes, Broadway, Isis, Jitney and Photoplay.

The new organization of managers is generally regarded here as a distinct "uplift" movement, as the exhibitors have entered upon their work with the determination of protecting the public as well as themselves. In the face of a small but growing sentiment for censorship, the managers, it is felt, have taken a wise step. Their evident desire to show the public that they are eager to protect their patrons instead of turning over this job to a censorship board, is regarded as commendable.

Canadian Exhibitors' League Proposed

President Golding of the Maritime Provinces League Says All Exhibitors in Canada Should Get Together.

A FEELING that there should be a national organization of Canadian exhibitors is spreading throughout the dominion. The idea had its inception in the provincial and district leagues, and not one of the motion picture men in the country can deny the need for such an organization. The exhibitors in the Maritime Provinces have been the first to effect a combined front with which to meet the adversities of the business, and they are now the first to get down to real business. It has been suggested that there should be a national Canadian body. This suggestion has found many ardent followers, and Montreal has been named as the most likely place for holding a grand conclave.

By so doing all Canadian exhibitors could get down to solid, concrete facts and deal with them unitedly, which would unquestionably mean effectively.

Walter H. Golding, president of the Maritime Exhibitors' League, and manager of the Imperial in St. John, was asked what he thought of the advisability of a national organization. He said:

"Our Maritime Province organization has disclosed such a hearty spirit of co-operation, and our complaints have been found to be identical and so common to us all, that it is a sure indication that all Canada is suffering from the same diseases, and one grand conclave would strike a death blow at some of these existing evils. The 'auctioning system' of selling films and pitting one house against another is highly inequitable, and with the high cost of conducting motion picture houses so great in all departments, I think the thumb screw tactics employed by some companies are becoming very oppressive. Unless some radical change is brought about and film prices standardized the whole enterprise is endangered."

At the present time Canada is being very heavily taxed for patriotic purposes. Many thousands of the patrons have taken up arms and gone overseas, and it is pointed out that the profits are now all going into the coffers of the film companies. One method of "auctioning" films, against which some of the exhibitors are rebelling, has been employed in St. John. An exchange manager will ask an exhibitor to witness a screening of a special feature he is offering. Later he will call another exhibitor in and show him the same piceure, telling him that such and such a theater is offering him so much for the feature, but that he might have it for so much more. Later the first exhibitor is notified that another house has offered him a big advance over the first named figure, and so one house is pitted against another, unknowingly, it seems, and the exhibitors are obliged oft times to surrender what they have come to call "blood money."

This and other evils, it is felt, could be eliminated through a national organization, and a movement for such a body is slowly gathering momentum, and it is hoped that before the expiration of another six months a definite and forward step will be taken towards the organization of a moving picture league of Canada.

An Appeal to Jersey Exhibitors

President Hespe Urges All Theater Managers to Join in Movement for Better Conditions.

A STATE-WIDE campaign will be inaugurated for the modification of the blue laws of the State of New Jersey. Every exhibitor in the state, every landlord of every moving picture theater and hundreds of owners of candy, cigar and drug stores, baseball parks, etc., will be interested. The Motion Picture Exhibitors' League of the State of New Jersey proposes to enter this campaign and not let up until its efforts are successful.

The exhibitors of New York State at the present time contemplate legislative enactment that will assure the protection of the Sunday show for all time. It will be of material benefit to the exhibitors of New Jersey, to have a bill for Sunday movies before their legislature at the same time.

The president of the state league has every assurance that the common people of this state, not only have no opposition to the Sunday shows, but have a strong desire for them.

At the last legislative session a Sunday bill was introduced and at its hearing fifty ministers of the state opposed it and one-half dozen of exhibitors were for it. Had we the same number of exhibitors and showed the same co-operation as

our opponents we would by this time have been well on the road for Sunday shows.

An exhibitors' meeting is held every Friday morning at our headquarters in Newark in connection with the ball committee, who are working hard on the details of the affair.

On February the first, 1917, the ball will be given in Newark. Every exhibitor in the state should use all of the resources at his command to make this ball a financial success. Its social success is already assured.

In view of the fact that whatever money is made through the committees' efforts will be used for the benefit of every exhibitor in the state. Can you not arrange your time some Friday morning and join us in our work?

I would like to meet you personally and talk over with you matters of general interest. If you have a local organization in your district I would be glad to visit you at any time you can arrange a meeting. If you have no local, send $6 to our secretary and enroll yourself as a state member. The protection of your business demands it.

Join this organization and let New Jersey stand foremost in the ranks of organized exhibitors in the Union. Better your own conditions and be an active unit in the tremendous force of our immense industry.

Hoping to see you soon, I am,

DR. H. CHAS. HESPE, President,
New Jersey State Branch, M. P. E. League of America.

ST. LOUIS ASSOCIATION MEETS.

A meeting of the Theater Managers' and Motion Picture Exhibitors' Association of St. Louis, Mo., was held in the Benoist Building, Friday evening, December 8, at which President Mogler presided. William Sievers, Steve Kaiman, W. Slinger and Nick Angellich were elected to membership. Special committees reported that a dispute between the Arsenal theater and the I. A. T. S. E. Local had been settled and that several exchanges had agreed to withdraw their demands for advance payments on serials.

Messrs. Williams, Bloston, Sigoloff, Pellman, Wehrenberg, Whitman, Fay, Scherer, Mayer, Pasmezoglu and President Mogler were appointed as a special committee to take necessary steps to defeat the proposed tax measure which contemplated taxing theaters $100 per annum.

Sunday Show Decision

Exhibitor Rosenburg of Ossining, N. Y., Wins Decision in Action Brought to Close His House on Sunday.

OSSINING, N. Y., comes under the jurisdiction of the recent decision rendered by the Appellate Division, Fourth Department of the Supreme Court of New York, which said that it was unlawful to operate a motion picture show on Sunday. Acting upon that decision Albert W. Twiggar, president of the village of Ossining, applied for a court order to restrain Louis Rosenburg, manager of the Alhambra theater of that town, from opening his house on Sunday. The motion was heard by Justice William P. Platt of the Supreme Court, sitting at White Plains, N. Y., who denied the motion and handed down with his decision the following opinion:

This is a motion to restrain the defendant from conducting moving picture show, pending this action, in one of the thickly settled sections of the Village of Ossining, and in close proximity to several large churches.

The Appellate Division of this Department held in People vs. Hemleb, 137 A. D. 356, that the only law applicable is Section 265 of the Penal Code, and that that section does not apply to moving pictures, but only to similar shows to those enumerated.

Moving picture shows were not known at the time this section was enacted. The penalty prescribed for its violation was not exceeding $5.00 fine, and five days in imprisonment, and not much more than after all the trouble and expense of securing a second conviction of the same person.

In Bender vs. Hamlin the Appellate Division of the Fourth Department differs with our department and states that the authorities are in conflict, and the question can only be settled by the Court of last resort.

Since then the Appellate Division of the Third Department have agreed with the Fourth Department in People ex rel Bender vs. Joyce and others, but by a divided court.

The village charter only expressly authorizes the president to prosecute all such suits in the name of the corporation as shall be ordered and directed by the trustees.

The resolution of the trustees found here does not expressly authorize him to maintain the action.

It has long been held that courts may not resort to injunctions to enforce the criminal law, principles of religion, etc., and morality, except where property rights are involved, and that as it is a harsh remedy it should not be granted, until a clear prima facie case is established in law and fact, and usually at the suit of the People, etc., a private person who alleges special damages. Therefore the motion must be denied without costs.

Village of New Rochell vs. Lang, 75 Hun 608; A & E Enc. of Law, Vol. 10, page 914-966, 1002, 1st edition.

It is no part of the mission of a Court of Equity to administer the criminal law of the State, or to enforce the principles of religion or morality except so far as it may be incidental to the improvement of property rights, and perhaps again then matters of equitable cognizance. Vol. 10 p 914 A & E Enc. of Law 1st edition.

A court of equity will not interfere to prevent an act merely because it is illegal. Vol. 10 p 966 A & E Enc. of Law 1st edition.

An injunction, which is a harsh remedy should not be granted until a clear prima facie case is made by the bill. Vol. 10 p 1002 A & E Enc. Law 2d edition.

Isaac Miller, of New York, was the attorney in the proceeding for Mr. Rosenberg.

State League Gets Into Sunday Campaign

Notes to Ask Contributions from Exhibitors on Basis of Three Cents for Each Seat in Theater.

IN CO-OPERATION with the National Association of the Motion Picture Industry, New York state branch of the Exhibitors' League held a meeting on Friday, December 22, at Wurlitzer Hall, to take up the question of raising funds to defray expenses for counsel in connection with the battle for the legalization of the Sunday showing of motion pictures. State President Lee A. Ochs presided. It was voted to ask for contributions from all exhibitors in the state on a basis of 3 cents for each seat in their house or houses. Committees were to be appointed from every local in the state on December 25 to make the resolution effective. Adolph Zukor, president of the Famous Players-Lasky Corporation, is the treasurer of the fund.

Robert Adamson, fire commissioner of the City of New York, spoke as the representative of Mayor Mitchel. He said personally he was in favor of the Sunday showing of motion pictures, and he was glad to say the Mayor was of the same mind. He said further that if the legislature should go on record as continuing the motion picture on the same basis as it is at present, the Mayor would be in favor of such a measure.

Several motions were made in the effort to suit the members' ideas as to what constituted an equitable basis for raising funds to pay the lawyers in the coming fight, but Grant Anson's motion making it 3 cents a seat prevailed.

Senator Boland promised that not only would he vote in favor of the proposed amendment to the code, but that he would be glad to introduce such a measure in the upper house. He urged the members to give especial attention to the up-state members of the legislature, believing that among these they would be most likely to find the major part of the opposition to the bill. He promised that the New York City members will wage a strong campaign on behalf of the motion picture men.

Joseph Callahan, leader of the Democratic minority in the lower house at Albany, spoke for Sheriff Al Smith, of New York County, and incidentally for himself. "If the motion picture has an elevating influence," he said, "why can't men be elevated on Sunday as well as on Saturday? I can pledge you this, that so far as concerns the members of my party from the City of New York you may rest assured that without a single dissenting voice they will support legislation tending to permit motion pictures to be shown on Sundays just the same as on other days of the week. We number forty-two in this city. You need seventy-six votes to pass your measure. It is up to you to get the balance."

On motion of William Brandt, of Brooklyn, a rising vote of thanks was tendered to Senator Boland and to Assemblyman Callahan.

Send Out Slides on Sunday Closing

National Association Asks 1,500 New York Exhibitors to Aid It in Obtaining Signatures to Petition of Protest.

THE National Association of the Moton Picture Industry is sending to 1,500 New York State exhibitors slides reading as follows: "Do you want this theater closed on Sunday? It provides you decent, clean amusement at a price within the reach of every pocketbook. Signify your desire by signing the petition at the box office." In an accompanying circular the exhibitor is requested to throw the slide on the screen at every performance, and especially as the crowd is leaving between pictures.

"Attached is the form of petition we are using," says the circular. "We suggest that you have these petitions printed up with your theater and town in the blank spaces and your advertisement on the back, give it out with tickets and have some one to collect the cards as the crowd leaves. If this form of publicity does not appeal to you, attach blank papers to the form and place a table in your lobby where every one can sign. Send the cards and petitions to us. If we can get the three million signatures we look for our fight will be half won."

The petition reads as follows: "We, the undersigned patrons of the —— theater in ——, N. Y., herewith file a

petition and a protest against the closing of this or any other motion picture theater on Sundays. The motion picture has become a part of the pleasure and profit of our lives, and to deprive us or any of the 3,000,000 patrons in New York of the privilege of spending a part of our Sunday in viewing motion pictures is an infringement of our liberties and a reflection on the moral character of the overwhelming majority of the citizens of the Empire State."

City Fathers Take Up Sunday Fight

New York Aldermen Petition Legislature to Amend Law Permitting Showing Seven Days.

THE Aldermen of New York City have gone on record for the Sunday showing of motion pictures. They have adopted a resolution urging the legislature of the State to so amend the Penal Code that there will be no question as to the legality of motion picture exhibitors catering to the desires of their public on Sunday as well as on week days. The measure received the vote of all the aldermen present—fifty-three Democrats and twenty-two Republicans. Here it is:

Whereas, The Appellate Division of the Supreme Court, Third Department, has rendered a decision holding that under the Penal Law the exhibition of moving pictures on Sunday in this state is illegal; and,

Whereas, The exhibition of moving pictures furnishes instruction and recreation to many hundred thousands of our fellow citizens and does not interfere with the sanctity or holiness of the Sabbath, and does not, in our judgment, disturb religious worship; and,

Whereas, Many believe that the spirit of modern times makes possible the regulation of the Sabbath as a day of rest without violation of religious principles, and without denying to any one the innocent diversions that should not be forbidden. Now, therefore, be it

Resolved, That the Board of Aldermen of the City of New York does hereby record itself as favoring the enactment of a statue amending the Penal Law to permit the exhibition of moving pictures on the Sabbath, and respectfully recommends to the members of the State Legislature the passage of such a measure.

Canon Chase Would Favor Sunday Showing If—

The Rev. W. S. Chase of Brooklyn, who is known also as Canon Chase, and who for years has been prominent in movements tending to restrict Sunday amusements, declares in an interview in the New York World that he would not oppose amending the laws to permit motion pictures to be shown on Sunday. There is a big if in Mr. Chase's declaration, however. He adds "provided no admission fee, directly or indirectly, can be charged and they are shown in the public schools under the direction of the Board of Education."

This amendment will hardly be taken seriously by motion picture men.

F. I. L. M. Clubs Growing

Exchange Men's Credit Organization Idea Is Spreading Rapidly.

A WELL attended meeting of the New York F. I. L. M. Club was held at offices of Hoy Reporting Service, 1482 Broadway, Tuesday evening, December 12th. The weekly meetings of this club draw out a full membership. Various subjects of interest to distributors are discussed. Reports were made, showing the formation of F. I. L. M. Clubs in Buffalo, Albany and Pittsburgh.

Mr. Hoy, president of Hoy Reporting Service, announced many other large centers were preparing to organize clubs; that inquiries for his credit service were increasing so rapidly, that office managers would be placed in training both here and in Chicago to meet demands.

A report was made by the Transportation Committee that all but a very few exhibitors were willing to pay expressage both ways, after January 1st, 1917, which indicated that one common carrier would soon be selected.

The announcement by Chicago F. I. L. M. Club to hold a National Convention was received with keen interest. All present agreed that Chicago deserved the honor of the first convention, owing to the fact that it was first introduced there.

Secretary and treasurer, W. E. Raynor suggested that an assistant be appointed to relieve him of part of his work. It was decided to engage Mr. Hoy's private secretary, Miss Marie Morgan, to perform part of the duties. Mr. Hoy introduced his new associate, John T. Cronin, who is to aid in the developing of F. I. L. M. Clubs throughout the country. On account of his organization experience, he will be a valuable acquisition to the Hoy Reporting Co.'s staff. Mr. Cronin is at present serving his second term as mayor of Beacon, N. Y., which he will now be compelled to relinquish.

Buffalo F. I. L. M. Club.

At an enthusiastic meeting of exchange managers, at Hotel Statler, Friday evening, December 9th, a F. I. L. M. Club was organized. Following were elected officers for the ensuing six months: J. E. Kiberley, president; F. S. Hopkins, vice president; C. A. Taylor, secretary and treasurer.

Other members are H. E. Coffey, G. H. Christoffers, H. E. Hughes, J. H. Schwall, C. H. Barolet, V. H. Hoduff and W. A. Mack.

As there were only a few exchanges not represented, a membership committee was appointed with instructions to have every exchange manager's application by next weekly meeting. The club contracted with Hoy Reporting Service for the coming 12 months for credit reports.

Messrs. E. H. Saunders, Walter Schoyer and C. H. Hoy were present from New York City F. I. L. M. Club. Mr. Hoy went to Pittsburgh to attend a meeting of exchange men there, called for the purpose of organizing a club.

The Pittsburgh F. I. L. M. Club was organized December 10th, 1916, with almost every exchange manager in the city as members. Negotiations are underway with Hoy Reporting Service, Chicago and New York City, to open offices for furnishing credit information.

Agitation in Connecticut

Regulations Asked by Officials in Bridgeport and New Britain.

THE question of motion picture regulation has been simmering in Bridgeport and New Britain, Conn., for some time. In Bridgeport there are twenty-seven theaters. One or two films of an unsatisfactory character gave rise to complaints to the city officials. In at least one case the advertising was the cause. New Britain has an abnormally large alien population. In that city the School Board had complained, declaring the children were attending motion picture shows when they should be in school. Some form of censorship had been proposed.

H. F. Sherwood, assistant secretary of the National Board of Review, visited both cities a few days ago and met the officials. In New Britain he was invited to address an informal meeting of the City Council, which he did.

In Bridgeport it has been decided that the weekly bulletin of the National Board will be utilized by the Police Department as an impartial basis of action, which will satisfy all interested parties. In New Britain there was every indication, following Mr. Sherwood's talk, that the same plan would be followed. There will be no legalized censorship in New Britain.

Grant Just Won't Feel the Cold

In Freezing Weather New England Film Man Sticks to Summer Garb and Talks Business Without Shivering.

SAM GRANT dropped into New York the week before Christmas on one of his frequent visits. A World man spied the Bostonian walking down Broadway on a twenty-above-zero afternoon sans waistcoat and overcoat and in an unlined summer suit. This garb, or rather lack of it, indicated not a lessening of prosperity on the part of the Hanover Film Company, but merely that the manager of the annual ball of the Massachusetts exhibitors practises what he preaches—that most persons wear too many clothes. Mr. Grant had Broadway all to himself on the summer stuff.

"What are we doing over in the Hub?" replied Mr. Grant in response to a question. "Why, 'The Battle Cry of Peace' is beginning its second year on tour in New England since its initial run at the Majestic theater, Boston. During this time there never has been less than two shows playing, and for a considerable part of the time three or four companies were exploiting the production. This picture has the unique distinction in New England of never having been rented, but always having been played as a production at a uniform scale of prices. After two companies have finished six weeks' engagements the picture will be offered on a rental basis.

"Hugo's 'Les Miserables,' the Pathe production, is booked for Tremont Temple, Boston, starting Christmas week. This is the fifth engagement in Tremont Temple for this subject and its twenty-third week in Boston, a record for any picture in New England at an advanced scale of prices."

Adam Kessel, Jr., President of the New York Motion Picture Corporation, sailed for Havana on Thursday. Mr. Kessel has been confined by illness to his home for the past two weeks and the trip to Cuba has been forced on him by his physician in order that he may get in proper shape to put through successfully the many big things which are already planned for the Kay Bee and Keystone productions in 1917. A large party of friends saw Mr. Kessel off and wished him bon voyage. He will return about the middle of January.

Federal Censorship Sentiment Not Growing

Producers Declare Statements Attributed to William H. Kemble Do Not Reflect Opinion Prevailing in Trade

THE Moving Picture World is in receipt of a story from its correspondent at the national capital telling of the activities in that city of William H. Kemble, head of the organization distributing Triangle pictures in Brooklyn and Long Island. Some of the statements ascribed to Mr. Kemble seemed to be so much at variance with what this journal deemed to be the actual situation that it delegated one of its reporters to make an investigation among some of the producers who might be found in New York. It was confirmed in its view that there distinctly is not a growing sentiment among producers in favor of Federal censorship. It learned that two manufacturers formerly inclined to favor the national overseeing of motion pictures had flatly changed their minds, that they now were opposed to it. These are Richard A. Rowland, president of Metro, and William L. Sherrill, president of the Frohman Amusement Corporation.

But here is the story from Washington sent by Clarence L. Linz, our correspondent in that city:

> WASHINGTON, D. C.—Chairman Dudley M. Hughes of the Committee on Education of the House of Representatives has been informed by William H. Kemble, of the Triangle Distributing Company, that the majority of the reputable producers of motion picture films of the United States are in favor of early action on the Hughes bill looking to the establishment of federal censorship. Mr. Kemble conferred with Judge Hughes as the chairman of the motion picture section of the International Association of Rotary Clubs, also visiting other members of the committee.
>
> He told the members of Congress that the motion picture industry is coming around to the view that it will be better to have federal censorship than so many State boards, and that he came to Washington representing his own and other interests, and as chairman of the Rotary Club's motion picture section, to tell Judge Hughes that he believed that the Hughes bill would be satisfactory to the best producers if one or two changes are made therein.
>
> "I believe we will get action on the bill at this session," said Chairman Hughes and Mr. Kemble after the conference. "Reputable producers are coming around rapidly to the plan of federal censorship, and with a few changes the Hughes bill will meet the satuation," Mr. Kemble added.
>
> There is, however, a feeling among the others of the committee that it will be impossible to get action on the Hughes bill at this session of Congress, in view of the fact that there is so much important legislation pending on the House calendar to be transacted within the next three months. There is also a very decided opposition to the bill among a large number of members of Congress, and its introduction on the floor would create a controversy that would keep it before the House for a considerable period of time.
>
> Mr. Kemble stated that he did not want to be appointed a member of the commission, nor had he any axe to grind. He came to Washington to assure Judge Hughes of his support and to give the bill his indorsement.

Mr. Linz sent a telegram also later saying Mr. Kemble had given an interview to two prominent Washington newspapers.

When a World man called on Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, he suggested that William A. Brady, the president of the association, be asked about the matter. He said he already had taken up the matter with Mr. Brady. "And the harder he gives it to you the better I will be pleased," said Mr. Elliott.

"I cannot say that I ever heard of Mr. Kemble," said Mr. Brady, when seen at his office, "and while it does not necessarily follow that he is of no consequence on that account, I am sure his name would have been familiar to me if he had any prominence in the motion picture industry. It is a sure thing that he does not represent much of anybody in the trade but himself in setting forth the slightest wish or sympathy for Federal or other censorship.

"Nobody will dispute the fact that the National Association of the Moving Picture Industry is thoroughly representative of the business in all its branches. Not so many weeks ago this association officially repudiated every form of censorship for motion pictures in terms so sweeping and emphatic that I do not see how anyone could possibly have doubted just what was meant or who meant it.

"But, as an occasional interloper may manage to gain a momentary hearing by claiming to voice the sentiments of others who have not commissioned him to speak, I will repeat that the motion picture business is unalterably opposed to censorship of any kind, and is organized to fight it to a finish."

Views of Other Producers.

"So far as I know Mr. Kemble represents nobody but himself in a motion picture way," said P. A. Powers, treasurer of the Universal Film Manufacturing Company. "Personally I think it is ridiculous for a man to talk to legislators with a view to influencing them on censorship and giving them the impression that the majority of producers are in favor of Federal censorship. Certainly Mr. Kemble did not speak for Universal.

"I want to thank The Moving Picture World for seeking out what authority Mr. Kemble may have had to make seemingly authoritative statements about the attitude of producers in regard to Federal censorship, assuming Mr. Kemble has been correctly quoted," said Adolph Zukor, president of Famous Players-Lasky. "I do not know of any authority having been given to him by the trade, by its official association, or certainly not by the Famous Players-Lasky Corporation, to present their views to Congressmen or any others in this important matter."

Hiram Abrams, president of Paramount Pictures Corporation, who was in conference with Mr. Zukor when The World man called, remarked that so far as Paramount was concerned there was nothing to add to what Mr. Zukor had said, that Mr. Kemble had no authority to speak for Paramount.

"Certainly Mr. Kemble could not have represented the views of the International," said General Manager E. A. McManus of that company. "We are, as is well known in the trade, absolutely opposed to Federal censorship."

"Mr. Kemble had no authority to speak for this company," said Samuel Goldfish of the Goldwyn Pictures Corporation.

"I have not discussed Federal censorship or any other kind with Mr. Kemble," said Charles H. Sherrill of the Frohman Amusement Corporation. "I am thoroughly opposed to them. You may say without any question Mr. Kemble does not represent this company. You know my original position was on the side of Federal censorship, but not any more. I have changed my mind—and I have given the question a lot of thought, too."

"Artcraft is not in favor of censorship in any form," said Walter E. Green, president of the new organization. "Mr. Kemble does not speak for us."

"I am not acquainted with Mr. Kemble," said Richard A. Rowland, president of Metro Pictures Corporation. "We were at one time in favor of Federal censorship. Now we are opposed to it, absolutely against it."

"Mr. Kemble did not speak for the Kalem company," said Frank Marion of the Kalem company.

"What Mr. Kemble is reported to have said about Federal censorship does not reflect the views of Mr. Fox," said General Manager Winfield R. Sheehan of the Fox Film Corporation. "We are as always against all forms of censorship. We believe the American public the best censors. If this great question is left in its hands it will put the bad companies out of business and will support those making desirable pictures. The legitimate stage has no censorship, and there are plenty of men and women in every community who will take care of anything wrong in pictures and in a legitimate and drastic manner."

"I am unalterably opposed to censorship of motion pictures in any form, Federal, state or municipal," said Lewis J. Selznick. "There is nothing selfish in my opposition to censorship, as I shall never lend my name to a picture that will give offence to any one, but merely for the general good and advancement of the industry I am willing to fight censorship as hard as any producer in the business."

Chronological Record for 1916

Important Events of the Past Year Briefly Noted for the Convenience of Moving Picture World Readers

FOR the convenience of readers of the Moving Picture World a careful compilation of the principal events in filmdom, which have occurred during the year, 1916, has been made and is here given in chronological order with references to the volume and page where the event is recorded at length. The Roman numerals give the volume number and the Arabic numerals indicate the page.

Jan. 1—Cines Manila, E. M. Gross, managing director, started business at Manila, P. I.—XXVIII; 70.
Jan. 2—"Birth of a Nation," big Griffith picture, closes long run at Liberty Theatre, New York—XXVII; 250.
Jan. 2—Death of A. Arthur Caille of Detroit, Mich—XXVII; 396.
Jan. 3—Board of Trade Holds annual meeting and election of officers—XXVII; 391.
Jan. 5—National Executive Committee of Motion Picture Exhibitors' League Meeting held in Chicago—XXVII; 289.
Jan. 7—Paramount Pictures Corporation gives house warming upon formal occupancy of new offices in Rogers Peet building, 485 Fifth Avenue, New York—XXVII; 393.
Jan. 8—Metro Pictures Corporation announces the acquisition of Mr. and Mrs. Sidney Drew for comedy series—XXVII; 218.
Jan. 8—Lasky Feature Play Company moves to new offices in Rogers Peet Building, 485 Fifth Avenue, New York—XXVII; 233.
Jan. 8—Universal Film Mfg. Company wins Latham Loup patent suit by decision in its favor given by Judge Hough in United States District Court—XXVII; 250.
Jan. 9—First meeting of Pittsburgh Screen Club—XXVII; 636.
Jan. 13—Censorship hearing before the House Committee on Education at Washington, D. C.—XXVII; 391; 566.
Jan. 13—Bronx Exhibitors' League installs officers—XXVII; 571.
Jan. 14—Samuel L. Rothapfel takes over management of the Knickerbocker Theatre for Triangle—XXVII; 405.
Jan. 15—Announcement of the formation of the Famous Players—Mary Pickford Company—XXVII; 394.
Jan. 15—First annual Pathe Club dinner at Healy's, Columbus Avenue and 66th Stret, New York—XXVII; 570.
Jan. 16—New York Operators' ball at Central Opera House, New York—XXVII; 781.
Jan. 18—J. A. Berst announces his determination to leave the General Film, of which he was president, to accept position with Pathe—XXVII; 574, 751.
Jan. 19—George Kleine elected president of the General Film Company—XXVII; 752.
Jan. 22—Massachusetts League Election held in Boston—XXVII; 565.
Jan. 22—Death of Arthur Johnson, popular motion picture actor, announced—XXVII; 574.
Jan. 22—Announcement made that General Film Company would not be dissolved as result of government suit—XXVII; 582.
Jan. 24—Decree in the case of the United States against the Motion Picture Patents Company signed by Judge Oliver B. Dickinson, of the U. S. District Court in Philadelphia—XXVII; 753.
Jan. 24—Triangle Film Corporation moves from Masonic Temple building, 71 West 23d Street, to Brokaw building, Broadway and 42d Street, New York City—XXVII; 935.
Jan. 27—President Wilson addresses motion picture men at Board of Trade dinner at Biltmore Hotel, New York—XXVII; 928.
Jan. 28—Annual Ball of Static Club held at Rutherford Hall, Los Angeles, Cal.—XXVII; 1112.
Jan. 28—Reorganization of World Film Corporation and resignation of Lewis J. Selznick—XXVII; 931.
Jan. 29—Clara Kimball Young Film Corporation formed by Lewis J. Selznick—XXVII; 931.
Jan. 29—Exhibitors organize at Pasadena, Cal—XXVII; 1284.
Jan. 30—Exhibitors of Essex County, N. J., for organization at offices of Nicholas La Vecchia—XXVII; 933.
Feb. 2—Rocky Mountain Screen Club organized at Denver, Colo.—XXVII; 1335.
Feb. 3—Hudson County, N. J., Exhibitors organize at Jersey City, N. J.—XXVII; 1107.
Feb. 6—Screen Club of Michigan organized at Detroit, Mich.—XXVII; 1330.
Feb. 7—Ramona, W. H. Clune's production of Helen Hunt Jackson's novel, given premiere at Clune Auditorium, Los Angeles, Cal.—XXVII; 1284.
Feb. 7—North Dakota Theatrical Association organized at Fargo, N. D. XXVII; 1451.
Feb. 13—North Carolina Exhibitors Convention at Greensboro, N. C.—XXVII; 1449.
Feb. 14—Pittsburgh Screen Club holds annual ball in Motor Square Garden, Pittsburgh, Pa.—XXVII; 1273.
Feb. 17—Maryland Censorship hearing before Assembly Committee on Ways and Means at State House, Annapolis, Md.—XXVII; 1444.
Feb. 17—Alameda County Exhibitors elect officers—XXVII; 632.
Feb. 19—Announcement of occupancy of new offices by American Film Company at 6227 Broadway, Chicago, Ill.—XXVII; 1105.
Feb. 19—Screen Club and Exhibitors' League of New York give ball at Madison Square Garden—XXVII; 1442.
Feb. 20—Toronto Moving Picture Exhibitors elect officers—XXVII; 1632.
Feb. 21—Nicholas Power Company Employees' Ball at Arcadia Hall, Brooklyn, N. Y.—XXVII; 1657.
Feb. 21—Buffalo Screen Club formed at Buffalo, N. Y.—XXVII; 1680.
Feb. 23—New York censorship bill hearing at Albany before Committee on Codes—XXVII; 1628.
Feb. 23—Censorship hearing at Trenton, N. J.—XXVII; 1632.
Feb. 23—Massachusetts Legislative Committee holds hearing on bills affecting motion picture shows—XXVII; 1862.
Feb. 24—Washington Exhibitors hold "get-together" banquet at Hotel Ebbett, Washington, D. C.—XXVII; 1630.
Feb. 26—Announcement of election of officers of Motion Picture Board of Trade—XXVII; 1275.
Feb. 26—Announcement of the withdrawal of G. M. Anderson from the Essanay Company—XXVII; 1283.
Feb. 26—Mutual Film Corporation signs contract with Charles Chaplin for record salary of $670,000—XXVII; 1622.
Feb. 26—Triangle opens Colonial Theater, Chicago—XXVII; 1804.
Feb. 26—Death of Charles Manley at Universal City, Cal.—XXVII; 1841.
Feb. 29—New Jersey Senate Committee makes unfavorable report on Sunday legislation—XXVII; 1863.
Feb. 29—Funeral of "Daddy" Manley—XXVIII; 94.
March 1—Fourth Annual Convention of New York Exhibitors' League at Albany, N. Y.—XXVII; 1799.
March 1—Cincinnati Exhibitors' League meets and installs officers—XXVII; 1803.
March 2—Indiana Exhibitors' League Convention at Indianapolis, Ind.—XXVII; 1802.
March 3—Death of Mounet-Sully, French actor, in Paris—XXVII; 1821.
March 4—Essanay Film Manufacturing Company announces the occupancy of its new studio buildings at Chicago, Ill.—XXVII; 1452.
March 4—Metro Pictures Corporation annual election of officers—XXVII; 1453.
March 6—Selig reopens studios at Chicago—XXVII; 1835.
March 11—Oklahoma Exhibitors' Convention at Oklahoma City—XXVII; 1631.
March 12—Board of Trade dinner held at Hotel Astor. Editor Brisbane makes notable speech; XXVII; 1980.
March 15—Leon Gaumont visits America—XXVIII; 95.
March 18—Louis J. Gasnier forms the Astra Film Corporation—XXVII; 1834.
March 18—Announcement of opening of Paragon Studio at Fort Lee, N. J.—XXVII; 1837.
March 18—New Lasky laboratories opened at Hollywood, Cal.—XXVII; 1839.
March 18—Universal Ball at Grand Central Palace, New York—XXVIII; 166.
March 18—Vitagraph beefsteak dinner—XXVIII; 264.
March 23—Hearing at Albany on Wheeler Bill—XXVIII; 234.
March 23—San Francisco League reorganized; XXVIII; 445.
March 24—Death of (Edith Richtie) Mrs. Stephen Morris—XXVIII; 431.
March 25—Death of Bartley McCollum—XXVIII; 431.
March 29—San Francisco League completes reorganization—XXVIII; 599.
March 29—Metro celebrates first birthday—XXVIII; 237.
March 29—Farnham-Boone Service Bureau opens at 220 West 42d Street, New York, by Joseph W. Farnham and J. Allen Boone—XXVIII; 247.
March 30—Southern Motion Trades Exposition holds three days' exposition at Atlanta, Ga.—XXVIII; 597.
April 1—Alice M. Long elected vice-president Kalem Co—XXVIII; 95.
April 1—Rayer Film Corporation establishes studio at Rockville Centre, L. I.—XXVIII; 60.
April 1—Peerless Pictures Corporation of 18 E. 41st Street, New York, acquires Glen Island for studio purposes—XXVIII; 63.
April 1—Thanhouser Club of Jacksonville, Fla., give charity ball—XXVIII; 412.
April 5—"Ramona" opens New York run at Forty-fourth Street Theater—XXVIII; 628.
April 5—Ball of Moving Picture Exhibitors' Protective Association at Arena Hall, Toronto—XXVIII; 661.
April 7—Death of Arthur H. Spiegel—XXVIII; 599.
April 7—Screen Club of Michigan gives dinner to Henry Gutkard at Hotel Ponchartrain—XXVIII; 835.
April 8—Louis J. Selznick Productions, Inc., Organized—XXVIII; 272.
April 8—Screen Club dinner for benefit of Actors' Fund—XXVIII; 566.
April 12—Death of Will Rex—XXVIII; 1520.
April 14—Metro quits Board of Trade—XXVIII; 779.
April 14—Atlanta Screen Club launched—XXVIII; 840.
April 15—Biograph closes western studio—XXVIII; 417.
April 15—National Board of Review succeeds National Board of Censorship—XXVIII; 446.
April 15—Associated M. P. Exhibitors of Brooklyn Organize—XXVIII; 446.
April 15—William A. Brady assumes active control of production of World Film Corporation, Equitable, Motion Picture Corporation and Paragon Films, Inc.—XXVIII; 410.
April 20—Edward Arnold Marries Harriett Marshall—XXVIII; 1155.
April 21—Rialto Theater, New York, opens—XXVIII; 633.
April 22—World Film absorbs Equitable—XXVIII; 594.
April 22—Arrow Film Corporation elects John F. Schellenberger vice-president and Warren H. Small secretary—XXVIII; 600.
April 22—Metro New York Exchange moves to 7th Avenue and 40th Street—XXVIII; 601.
April 24—Unicorn Film Service, Ike Schlank, general manager, opens office at 126 West 46th Street—XXVIII; 816.
April 24—Chaplin brings suit against Essanay Film Mfg. Co. and V-L-S-E, Inc., for permanent injunction against the distribution of "Charlie Chaplin Burlesque on Carmen"—XXVIII; 949.
April 25—Thomas A. Edison, Inc., resumes releasing through General Film—XXVIII; 607.
April 27—Thanhouser Benefit Ball at Germania Hall, New Rochelle—XXVIII; 636.
April 28—Death of Emmett A. Williams at New Rochelle—XXVIII; 1143.
May 1—Third International Exposition of the Motion Picture Art under the auspices of the National Exhibitors' League of America opens at the Grand Central Palace, New York—XXVIII; 1136.
May 2—Second annual convention Motion Picture Exhibitors' Association of the Northwest, at National Guard Armory, Minneapolis—XXVIII; 1315.

May 5—First dinner and entertainment of Boston Film Club at Brunswick Hotel, Boston—XXVIII; 1314.

May 6—Popular Picture Corporation capitalized at $1,500,000, with Milton H. Goldsmith, president, A. C. Langan, vice-president, and A. J. Bimburg, treasurer, with offices at 218 West 42 Street, New York—XXVIII; 962.

May 6—Exposition Motion Picture Board of Trade of America opened at Madison Square Garden, New York—XXVIII; 1307.

May 6—Anniversary dinner Hudson County, N. J., Motion Picture Operators' Union, Local 384, I. A. T. S. E., at Old Fellow's Hall, Hoboken—XXVIII; 1314.

May 6—Dinner of Pathe Club at Hotel McAlpine, New York—XXVIII; 1495.

May 12—Fifth Annual Convention Kentucky Branch Number 7 Moving Picture Exhibitors' League of America at Louisville, Ky.—XXVIII; 1673.

May 13—Rialto Film Corporation organized with I. Goldberg, president, S. T. Goldberg, treasurer, and Jesse J. Goldberg, manager, with offices at 218 West 42d Street, New York—XXVIII; 1137.

May 13—General Film Co., Inc., moves its headquarters to 440 Fourth Avenue, New York—XXVIII; 1141.

May 13—Theater Film Service Co. of San Francisco brings suit against Moving Pictures Patents Co. in U. S. District Court—XXVIII; 1142.

May 13—Milton H. Hoffman becomes general manager of Lasky, Hollywood, Cal., studios—XXVIII; 1155.

May 13—Katherine Carter joins Gustav Frohman's Boston Exchange—XXVIII; 1157.

May 15—Richard Barry wins suit against American Film Co. and others to establish his rights in "The Secret of the Submarine"—XXVIII; 1493.

May 15—Detroit Screen Club Ball—XXVIII; 1674.

May 15—Buffalo Screen Club Ball—XXVIII; 1677.

May 16—Schenectady, N. Y., exhibitors organize—XXVIII; 1673.

May 18—Explosion in Universal's Detroit cleaning room does $150,000 damage—XXVIII; 1698.

May 20—New Vitagraph Company announced—XXVIII; 1305.

May 20—Isadore Bernstein resigns as producing manager of World Film—XXVIII; 1322.

May 23—General Federation of Women's Clubs in convention in New York holds motion picture conference—XXVIII; 1486.

May 23—Ball and Convention of Des Moines Screen Club; XXVIII; 1500,

May 24—Supreme Court of State of New York denies application of Charles Chaplin for injunction to restrain V-L-S-E and Essanay from distributing "Charlie Chaplin Burlesque on Carmen"—XXVIII; 1897.

May 25—Ball of Omaha Screen Club and Photoplay Managers' Association—XXVIII; 2045.

May 30—Death of Henry Reimers—XXVIII; 2049.

June 2—Kathlyn Williams and Charles F. Eyton Married—XXVIII; 2226.

June 3—Governor Whitman vetoes Censor Bill—XXVIII; 1671.

June 6—"Fall of a Nation" has first public presentation at Liberty Theater, New York—XXVIII; 2219.

June 9—Kansas City Screen Club organized—XXVIII; 2217.

June 10—Charles Urban returns to England—XXVIII; 2251.

June 12—Percival L. Waters and James B. Clark ask receiver for General Film Co.—XXVIII; 2211.

June 12—Death of Acton Davies—XXVIII; 2215.

June 12—Hearst-International News Pictorial launched—XXVIII; 2244.

June 13—Hiram Abrams elected president of Paramount—XXVIII; 2214.

June 13—Michigan exhibitors hold state convention and elect officers—XXIX; 65.

June 13—Cleveland film men form Screen Club—XXIX; 66.

June 20—McClure interests sue Paramount stockholders—XXIX; 67.

June 20—Donald W. Rayburn, publicity manager American Film Company, killed in automobile accident—XXIX; 441.

June 22—Page Peters, Morosco player, drowned—XXIX; 465.

June 25—Pennsylvania exhibitors elect G. W. Sahner of Pittsburgh, president—XXIX; 430.

June 26—Selig releases athletic serial to run twelve weeks—XXIX; 78.

June 28—Famous Players and Lasky companies combine with capital of $12,500,000—XXIX; 434.

July 1—Albert E. Smith, referring to suit of Messrs. Waters and Clark against General Film Company, declares the company is in no danger of a receiver—XXIX; 64.

July 1—Famous Players Company offers $100,000 for 100 scripts in thousand-word lengths—XXIX; 70.

July 1—Mutual adopts elaborate plans to prevent duping of Chaplin subjects—XXIX; 72.

July 1—Nordisk Films seeks to enjoin Beacon Films from showing "German Battles at Verdun"—XXIX; 75.

July 1—Ontario censors increase fee for censoring pictures, adding $10,000 yearly to cost—XXIX; 119.

July 1—Kansas City's Screen Club begins business with seventy members—XXIX; 125.

July 2—Pittsburgh Screen Club elects officers—XXIX; 664.

July 5—Cleveland exhibitors elect officers—XXIX; 617.

July 6—Temporary organization formed of the National Association of Motion Picture Industry—XXIX; 612.

July 8—Appellate Division decides against Chaplin in his suit over "Carmen" against Essanay—XXIX; 236.

July 8—Dominion Exclusives, Limited, take up distribution of Fox pictures in Canada—XXIX; 287.

July 10—Sixth convention of Motion Picture Exhibitors' League of America at Chicago—XXIX; 758.

July 15—The evolution of exhibiting. Stories of the early days of picture shows gathered by correspondents—XXIX; 367 to 425.

July 15—Patents Company and General Film deny violation of Sherman law—XXIX; 435.

July 15—Ohio Supreme Court refuses to review ruling of State censors on "The Birth of a Nation"—XXIX; 485.

July 17—Pathe's "The Grip of Evil" starts—XXIX; 76.

July 17—National convention at Chicago closes with banquet—XXIX; 912.

July 19 and 20—North Carolina convention—XXIX; 1080.

July 20—First of six Florence Turner pictures released on Mutual program—XXIX; 98.

July 22—"The Fall of a Nation" to be released July 24—XXIX; 622.

July 22—Universal announces release of "Liberty" August 14—XXIX; 644.

July 25—Meeting of N. A. M. P. I. in Chicago—XXIX; 1079.

July 27—Death of William T. Rock, former president of Vitagraph—XXIX; 1078.

July 29—Herbert Brenon announces he will become independent producer—XXIX; 766.

July 29—Kalem announces "Girl from Frisco" ready August 9—XXIX; 768.

July 29—B. S. Moss enters production field, to release one feature a month—XXIX; 771.

July 29—In big theater deal in Massachusetts Messrs. Howard, Horstmann and Lord retire from Olympia Corporation—XXIX; 773.

Aug. 5—Universal buys eight Laemmle and Powers exchanges—XXIX; 919.

Aug. 5—Paramount holds publicity convention in Chicago—XXIX; 934.

Aug. 15—Death of Sam D. Drane, the impersonator of Lincoln in "The Crisis"—XXIX; 1845.

Aug. 16—William A. Brady chosen president of the N. A. M. P. I.—XXIX; 1517.

Aug. 17—Imperial censorship announced for Great Britain—XXIX; 1812.

Aug. 19—Announcement of engagement of Max Linder by Essanay—XXIX; 1220.

Aug. 19—Larry Trimble, after directing pictures in England for three years, returns to United States—XXIX; 1223.

Aug 19—Herbert Brenon Film Corporation leases Ideal studios—XXIX; 1258.

Aug. 22—Convention of Kansas exhibitors—XXIX; 1672.

Aug. 25—Arthur Kane goes to coast for Artcraft—XXIX; 1670.

Aug. 26—C. R. Macauley takes intimate motion pictures of President Wilson and his cabinet—XXIX; 1376.

Aug. 26—Mary Pickford Film Corporation opens offices at 729 Seventh Avenue—XXIX; 1376.

Aug. 26—William Patch takes over Pitt Theater, Pittsburgh—XXIX; 1387.

Aug. 26—Thirty thousand photoplay patrons of Portland, Oregon, sign petition asking for fairer censorship—XXIX; 1436.

Aug. 30—Mutual closes chief executive offices in New York and goes to Chicago—XXIX; 1671.

Sept. 2—Description of status of Federal tax bill—XXIX; 1512.

Sept. 2—Work started on Pickford films, to be released through Artcraft, Walter E. Greene, president—XXIX; 1516.

Sept. 2—New Vitagraph absorbs Lubin and V-L-S-E—XXIX—1516.

Sept. 2—Sol Lesser, in association with Leon D. Netter, to exploit features on state rights in East—XXIX; 1524.

Sept. 2—Mrs. Vernon Castle selected for lead in "Patria"—XXIX; 1556.

Sept. 2—Kleine, Edison, Selig and Essanay in combination, to release through Kleine exchanges—XXIX; 1907.

Sept. 9—Publication of papers in suit of Vitagraph Company against Henry Ford for $1,000,000—XXIX; 1667.

Sept. 9—Jacksonville (Fla.) residence organize Southeastern Film Corporation, with capital of $300,000—XXIX; 1676.

Sept. 9—Al Christie becomes independent producer—XXIX; 1680.

Sept. 9—Announcement that Consolidated Film Corporation—Ludwig G. B. Erb and O. E. Goebel—are to release sixteen-episode serial, "The Crimson Stain Mystery"—XXIX; 1712.

Sept. 16—Exhibitors of New Brunswick, Nova Scotia, and Prince Edward's Island hold meeting and form the Motion Picture Exhibitors' League of the Maritime Provinces of Canada—XXX; 248.

Sept. 19—Pacific Film Laboratories in Los Angeles destroyed by fire—XXX; 402.

Sept. 20—Oliver Morosco denies having made prediction of the ultimate doom of the motion picture—XXX; 52.

Sept. 20—Exchangemen listen to arguments against censorship in general and Federal censorship in particular at Shanley's Restaurant—XXX; 51.

Sept. 23—Review of "Intolerance," shown in New York for first time—XXIX; 1950.

Sept. 23—Universal completes "Twenty Thousand Leagues Under the Sea"—XXIX; 1953.

Sept. 23—Elaine Sterne novelizes her "Sonny Jim" scripts—XXIX; 1956.

Sept. 23—Robert Brower retires from screen with appearance in Famous Players "Quest of Life"—XXIX; 1957.

Sept. 23—J. D. Walker buys British rights on Chaplin films—XXIX; 1977.

Sept. 26—William L. Sherry Feature Film Company opens offices and exchange in Godfrey Building, Seventh avenue and 49th street, New York City—XXX; 212.

Sept. 27—Exhibitors of New York City, Long Island, and Eastern New Jersey protest against return charges on films—XXX; 211.

Sept. 30—Samuel Goldfish resigns from Famous Players-Lasky, but continues on Board of Directors—XXIX; 2089.

Oct. 2—Society of Motion Picture Engineers effects permanent organization at Hotel Astor meeting. Officers elected and committees named—XXX; 219, 533.

Oct. 5—The Motion Picture Exhibitors' League of New Jersey holds state convention at Newark—XXX; 373.

Oct. 5—New Hampshire exhibitors meet at Manchester. Officials elected—XXX; 528.

Oct. 6—Illinois Branch of the Motion Picture Exhibitors' League holds meeting at Masonic Temple, Chicago—XXX; 528.

Oct. 7—Charles E. Hughes talks on the fallacy of Federal control of motion pictures—XXX; 375.

Oct. 7—W. H. Clune, film magnate, announces his intention of building 2,500 seat house in Los Angeles to cost $500,000—XXX; 58.

Oct. 7—Announcement of organization of Art Dramas, Inc—XXX; 60.

Oct. 7—Lule Warrenton, former Universal directress, forms company to produce children's pictures—XXX; 507.

Oct. 7—Utica exhibitors meet at Hotel Martin and elect temporary officials and committee on organization—XXX; 54.

Oco. 7—Nat C. Goodwin Photoplay Corporation incorporates under the laws of the State of New York—XXX; 54.

Oct. 7—Justice Cohalan at a Special Term of the Supreme Court in New York County hands down decision suppressing Anti-Vice Company's picture, "Is Any Girl Safe?"—XXX; 52.

Oct. 7—Commissioner McGoldrick for the U. S. Court for the Eastern District of New York dismisses copyright infringement proceedings—XXX; 50.

Oct. 7—The National Committees of both Democratic and Republican parties decided to use motion pictures in their campaign—XXX; 53.

Oct. 7—Sherman & Elliott, Inc., purchasers of Selig's production, "The City—XXX; 53.
Crisis," opens offices at 220 West 42d street, New York

Oct. 8—Motion Picture Exhibitors' Association of Ontario at third annual meeting held at Carls-Rite Hotel, Toronto, elects officers and discusses conditions—XXX; 528.

Oct. 12—Death of George A. Magie, prominent film man—XXX; 556.

Oct. 14—Mayors of many cities voice emphatically that Federal censorship will not be binding upon them—XXX; 251.

Oct. 14—Louis B. Jennings, president of the American Film Laboratories, Inc., of New York City, announces the incorporation of the Standard Film Industries, Inc., under the laws of Virginia—XXX; 253.

Oct. 14—President H. E. Aitken of Triangle Film Corp. makes announcement to the effect that an interest in the twenty-one branch distributing offices of his company will be sold to local investors at the different points where the exchange is now located—XXX; 214.

Oct. 17—Exhibitors of Paterson and Passaic, N. J., effect organization and elect officers—XXX; 676.

Oct. 21—Motion Picture Exhibitors' League of Massachusetts condemns white slave pictures—XXX; 374.

Oct. 21—President Wilson against legalized consorship—XXX; 371.

Oct. 21—Morosco and Pallas Pictures merge with Famous-Players Lasky Corporation—XXX; 376.

Oct. 21—Thomas H. Davison of the Davison Film Sales Agency, Ltd., London, arrives in New York with English productions—XXX; 399.

Oct. 28—Motion Picture Exhibitors' Association, Inc., of the Northwest and the film exchange managers of Minneapolis hold joint meeting and adopt plans for trade regulation—XXX; 991.

Oct. 25—Texas Amusement Managers' Association at meeting debate censorship and Sunday opening—XXX; 992.

Oct. 28—Commissioner Louis Brownlow of the Board of Commissioners of the District of Columbia warns exhibitors against the showing of pictures portraying nudity—XXX; 560.

Oct. 28—J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., defends the organizing of exchange associations—XXX; 526.

Oct. 28—Exhibitors of Deadwood, S. D., organize the Black Hills Exhibitors' League and elect H. B. Hurst president—XXX; 529.

Oct. 31—Governor Whitman stigmatizes censorship as abhorrent to American spirit—XXX; 986.

Nov. 3—A mass meeting of San Francisco exhibitors discusses plans for the formation of a State local organization—XXX; 1141.

Nov. 3—Plans for the organization of a Chicago Executive Division of the National Association of the Moving Picture Industry discussed at meeting held in the offices of John R. Freuler, president of the Mutual Film Corp.—XXX; 1149.

Nov. 4—Screen Club moves into its new home at 117 West 45th Street, New York City—XXX; 676.

Nov. 6—Bronx exhibitors hold fourth annual ball at Hunt's Point Palace, New York—XXX; 1143.

Nov. 7—Max Linder, the famous French comedian, arrives in New York—XXX; 1144.

Nov. 9—At a meeting of the National Committee on Films for Young People a preliminary report was read purporting to consider the advisability of the formation of a federation for better films—XXX; 1332.

Nov. 10—Chicago Reel Fellows Club holds second annual reception and ball in the Gold Room of the Hotel La Salle—XXX; 1177.

Nov. 10—F. I. L. M. Club of New York holds meeting—XXX; 1307.

Nov. 10—Film exchange men of Cincinnati form the Associated Film Association. Officers elected—XXX; 1307.

Nov. 11—Lee A. Ochs, president of National League, institutes libel suit against Variety—XXX; 830.

Nov. 11—The Famous-Players Lasky Corp. terminates offer of buying 100 suitable scripts in the form of a 1,000-word synopsis at the rate of $1,000 a script by the acceptance of the one hundredth script—XXX; 866.

Nov. 11—Lewis J. Selznick leases Biograph studio—XXX; 871.

Nov. 11—Cecil De Mille elected to the presidency of the Oliver Morosco Photoplay Company and to the vice-presidency of the Pallas Pictures Corp.—XXX; 875.

Nov. 11—Ralph Ince leaves Vitagraph to become independent producer—XXX; 876.

Nov. 11—Screen Club gives first party in its new quarters—XXX; 1177.

Nov. 12—Florence Turner, of Turner Films, Ltd., London, returns to New York—XXX; 1309.

Nov. 14—Members of the Motion Picture Exhibitors' Corporation of the Northwest gather at West Hotel, Minneapolis—XXX; 1476.

Nov. 14—At a meeting of the Ohio branch of the Motion Picture Exhibitors' League of America held in Cleveland plans for a State convention were discussed—XXX; 1307.

Nov. 15—Baltimore operators hold seventh annual ball—XXX; 1471.

Nov. 15—Laemmle's parent exchange at 205 West Washington street, Chicago, destroyed by fire—XXX; 1310.

Nov. 18—The Motion Picture Patents Company is granted a writ of certiorari in Latham Loup patent infringement suit by the United States Supreme Court—XXX; 988.

Nov. 18—Laemmle, Selznick and Brenon take over Broadway Theater—XXX; 988.

Nov. 18—F. I. L. M. Club of New York City holds meeting at Wurlitzer Hall and discusses conditions—XXX; 991.

Nov. 18—Circle Theater at Indianapolis, Ind., with a seating capacity of 3,000, opens—XXX; 1016.

Nov. 18—The fifth annual reception and ball of the Screen Club of New York held at Hotel Astor—XXX; 1309.

Nov. 18—Annual luncheon and meeting of National Board of Review held in east ball room of the Hotel Astor—XXX; 1308.

Nov. 18—Brooklyn Exhibitors' League at special meeting held in Triangle Theater in Brooklyn passes resolution asking for information as to the scope and plans of the Exhibitors Trade Review—XXX; 1307.

Nov. 20—The Monday Evening Club of Washington, D. C., talks about censorship—XXX; 1648.

Nov. 22—The Motion Picture Exhibitors' League of Hudson County, N. J., holds second annual banquet—XXX; 1475.

Nov. 22—The Exhibitors' League of Troy and vicinity holds successful banquet—XXX; 1476.

Nov. 22—The Massachusetts of the Motion Picture Exhibitors' League holds its fourth annual ball at Boston Arena—XXX; 1472.

Nov. 25—New York film salesmen form the Film Salesmen's Association at meeting in Wurlitzer Hall, New York—XXX; 1629.

Nov. 25—William W. Hodkinson to head Superpictures, Inc—XXX; 1140.

Nov. 25—Alec Lorimore goes to Australia to represent the Famous Players-Lasky Corporation—XXX; 1148.

Nov. 25—D. J. Sullivan promoted to the position of general manager of Mutual Film Corp. by President Freuler—XXX; 1173.

Nov. 27—Buffalo Screen Club holds meeting—XXX; 1624.

Nov. 27—Buffalo exhibitors plan to combat the movement to close motion picture theaters on Sunday—XXX; 1621.

Nov. 28—Gustavus A. Rogers believes that the court will uphold Sunday pictures—XXX; 1620.

Nov. 29—The Motion Picture Exhibitors' League, Local No. 1 of New York, holds successful sixth annual ball at Madison Square Garden—XXX; 1624.

Nov. 29—National Association of the Moving Picture Industry transacts much business—XXX; 1618.

Dec. 1—Ochs' investigating committee decides to debar press from hearings—XXX; 1622.

Dec. 2—The Motion Picture Patents Company and others sued for damages—XXX; 1302.

Dec. 2—Judge Ward of the United States Supreme Court of Appeals decides against the exhibition in this country of the Pantomimic Corporation pictures of the Johnson-Willard fight—XXX; 1302.

Dec. 2—H. P. Wolfberg of St. Louis form Masterpiece Film Corporation to handle state rights pictures—XXX; 1335.

Dec. 2—B. Brodsky, general manager of the Cinema Company, Ltd., Hong Kong, visits this country and brings many Chinese pictures—XXX 1312.

Dec. 2—Difficulties heretofore existing between exhibitors of New York and New Jersey and the F. I. L. M. Club are amicably adjusted—XXX; 1307.

Dec. 2—Chairman Trigger of the committee of the Manhattan branch of the Exhibitors' League investigating charges against Lee A. Ochs decides to admit the press to the hearing and is sustained by fellow members—XXX; 1306.

Dec. 2—Ben B. Hampton elected to the presidency of the General Film Company—XXX; 1303.

Dec. 2—Stormy scenes at Ochs' investigation—XXX; 1304.

Dec. 6—Stanley V. Mastbaum plays host to over two hundred film men in Philadelphia—XXX; 1779.

Dec. 6—Exhibitors of Albany, Troy and Schenectady, N. Y., at a meeting held in the New Mohawk Hotel, Schenectady, form the Capitol District Association and elect officers—XXX; 1783.

Dec. 8—Famous Players-Lasky Corporation acquires the controlling interest in the Paramount Pictures Corporation—XXX; 1778.

Dec. 9—Members of the Association Brooklyn Exhibitors decide to look into the activities of the Hoy Reporting Service—XXX; 1784.

Dec. 9—Phil Lang, scenario editor for Kalem Company, moves his department to main studio at Glendale, Cal.—XXX; 1477.

Dec. 9—The Court of Appeals affirms legislative right to exclude minors under sixteen from theaters without guardian—XXX; 1476.

Dec. 9—The National Association of the Motion Picture Industry to discuss questions concerning film transportation and fire prevention—XXX; 1474.

Dec. 9—Appellate Division of the Third Department of the State of New York hands down decision affecting the legality of the exhibition of motion pictures on Sunday—XXX; 1471.

Dec. 11—Justice William P. Platt, of the Supreme Court, sitting at White Plains, N. Y., denied motion to restrain Louis Rosenberg, manager Alhambra theater, White Plains, from open on Sunday—XXXI; 55.

Dec. 12—The Exhibitors League of Michigan holds second annual convention in Detroit—XXX; 1937.

Dec. 12—Inter Mountain Amusement Managers' Association of Salt Lake City, Utah, organized—XXXI; 54.

Dec. 16—Tom North, popular film man, comes to New York—XXX; 1625.

Dec. 16—Goldwyn Pictures Corp., with a capital stock of $3,000,000, enters the field—XXX; 1627.

Dec. 18—Death of Edgar J. Mock—XXXI; 83.
Harry A. Sherman purchases world right of "The Garden of Allah,, December 18 from William N. Selig—XXXI; 99.

Dec. 20—Samuel Trigger elected president Manhattan Local Number 1, New York State Branch Motion Picture Exhibitors' League of America—XXXI; 53.

Dec. 23—Apollo Pictures, of which Harry R. Raver is president, is the name of the newest producing organization to affiliate with Art Dramas—XXX; 1793.

Dec. 23—W. H. Clune enters the state rights field—XXX; 1788.

Dec. 23—George W. Trendle, a prominent Michigan exhibitor, says that the only way to obtain satisfactory results along legislative lines is to co-operate with those who are advocating reforms—XXX; 1782.

Dec. 30—Manager E. M. Clark of the Baker-Grand Theater at Natchez, Miss., visits brother exhibitors in New Orleans and discusses the formation of an exhibitors' league—XXX; 1937.

Dec. 30—Motion Picture Exhibitors' Corporation of the Northwest holds meeting in Minneapolis and appoints committee to abolish advance film deposits—XXX; 1938.

MUTUAL RELEASES POPULAR IN CALIFORNIA.

Four of the eight theaters in principal centers in Los Angeles are given over to Mutual Star productions with Mary Miles Minter at Tally's Broadway, "The Pearl of Paradise" at The Superba, Charlie Chaplin in "The Rink" at the Garrick, and "A Lass of the Lumberlands," at Pantages. Also "Peck o' Pickles," featuring Kolb and Dill, opened at Clune's Broadway on December 3 and holds crowds which obstructed traffic all day. All the Mutual shows are running to capacity business.

President Attends Picture Show

Accompanied by Mrs. Wilson He Sees Initial Presentation in Capital City of William Fox's "A Daughter of the Gods."

ON DECEMBER 18 President and Mrs. Wilson had been married one year. The chief executive and the first lady of the land celebrated the event in the morning by playing golf. In the evening, accompanied by Mr. and Mrs. Norman Galt, they atended the initial presentation in the capital city of Annette Kellermann in "A Daughter of the Gods." The presidential party arrived at the Belasco Theater five minutes before the raising of the curtain and remained until the last scene was flashed on the screen. Then, as is customary when the President attends the theater, the orchestra played "The Star Spangled Banner" and the house stood until the President and his party had left the theater.

It was the first time the President and Mrs. Wilson had attended the public showing of motion pictures. There have been instances where subjects in which the President was interested have been screened at the White House. What the chief executive said as to his impressions of "A Daughter of the Gods" cannot be quoted, but from remarks dropped by one of his official associates there is every reason to believe Mr. Wilson was delighted with his evening's entertainment.

When a World man dropped in on Winfield R. Sheehan, he found the general manager of the Fox company more than willing to receive congratulations on the unique distinction that had come to his company's big production.

"'A Daughter of the Gods' is doing a remarkable business everywhere," said Mr. Sheehan. "The picture opens in Sydney, Australia, on Christmas Day. Here in New York its receipts this week, just before the pocket-depleting holiday of the year, are matching those of last week. I believe we are doing as much business as any stage show in town. How long will the New York run last? We expect it to extend through the spring."

Speaking of the general affairs of the Fox company Mr. Sheehan said Mr. Fox planned sooner or later to erect in each city throughout the world where the company's pictures are distributed a building to be devoted exclusively to company business. "We have such a one now in London," he said. "We are building another in Golden Gate avenue in San Francisco, which will probably be occupied by February 1. Another already is planned for Boston, the details of which are now in the hands of Manager Campbell of that city. On account of leases, etc., it will require three or four years' time to complete our program in the building line, but we are going steadily ahead on it."

Asked as to the responses he was getting on the proposition of the Fox company to employ William Farnum and Theda Bara in special productions throughout the coming year the general manager became enthusiastic.

"The responses we have had from our exhibitors are practically unanimous in favor of our departure," said Mr. Sheehan. "We have been releasing fifty-two feature subjects a year. We are going to extend that by adding the eight productions in which Miss Bara and Mr. Farnum each appear. These will go to the exhibitor at the regular price he has been paying, the only difference being that we ask in the case of these sixteen more elaborate pictures that the exhibitor take them for two days instead of one. No program can be made up entirely of winners, at least I know of none that has been. We do believe, however, these subjects will operate as an insurance to the exhibitor, as more than a protection against the occasional film that will fail to strike fire.

"There is a picture coming that I think will arouse interest. It is 'The Conqueror,' the second William Farnum production and directed by Raoul Walsh. The battle scenes have been declared by some to be the best ever made. The cost of the production was $126,000. The fact of its release on our program, despite its cost, is occasioning talk in film circles on the coast, where, of course, the expense we went to is well known. I think we will be perfectly safe in claiming it to be the most expensive picture ever released on a regular program."

KALEM PLAYER A BENEDICT.

Frank Jonasson, of Kalem's Glendale Players, has forsaken his bachelor ways for the life of a mere married man. Jonasson, who portrays Ace Brent, the father of the Girl from Frisco in Kalem's series of that name, was quietly wed on December 9 to Miss Jessie Alice Nash, of Portland, Oregon, after a courtship that has all the earmarks of a heart-throbbing scenario.

New General Film Policy

President Hampton Says Present Conditions Demand Different Manner of Handling Pictures—Abandons Footage System.

AN ANNOUNCEMENT made over the signature of Benj. B. Hampton, president of the General Film Company, forecasts several important changes in the methods of handling motion pictures by that distributing organization. The most important change is the abandonment of the "footage system," so-called, of dealing with the producer and the placing of all pictures on a percentage basis. The statement is given here in full:

From the day of its start—as the pioneer distributing medium of motion pictures—until now, the General Film Company has conducted its business on the basis of footage. That is, the company has leased, or purchased, film from the manufacturers enjoying the privilege of distributing through its exchanges. This film has been paid for at a certain price per foot. The exchanges, or branch offices, have dealt with the exhibitor on practically the same basis, charging the exhibitor a specified sum for a "program" of so many reels a week.

In the early days of the industry this was an excellent system. In fact, it was practically the only method by which the exhibitor could be assured of a steady program of consistent quality.

The demand of the present seems to call for a different method of handling the business. While in the great majority of theaters the demand is still for the reliable program of General Film, there are many exhibitors who want to use some of the longer subjects, usually known as "features," with the shorter program items.

To meet this condition the manufacturers who constitute the board of directors of General Film Co. have voted unanimously to do away with the footage system and to place the entire business on a percentage basis. This change takes place January 1st, 1917. Likely this is the most radical change ever made in the industry, and I feel that its effects will be of untold value to exhibitors and theatergoers everywhere.

General Film programs have justly earned the reputation of regularly carrying the highest grade short-length product in the world. This revolutionary change means that they will be even better. In fact, I think I am within the facts when I predict that within a few months theatergoers will see short features of a quality heretofore believed impossible. This prophesy is based on the sound reason that now the best producers can afford to spend more money than was possible under the old system. With each picture renting solely on its own merits, the good short picture will have an opportunity to earn to its fullest capacity. For the first time in the history of the industry the manufacturer is justified in making masterpieces of his one, two and three-reel subjects—because now he knows that he can get the money out of them.

Every picture produced under this new system will be a "feature," no matter what its length may be.

In addition to the shorter subjects, General Film will soon announce a definite plan of releasing longer pictures. "Footage" will not be first in these photoplays. They will be *boiled down* to whatever length is right. A 5,000 foot "feature" that needs to be cut to 4,000 feet *will be cut* and dramas that would move quickly through 3,200 feet will not be padded out to "five-reelers."

In addition to the pictures now known to the trade as "features" General Film will distribute special plays of five to ten reels in length.

In short, we plan to develop our distribution to handle everything needed by everyone—from the greatest to the humblest.

Tom Mix Joins Fox Films

New Comedy Organization Gets Famous Cowboy Photoplayer—Eight Years With Selig.

TOM MIX, cowboy, rough rider, motion picture actor, scenario writer and director, has signed with the William Fox forces and will immediately begin work on a series of western comedies for the Foxfilm comedy program.

The engagement of Mr. Mix for Foxfilm comedies marks the first change America's most famous cowboy has made in his picture career. For eight years he was leading man with Selig and his followers are numbered by the hundreds of thousands in all parts of the world.

For staging the Mix comedies Mr. Fox has leased a large tract of land on the Winna Brown ranch, near Los Angeles, erected a complete western city from dance hall to undertaking establishment and arranged for the maintenance of a large stock farm to furnish horses and cattle for the films.

Opposite Mr. Mix, when he begins work for Foxfilm comedies, will be Victoria Forde, who has played his female leads ever since he has been in pictures.

Tom Mix is one of the most picturesque figures on the Pacific Coast. He is typically a westerner and unmistakably a cowboy, always wearing a sombrero, which fits exactly with his rugged virile features. He is a familiar character in and about Los Angeles.

HANK MANN HAS OWN COMPANY.

Hank Mann, noted motion picture comedian, who has been starring in Foxfilm comedies under the direction of Charles Parrett, will begin a new picture for the Fox forces Christmas week under his own direction. This adds another comedy company to William Fox's already big organization. At present six companies are at work on Foxfilm comedies.

Kalem Signs Another Big Author

Fred R. Bechdolt, Famous Short Story Writer, Will Prepare Future Episodes of "The Girl from Frisco."

IN LINE with its recently announced policy, that of establishing an "authors contributing department," the Kalem Company has contracted with Fred R. Bechdolt, celebrated writer of thrilling fiction, to prepare an indefinite number of additional episodes of "The Girl from Frisco." This important acquisition to Kalem's scenario department follows closely the news that "The Girl from Frisco" series of two-reelers will be continued indefinitely in response to a general demand by exhibitors.

Fred R. Bechdolt

Robert Welles Ritchie, who has prepared all of the Frisco scripts up to this time, will now devote his entire time and attention to the "Grant, Police Reporter" series being produced by Director Robert Ellis with George Larkin and Ollie Kirkby as the stars. Authors Ritchie and Bechdolt are fast friends and in fact it was Mr. Ritchie who succeeded in interesting Mr. Bechdolt in scenario writing.

Bechdolt has been living all his life the stories that he is now writing for the Kalem Company. When but a small boy he ran away from home and was found later by his parents on the ranch of a relative in Montana. He attended the University of Washington at Seattle but, filled with the Wanderlust, went to Alaska just before the big gold rush of 1897. He did placer mining, living in a tent when the thermometer registered 60 below zero.

Returning to the States, Bechdolt took up newspaper work in earnest and spent in all about ten years on first one newspaper and then another. When he was with the Los Angeles Examiner, Death Valley Scotty began his sensational spending and exploitation of fake mines. Refused an assignment to "get" the truth about Scotty, he shifted to the Los Angeles News and the story that he eventually turned in to the city editor of that paper, after trailing Scotty all over the Mojave Desert, was one of the biggest "scoops" ever put over in newspaperdom.

After this achievement, Bechdolt began to "land" regularly in the biggest magazines in the country. With James Hopper he wrote the serial "9009," the story of a convict which appeared in the Saturday Evening Post. He also wrote the Post serial, "The Hard Rock Man." His "Lighthouse Tom" stories ran for eighteen months in the Red Book, and he has been a consistent contributor to Collier's and Everybody's Magazine.

With such training and such a fund of experiences to draw from, Kalem's newest scenario contributor should be able to weave a spell of enchanting glamor around Marin Sais, who, as everybody knows, is the heroine of "The Girl from Frisco."

BECK REPRESENTS HARRY MOREY.

Louis J. Beck, who has given valuable publicity to many members of the theatrical profession, has been engaged as the personal and press representative of Harry T. Morey, the popular Vitagraph Star. Mr. Beck was the publicity representative of Miss Marguerite Bertsch, author, director of the great film "Within the Law." He also handled this class of work for Ralph W. Ince and conducted a country-wide campaign for Ince when he was director with the Vitagraph forces. Lucille Lee Stuart and Huntly Gordon, other celebrities of the screen, owe much of their fame to Mr. Beck's well-directed efforts.

Col. Fred Levy

New and Important Figure in the Motion Picture World—Heads State Right Concern.

IN COL. FRED LEVY, of Louisville, the man who startled filmdom by paying $50,000 cash to the Sherman-Elliott Company for "The Crisis" for seven states, after only five minutes consumed in negotiations, a new figure looms big in the financial film world. Although Col. Levy has been actively identified with the theatrical end of the business for the past five years, through his association with the B. F. Keith interests, he has only been in the picture business a little over a year, yet during this brief period his purchase of territorial rights on big features such as "The Battle Cry of Peace," "The Little Girl Next Door," "Marvelous Machiste" and others, together with his methods of exploiting and presenting the attractions, have been of such a nature as to make even the most heretofore daring owner of state rights pictures sit up and take notice.

Col. Fred Levy.

Col. Levy's association with things theatrical began when, as a director of the National Theater, Louisville's independent vaudeville house, he effected to everyone's satisfaction a merger with the B. F. Keith house. Since the merger, Col. Levy has been B. F. Keith's managerial director for his vaudeville and picture theaters in that vicinity.

Col. Levy has many varied interests and is rated as not only one of Louisville's foremost business men, but of Kentucky and the South as well. He is senior member of the well known men's department store of Levy Bros., the biggest concern of its kind south of the Ohio River. He is president of the Kentucky Retail Merchants' Association, and is prominent in the council boards of the National Clothiers' Association. Col. Levy is also president of a big printing establishment and head of a leading automobile supply house.

One of the Colonel's hobbies is the acquiring of race horses, his stables comprising a string of Kentucky thoroughbreds, whose performances furnish daily subject matter for sporting editors.

Two Governors of Kentucky have honored Col. Levy with positions, Governor (now Senator) Beckham ten years ago putting him on his staff, while Governor Stanley, the present incumbent, gave him a Colonelcy for the second time. As a Park Board Commissioner, a public office carrying no salary, and to which he was elected by a vote considerably leading the entire ticket, Col. Levy proved his business qualities in administering Louisville's famous park system and boulevards. Col. Levy also made an enviable record as President of the Commercial Club, Louisville's leading public welfare organization. It is doubtful if there is a man more highly thought of or better known than Col. Levy.

Col. Levy's film company is known as the Big Feature Rights Corporation, and the same sound business principles practiced in his other enterprises have been injected into his picture business. The organization is large and efficient, comprising men who have had actual experiences as theater managers, advertisement writers, and booking agents, respectively. Two newspapers, "The Battle Cry News," exploiting "The Battle Cry of Peace," and "The Daily Truth," exploiting "The Little Girl Next Door," issued by the company, caused a lot of comment both in film circles and from the public. A special newspaper will be gotten out to exploit "The Crisis."

Col. Levy expects to have a dozen road shows touring his territory on "The Crisis," which comprises Indiana, Kentucky, Alabama, Georgia, Florida, North Carolina and South Carolina, and, judging from the requests for reservations for dates from every section of the big territory, a new record is expected to be set fof theater-going by the public this coming winter.

Pathe Serial Plans

"The Double Cross," One of Pathe's First Serial Offerings for 1917, Is New Type—Three Other Big Ones.

ONE of Pathe's first serials for 1917 will be "The Double Cross," a new type of serial that establishes new standards for production, direction and story. It is based on Gilson Willets' famous novel, "The Double Cross," that has been pronounced one of the greatest stories ever written. The production by the Astra Film Corporation is on a more lavish scale than has ever before been attempted in a Pathe serial.

"The Double Cross" is one of four serials completed for release during the first six months of the new year. Announcement plans for the $5,000,000 serial program for 1917 show that J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., has planned far ahead to maintain Pathe's supremacy in the serial field.

Every episode of every one of the serials has been produced with a view to making it as great a box office attraction as a five-reel feature. This is in line with Mr. Berst's serial policy of all star casts, feature productions and powerful dramatic stories by famous authors.

Mollie King is the featured player in "The Double Cross," a story of love, mystery and thrills. The role is so hazardous that all of the insurance companies in this country and England have refused to assume the risk of possible injury to her in the thrilling "stunts" that characterize this serial. Miss King, who is a newcomer to Pathe's serial program, has been pronounced one of the prettiest girls on the screen. Playing opposite her is Leon Bary, who played the part of Sebastian in "The Shielding Shadow" serial. William Park is the director.

"'The Double Cross' marks a departure in serials," says Mr. Berst. "It is generally known now that by reason of our long experience Pathe knows how to make successful serials. 'The Double Cross' is a new type of serial including all of the elements of popular appeal that distinguish 'Pearl of the Army,' 'The Shielding Shadow,' 'The Iron Claw,' and our great serial successes. It has been produced with a view to making every episode a greater feature than most of the five-reel offerings now on the market.

"In addition to the splendid cast and feature production, there is an even greater reason why, in my opinion, 'The Double Cross' will outrival the success of all of our other serial offerings. That reason is the story. From the very start, until the last reel of the fifteenth episode, there is a mystery that will thrill and enthrall motion picture audiences. Mr. Willets' book, 'The Double Cross,' was the most promising material we ever had to work with for a serial."

The serial to follow "The Double Cross" will probably be "The Neglected Wife," based on the famous story by Mabel Herbert Urner, which has been published in the best newspapers in every important city of the United States. These stories are now being syndicated in a great number of newspapers. This serial also is different from anything that has ever been attempted before. It is a true to life story about "The Neglected Wife," "The Woman Alone and The Man." It is a story that will interest every man, woman and child, because it is a story of real life. There is no author of any time who painted characters more interestingly than has Mabel Herbert Urner in her famous story. Every episode abounds with dramatic situations and suspense.

The star of "The Neglected Wife" is Ruth Roland, who is numbered among the most popular serial stars in the country. Her work in "The Neglected Wife" is said to be the best she has ever done. Featured with her is Roland Bottomley, a distinguished actor with a long list of successes to his credit. "The Neglected Wife" has been produced by Balboa. The story has been scenarioized by Will M. Ritchey.

Miss Pearl White, the featured star of "Pearl of the Army," has started work in a new serial by Fred Jackson, the well known magazine author, and George B. Seitz, author of some of Pathe's greatest serial successes. Miss White is enthusiastic over her part—that of a wealthy young society girl, who, bored to distraction by the monotonous life of a social butterfly, joins forces with a desperate young man, driven by mysterious circumstances to assume the role of a burglar. The story was written expressly for Miss White, and gives her wonderful opportunities for her unusual talents.

Fourth on the serial list for Nineteen Seventeen is another original story by H. M. Horkheimer and Calder Johnstone, the working title of which is "The Twisted Thread." The leading role will be played by two prominent stars.

"In Pearl White, Mollie King and Ruth Roland we believe we have the greatest serial stars in the world," says Mr. Berst. "In the past three years we have spent more than $2,000,000 in the leading newspapers of the country and in billboards telling the public about Pathe serials and the Pathe Stars."

Predicts Big Year for Mutual

President John R. Freuler Outlines Mutual's Policy for Coming Year—Gives Views on Past Year's Importance.

PRESIDENT John R. Freuler, of the Mutual Film Corporation, predicts big things for the motion picture industry for the year 1917. Mr. Freuler believes that an indication of the advancement to be expected during the coming year is seen in the outstanding features of the industry for 1916, which in his estimation are, he writes:

> That this industry, involving the use of stupendous capital, has been placed on a sound business basis. The uncertainties and waverings of 1915 have vanished. It was the period of business readjustment, which, being boldly met, meant the rebirth of the photoplay industry.
>
> Introduction of the present big feature phase of the industry, which is certain to dominate production for the future, in which the boldest operators set the pace. In this fruitful field, I may say, the Mutual Film Corporation pioneered with those master pictures, "The Quest" and "The Miracle of Life."
>
> The signing of the $670,000 annual contract with Charlie Chaplin, calling for his appearance in twelve two-reel comics, this being the highest salary ever paid any man in the world's history—this being the first gun in the Mutual's campaign of which the slogan is "Only Big Things for the Mutual."
>
> A definite joining of the issue involving motion picture censorship, by which I mean an awakening of the lay press to the importance of this issue to the business of publication in general. It is now generally recognized that the pretentions of censorship violate the principle of a free press. There appears also to be a better general public understanding of the issues involved.

"On the matter of censorship," Mr. Freuler says, "its arrogant pretensions, its absurd claims, its utterly ruinous influence on art and enterprise alike and last, but not least, its flagrant violation of the constitutional letter and principle, I need not say that I have strong convictions and equally strong determination.

"The Mutual Film Corporation's announcement of 'Only Big Stars for the Mutual,' referring to the policy of the corporation for 1917, means in effect that the Mutual is interested in distributing only productions of the highest quality—work representative of the best work of the greatest stars. In this category I may mention Nance O'Neil, Marjorie Rambeau, Richard Bennett, Mary Miles Minter and Margarita Fischer.

"An interesting bit of film history concerns the production by the American Film Company and release by the Mutual Film Corporation of 'The Sequel to the Diamond from the Sky,' the success of this issue having been completely in line with that which attended the original, 'The Diamond from the Sky.' Including both productions this was the biggest chapter play in film history. There were sixty-eight reels in the two plays and $20,000 was paid the writers of the scenarios—more than was ever paid scenario writers before. Ten thousand dollars was paid for each story. Roy L. McCardell, of New York, received the first $10,000, and at the time that this is written the winner of the second $10,000 remains to be announced on the screen presentation of the final chapter of 'The Sequel to the Diamond from the Sky.'

"It is well to advert to the determination of the Mutual Film Corporation and its allied producing concerns to insure service of the foremost directors in the field, as indicated by the commissioning of James Kirkwood, director of Mary Miles Minter and also of many of the Mary Pickford pictures.

"Another director whose work it would be difficult to duplicate is Frank Powell, of the Frank Powell Producing Corportion, who produced "Charity" and numerous other powerful plays known to the motion picture world.

"Founding of the Gaumont line of educational pictures, based on the foundation of the Mutual Weekly, including the series known as 'See America First,' 'Reel Life' and 'Mutual Tours Around the World' may also be referred to as an important development of a growing phase of the industry."

Mabel Normand in "Mickey"

Bids Farewell to Squash Pie Comedy and Other Strenuous Picture Plays to Do Something More Genteel.

MABEL NORMAND has bidden a fond farewell to comedies made out of squash pies. Stories about the seduction of beautiful, innocent heroines, or battles swimming in blood, etc., are not on her calling list. For many months she has been out of public view at work on a new comedy, "Mickey," which will be the keynote for the plays that are to be turned out by the Mabel Normand Feature Film Company. This will be released soon after the first of the year.

Mabel Normand.

It would not be surprising if "Mickey" proved to be a characterization which would live for a long time in this new dramatic literature of the screen. It is a delicious little play—as sweet and quaint as Peter Pan. There is a fragrance in it like the breath of a California canyon when the bees are in the sage flowers.

One of the canons of art is that the test of greatness is simplicity. "Mickey" is simple as the coming of the dawn. A fortune in money and months of patient effort have been expended in achieving the delicate shades of this simplicity. The money that, in other pictures, went for big mob scenes, battles and street riots has, in "Mickey," been spent on an effort to lay in the colors of this work of art with delicacy and effect. There are fifty ways to do anything. Mabel Normand has tried all fifty in "Mickey" to find the one that rings true. Forty-nine have been thrown away to get the picture the public will see. The result is a picture of a sweet little ragamuffin, who will live in your heart with "Peter Pan" and "Huck Finn."

Miss Normand plays in this play the part of a ragged little mountain girl—an orphaned waif, who has been "mothered" by a poverty stricken miner in the mountains of California. Dear little "Mickey!" Her pathetic little shoes are scuffed over on one side and she has to wear boys' clothes because girl's apparel is a little scarce out there—"in back of beyond."

She lives in the mountains with the old miner, a funny old Indian squaw who worships her, a pony, a burro and a fighting bull dog. After a while Providence catches her up and whirls her into the life of a big city and into a family where she alternately is todied to and bullied.

It is a sweet appealing little story and one that no one will forget. No one can have followed Miss Normand's work in the films without the realization that she had bigger and more subtle work ahead of her than the comedies in which she earned her name. In "Mickey" she has justified this belief. In her hands Mickie is a real character, laid in with good taste and delicacy and a rare instinct for dramatic values. Every one is sure to love "Mickey," and equally sure to love the Mabel Normand characters in the other plays to follow "Mickey."

Miss Normand has definitely entered a new field of work, under the supervision of Mack Sennett, wherein she will have an opportunity to do plays and to draw characters that will live.

CHANGES IN PARAMOUNT EXCHANGE.

Henry P. Zapp, formerly special traveling representative of the Pittsburgh Exchange, distributors of Paramount Pictures in that district, has been transferred to the Chicago office, and will devote his entire time to the Chicago city interest for Paramount.

Frank Cain, assistant shipper of the Paramount Pittsburgh Exchange, has resigned to accept a position with the Adams Express Company. He has been succeeded by Jacob Hicks.

C. J. Kingsley, manager of Paramount's Pittsburgh Exchange, is making a tour through the State of Ohio, visiting all the Paramount exhibitors in that district.

Victor Moore's Comedies

Will Make "Klever Komedies" Clever and Have Funny Actors Who Are Funny—New Studio in Jacksonville.

By Victor Moore.

AS 1917 approaches I realize that I have only one obligation to fulfill for the new year, and that is to make Klever Komedies that are clever comedies! To do this we are at present building our own studio in Jacksonville, Fla., where the conditions are excellent to get results. We have engaged a company that we think will be unsurpassed, each actor or actress that has been engaged is engaged with the understanding and full knowledge that they are to be funny—and when I say funny, I mean funny. By doing this, it means that we will have action in every foot of film which we turn out. We are making it our policy that each foot of film must contain a laugh or it will not be used. Our comedies will never be of the slapstick variety, but will always have a good story and every now and then a little touch of heart interest. I have found it to be a fact in my long experience on the stage, as well as in my experience on the screen, that an audience is willing and glad to laugh and cry at the same time and in order to do this we have set out writing stories that set the audience laughing their heads off, and then we will pull them up with a little touch of pathos—following this with another big laugh.

I think these comedies will prove to be lasting, and that instead of dying out after they have had their run, will be the kind that can be re-issued and always be enjoyed by the audience.

Together with all this we have arranged with three or four of the best comedy writers of today and from the present outlook of the material they have turned in it looks like great comedies for the public.

I have arranged for a technical staff to make these productions so as to be on a par with any five-reel productions that are made. It is my idea to mount these comedies better than any comedy that has ever been produced, so that with this idea in view we have spared no expenses for a staff that will include a high class decorator which, in my estimation, is the most essential for interior scenes. Our studio at Jacksonville will be an open air one and with splendid lighting conditions. This will insure the best photography obtainable in pictures. Added to all this we have arranged with two directors to direct these comedies. Both directors are of a different temperament and different style and under these conditions we should have plenty of variety in our pictures

In the company that will support me we have a cast of players that can play any kind of parts assigned to them; for instance, the juvenile man could play character parts and the grande dame could play leading business, so this gives us a most versatile company. Taking all these things into consideration, I feel quite sure in stating that Klever Komedies will stand alone in the market as being comedy that is different—really funny comedies that will get the money. I feel that my success in the Lasky productions on the Paramount Program, "The Clown," "Snobs" and "Chimmie Fadden" have placed me in a very prominent place before the screen public. With only this one obligation to fulfill for the new year I feel that we have it "lashed to the mast."

MABEL TALIAFERRO GIVES A "RAG PARTY."

Mabel Taliaferro, Metro star, gave a house-warming in her new apartments, No. 315 West 98th street recently, and although many prominent persons were present everyone was in rags.

"It is too near Christmas time for anyone to be wearing expensive clothes," the little hostess told her friends, "and I wouldn't like to have it on my conscience that anyone even had a pair of gloves cleaned for a party of mine." So in a lower corner of the invitation was written "Rags."

Present in "Rags" were Mr. and Mrs. Irvin S. Cobb, Mr. and Mrs. Richard A. Rowland, Mr. and Mrs. Maxwell Krager, Mr. and Mrs. B. A. Rolfe, Miss Ethel Barrymore, Miss Viola Dana, John H. Collins, Thomas J. Carrigan, Elsie Janis, Mrs. Janis, Mr. and Mrs. Hartley Manners, Miss Marguerite Clark, Miss Cora Clark, Miss Laura Hope Crews, Miss Edith Taliaferro, Earl Brown, Mr. and Mrs. Winchell Smith, Mr. and Mrs. Charles Gordon, Miss Ada Patterson, the Marquis de Castillo, Miss Marjorie Rambeau, Mrs. Rambeau, Julian Eltinge, Thomas Meighan, John Golden, Augustus McHugh, D. F. McSweeney, Benjamin Piatzi, Roy Atwell. Miss Janis wore her "Cinderella costume" and many of the men were clad in overalls.

Miss Taliaferro is famous for her hospitality, and the quaint ideas she carries out in entertaining.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Beat Them Out.

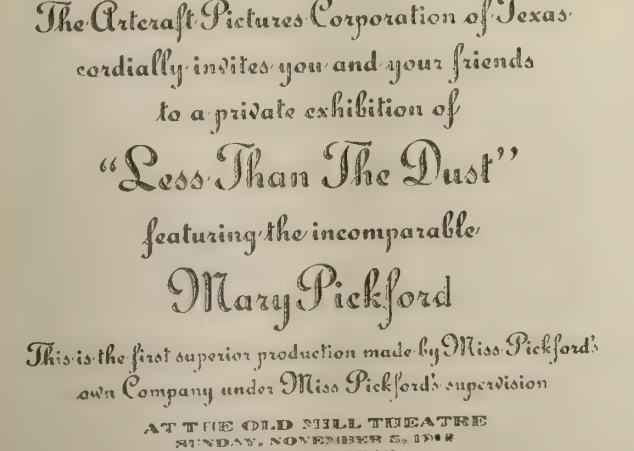
LATELY in a college town a group of professors from the preparatory school and some from the college itself conducted a meeting in favor of better films. One of the houses is municipally owned and there was some talk of appealing to the city government to give the lease to some other manager who would bring to town a grade of film better planned to interest the student body. As a matter of fact the manager runs a fairly good program as a rule, but he snaps up the noisy titles because he can clean up some money with them. The teachers forgot all about the good films and probably they did not see the others, but they might have cost the manager his license. Perhaps you argue that this does not concern you, but it does. You may not have the city for a landlord, but there is always some scheme of police control or local censorship that can be worked in any town. This particular manager got some very undesirable advertising, that possibly competing houses will profit by. You may get the same sort of advertising, and it is not going to make you happy. Start to clean up now. Do not wait until you are forced to or until you become the victim of an unjust and onerous censorship. Beat the reformers out. You may not make as much money some nights, but you will do a more uniformly good business.

Working Doubles.

Joe E. R. Kohler, of the Orpheum, Sheridan, Wyoming, is working the double-page stunt. This was mentioned some time ago in connection with the advertising of Shoes by another exhibitor. It is not always possible to find a play that works so well with the advertiser, but this difficulty has been surmounted by printing in each advertising space the portrait of some Paramount player. Prizes are offered for the most accurate identifications, and of course ties bring equal prizes to winners. This stunt serves to hold the page together at small cost in tickets and helps both advertiser and theater, to say nothing of the paper.

Here It Is.

Compare this Typo Shaded with the Old English that too many printers think is the real thing. Don't you like this better? Note, too, how well it works with shaded gothic. It is part of an announcement-invitation from Dallas, Texas, and was sent to exhibitors. The other half is to the effect that the second portion, when filled in with the name and address of the exhibitor will admit two to a private showing


The Artcraft Pictures Corporation of Texas
cordially invites you and your friends
to a private exhibition of
"Less Than The Dust"
featuring the incomparable
Mary Pickford
This is the first superior production made by Miss Pickford's
own Company under Miss Pickford's supervision
AT THE OLD MILL THEATRE
SUNDAY, NOVEMBER 5th 1916
DALLAS, TEXAS

of the picture. The entire sheet is 5 by 8 inches, giving the effect of two four by five cards cut with perforating rule. On the reverse a cut of Miss Pickford backs the invitation and the blanks for the name and address the lower half. Heavy laid paper is used for stock. It is neatly done from all angles and in keeping with the atmosphere Miss Pickford's managers are seeking to create.

In Stripes.

The Fox company has put out a booklet for their Honor System that is designed to help the exhibitor who has the subject as well as to advertise the film to him. There is material here for all sorts of real press work to supplement the straight theater advertising, extracts from the writings of authorities on the subject, poetical quotations and the like. It is unusually complete and helpful and is appropriately covered by a striped design that suggests the old prison suits.

From the Jay.

Jay Emanuel called the other day, thoughtfully selecting a time when we were out, and dropped some contributions in the mail slot. After he came out of the Turkish bath he went right back to Philadelphia. One of his specimens is a handsome portrait in colors of Valeska Suratt, printed up on the back with her family history and an advertisement for Emanuel's Ridge Avenue theater. Two other bits are booklets gotten out by Julian (Kink) Solomon for the Morosco plays. One of these is a folder so arranged that when the pages are opened three cutouts of the star spring up at you, to rise above the top of the page. It is a device familiar enough in fancy valentines and Christmas cards, but neatly adapted to press work. They sell for only $3.50 a thousand. The other is for "He Fell in Love With His Wife," a teaser booklet. Both are novel and will help make business for Morosco exhibitors. We do not want to hurt Jay's feelings, but we think he lacks the nerve to make a date in advance and wrestle with a Fireman. If he has the nerve, he knows the address.

Advertising It.

Tarleton Winchester, of the Pathe Exchange, sends in some work from the family theater, Hazleton, Pa. Exhibit A is a two-inch, single-column advertisement from the local paper. In 19-point caps it advises the reader:

"WATCH YOUR DOOR-KNOB ON THURSDAY;
THERE WILL BE A NICKEL HANGING ON IT!"
says the Shielding Shadow.

On Thursday they sent out a d-k on red card 7 by 14 inches, headed "This circular is worth 5c. to you" and going on to advertise "The Shielding Shadow." At the end it explains that the standard price is 10 cents, but they have arranged to show the series at a five-cent admission; therefore the patrons save the much-advertised nickel. Local conditions may demand the five-cent admission, but we think that a well-advertised serial would be just the thing to use to accustom the patrons to the ten-cent price. In any event the hooking up of a newspaper advertisement with the doorknob is a new idea and a good one, since a two-inch newspaper advertisement pages the way for about 30 inches of space.

A Form Letter.

The Princess, Clarksville, Tex., sends in a form letter for "If My Country Should Call" that is about what a form letter should be, not overlong, to the point and written with conviction. The last paragraph offers to return the admission should it be decided that the story was not all that J. R. Rainey says it is. He also sends in a four-page folder well gotten up, but the red of the stock is so deep that it sinks the ink a little. For a deep red, a glossy ink that stands on the surface of the paper is required; preferably one of the glossy inks.

Steve Is Out.

Steve Farrar sends in his last hunting license with this letter:

> Say, Sargent! every darn exhibitor in the country is writing me for hunting license. I only have one left; if it will reproduce, I suggest that you publish it, for I can't supply the demand. Business was never better, still sticking to hand bills. You will notice that I have adopted a slogan—CASINO THEATER—The sign of ten years' success—going to use it on everything from now on.

Several have written us for details, too. There are no additional details. The hunting license was reproduced, in our issue of September 23, from the original card sent in by the Kleine Exchange, Denver. Steve took this card and changed the wording to apply to his own Casino, Eldorado, Ill. With a numbering machine that stamps in duplicate he stamped on a number. On the card, above and below the panel, he printed:

> Note.—These cards are numbered in duplicate. Find the party holding your number and you will both be admitted to the Casino FREE.

Then he shuffled the cards and gave them out. That is all there was to it, except that he had the whole town running around looking for their affinities. This was all explained in the paragraph mentioning Steve's scheme, and any exhibitor could have turned back for the original and have added the extra line a lot easier than he could have written a letter asking for a sample. Keep your back numbers, or at

least the pages of this department. They will come in handy. Turn back and you'll find the hunting license in cut form. That is where Steve got his.

Steve's throwaways are familiar to most readers of the department, and the new batch offer no departures, but they do show some good lines; for example:

Check your troubles at the door and Ham and Bud will make you forget to take them home.

If you don't see the best show, it's your own fault.

Just for fun we present—

Steve's slogan is a good one. Ten years in a town means something, but Steve is a sticker. He was one of the first friends of this department and still is one of the most regular.

Easily a Record.

Just about the record is the advertising display of the Paramount theater, Latrobe, Pa., in the Bulletin for November 2. The Bulletin is the name of the local paper and is not a house organ. The theater has three full pages, one each for Paramount, Triangle and World Film. It also runs in the same issue 30 inches for the running program and 49 inches for "The Birth of a Nation." This is more than three and a half pages for one house in one issue of a daily paper, and we think that it will be some time before this record is taken down, even granting that the three film companies paid all or part of their respective pages.

Philadelphia Programs.

The Aurora theater uses a green card 3½x5½. For a catchline it employs the rather awkward "The Paramount House Accompanied by the Aurora Orchestra." As it uses also Metro, Triangle and Fox, the line does not stick well and is badly phrased at best. Where the title is run on the same line with the player it is well to use quotes for the title, for here we get "Fay Tincher in Skirts," which is natural enough, and "Charlie Murray in His Feathered Nest," which suggests that Mr. Murray is a bird.

The Somerset uses much the same form of card, with boxed side dates, but by using a slightly larger card gets a better display. The two would make an interesting contrast, but both are on colored stock and will not reproduce. The Somerset also uses a four-page, 6x9.

The Globe has a four-pager, 4½x7, but by using comparatively small type, gets plenty of display in the limited space. There does not seem to be much text, but the complete bill is adequately covered, and they have a page for house chat as well.

Back in October the Eureka changed from 5 to 10 cents and handles the change very neatly in this argument:

Change of Policy.

Commencing week of October 9, the Popular Eureka becomes a NEWER and GREATER Eureka, showing only the choicest and costliest feature productions and charging 10 CENTS FOR ADULTS and 5 cents for children DAILY.

This step is made necessary by the improvement in the public taste from ordinary films in one or two reels to costly features in five to nine reels, with prominent, high-salaried stars; by the tremendous increase in the cost of films—over 300 per cent. in two years; and by the natural growth of the business itself from a novelty operated to satisfy the curious to a dignified industry catering to a clientele of intelligence and discrimination.

We earnestly believe that you are wearied of seeing mediocre pictures, hurriedly produced, and interpreted by players of obscure reputation, and that your intelligence and knowledge of movie plays and players demands the best in films regardless of cost—Fox, Metro, Paramount, etc. Such features are never shown anywhere at less than 10 cents admission, the average price being 15 cents to 35 cents.

This week's program at the Eureka is the strongest ever presented by any one theater in any one week at any price. It is a standard we are setting for theater. We shall live up to it. Have we your support?

EUREKA THEATER,
C. H. GOODWIN.

This program uses too many cuts for the best results. Cuts are useful, but not when they exclude a reasonable amount of type. The back page is given over to three cuts that do not tell much of anything. House talk would have been better and would have looked better, for few programs get good results with cuts.

Here's Mr. Wall.

S. E. Wall sends in a scheme he is using with good effect. It is not a new one; indeed we suggested this some years ago and it is to be found in Picture Theatre Advertising (of course), but it is a good scheme, and Mr. Wall tells precisely how he worked it, which will help. He writes:

> I made arrangements with the Pathe company to furnish me three reels each Friday, consisting of twenty-one-day old Pathe news, a split reel scenic and educational, and a Luke or Heinie and Louie comedy; the split reel we cut into and run one subject of it ahead of the Pathe news and the other subject of it ahead of the comedy, making four distinct subjects, although I took care not to advertise four reels, but merely specify the names of the four subjects.
>
> Next I went to the superintendent of schools and told him that I had secured some educational subjects to be shown every Friday evening during the school year, explaining to him in detail what a number of the subjects were that I had booked, and some of them being of exceptional value from an educational point of view, he became enthusiastic over the proposition. Then I told him that I was willing to grant one ticket each week, to one pupil in each room, as a reward of merit, and the holder of this ticket would be admitted on Friday evening as our guest. It was necessary to get permission from the Board of Education to do this, but it was done after some little delay, and now tickets like the one enclosed are distributed each Friday afternoon, one in each of the eight grades, and one in each of the four high school classes, making twelve free tickets given away in as many rooms each week, under conditions that are sure to advertise Wall's theater, besides the free advertising I get in having our Friday subjects discussed during botany, physics and geography classes. After we had the plan going good, our competitor attempted to spoil it by offering to admit the winning pupils to his theater, which fact accounts for the way we have the article written on our post card of September 25-30, but his attempt to do this only acted as a boomerang and has done him no end of harm.

Twelve tickets do not cut into the box office much and, as Mr. Wall points out, the advertising value of having the reels studied in class is of real benefit. It benefits the pupils as well. Moreover, it gives the mothers something to talk about. The post card announcement referred to does not slam the opposition house for its action. It merely announces that the management is so anxious to have all children see the program that the price for school children will be five cents instead of ten for that evening only. It seldom pays to try and steal the other fellow's thunder, and we are glad that, in this case, the scheme reacted in Mr. Wall's favor. The ticket is reproduced in type for the benefit of others. The original is a pink card 1½x2½ inches.

This ticket issued under the
authority of the Supt. of Schools,
as a
REWARD OF MERIT
will admit the holder to our
"Special Educational Program"
FRIDAY
Wall's Theatre.

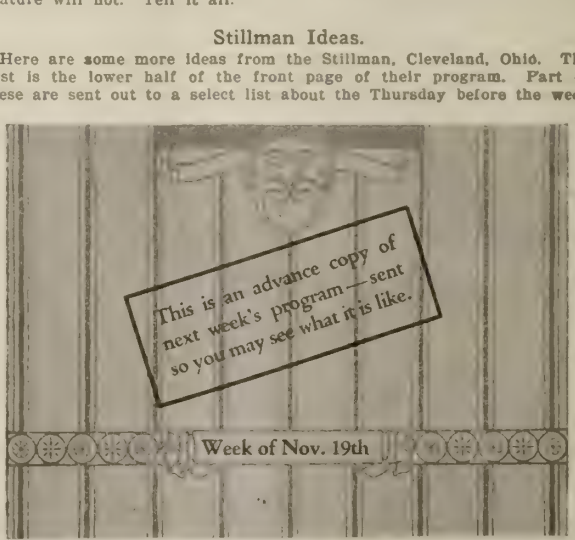
Mr. Wall still holds to his very convenient post card program, which gives him six boxes for the program and a narrow column for chat. If you do not recall the reproduction made some time ago, send him a self-addressed stamped envelope to Wall's theatre, Plain City, Ohio, and ask for one.

Tell Them All.

When you give your program, give all of it. This is something that too many program editors overlook. They tell of the feature and add "and other good reels" or "a corking comedy" and let is go at that. Sometimes the despised little one-reeler will make business where the feature will not. Tell it all.

Stillman Ideas.

Here are some more ideas from the Stillman, Cleveland, Ohio. The first is the lower half of the front page of their program. Part of these are sent out to a select list about the Thursday before the week



indicated. The overprint is to guard against possible error. Some patrons might fail to note the date directly below and suppose it to be the program for the current week. The note makes it impossible to fall into this error. It is a small thing, but the big house is careful of small things. The programs are mailed out in special envelopes that takes the sheet with a single fold. The front is printed up with "Some news about next week—and things otherwise." Below is the house monogram cut and then "It's good reading, too."

Mr. Madden, by the way, explains that the cards lately spoken of are run through the press again for the nicked edges, pointing out what we should have realized, that the rule would have cut the roller up. A special form is made up carrying only these two small bits of cutting rule set at the proper angle. The rollers are taken off and the job fed through without ink. If an occasional card gets off centre the slits are still in direct opposition because the two cuts are made at the same time.

Press work in Cleveland means a lot of passes, for Cleveland is one of those towns where the advertising department bleeds the theaters for tickets with which to keep other advertisers happy. Mr. Madden

issues press cards which must be presented at the box office for a ticket for the current performance. Both ticket and stub carry the number of the press card, and the number of times any one card is used is easily noted and abuses corrected when they become chronic. The season card is on stiff board, but the daily ticket is merely a light pasteboard, since it is used immediately.

Another recent stunt was check list for the program. For one week each patron entering was handed a private mailing card asking the patron to check three questions and add suggestions if desired. The three questions were as to the patron's approval of the program, if he reads the articles and if he takes the copy home with him. There are lines for the name and address, and to each card was fastened a tiny lead pencil with which the answers could be checked. The card was handed to an attendant, dropped into a box or could be mailed. The pencil probably decided many to reply at once—and pencils are cheap in thousand lots. They come ready strung and the cord is merely looped over the card. The value of such a set of replies, if the response is good, is two-fold. It proves efficiency and it is a powerful argument with which to approach the outside advertiser for his business.

Along the same lines is another card, but this was mailed to the list, asking the patron to reply whether or not he wished to be continued on the mail list. A three-fold card was used, one section of which was a reply card, ready stamped.

In some of the newspaper advertising Mr. Madden uses a "keep posted" coupon and says he averages about eight replies for each insertion. This does not seem to be much, but it is a list made up of the names of those sufficiently interested to provide their own envelope and stamp. Such names are valuable to a house.

One secret of Stillman success is the emphasis laid upon the courtesy of the attendants. For example, when the cards already referred to were given out, they were handed out with a smile and a "Will you please fill this out before leaving," instead of being thrust at the entering patron. Even so small a thing as this helped the results.

Something New.

The Pathe Exchange is the first to waken to the fact that the straight publicity campaign in the daily press is getting a bit too common to attract attention, so they went at the country precisely as a live theatrical press agent attacks a town. Instead of working one town, they worked more than half a hundred, but the idea was much the same. The fake was "sprung" in the Washington papers in the shape of an advertisement asking for information as to a man closely described. The following day the advertisement was repeated in out-of-town papers and this was followed by two other advertisements offering large rewards for this man, who was supposed to have stolen important government plans. Replies were to be addressed the New Ebbitt, and answers came from all over the country. Then the straight newspaper advertisements were released and the fake ex-

ploded, but not before some of the smaller cities had been turned upside down. In Atlanta an innocent bystander was arrested on suspicion, and when the story broke he was fined $10.75 for loitering, which was rubbing it in. Other cities came forward with the strange man, and all of these men were declared to have the unusual double horseshoe scar that was put in to make a getaway for men of military bearing and six feet tall. It was the best press campaign yet worked, and it brought results even against the high cost. J. A. Berst and George A. Smith are credited with the planning and execution of the scheme.

Uses Post Cards.

The Gem theater, Rogers, Ark., uses regulation post cards for its advertising, getting out a card for all specials. They are neatly printed and carry a cut of the proper screen. In these days of the high cost of paper it is foolish to buy your own stock and stick stamps on when you can purchase postals for the face value of the stamps. If any cards are spoiled running the job, you can take them back to the post office and get new ones.

Some Useful Color Work.

The Kline Poster Company, Philadelphia, sends in some fine samples of color work. Three exhibits are sent, post cards, larger cards 3¾ by 7¾, and some program covers. All carry portraits of stars in color, and the program covers are printed with color frames front and back, evidently offset work. The colors are brilliant and well placed and the job does not sink into the paper, as is sometimes the case. It is clean work and effective, and with a long list of players they can fit any program. The post cards are especially useful as souvenirs, but the panels probably do not cost much more and sound very much larger. For an extra "flash" they can be mounted on home-prepared sheets of neutral tint card, for instance, a French gray printed with a frame in a deeper tint, a blue or silvered. Prices are not given, but as they write that they are selling all over the country, it is to be presumed that the prices are reasonably moderate for the high class of work. The secret of low cost lies in enormous production at one run.

For Lumberlands.

S. S. Stevenson, of the Princess, Anderson, N. C., sends in a photograph of his lobby decorated for "The Lass o' the Lumberlands." We are afraid that it will not show up very well in the cut, but you can get the idea. Mr. Stevenson writes:

> I am sending this photo only because it attracted a great deal of attention and gave us an excellent start on this serial, and again we would like to pass it on to some other exhibitor for the reason that the whole cost of the display was not even as much as one dollar. I hired a dray for twenty-five cents, went to the edge of town and cut a number of small pine trees. I fastened these to the floor and braced them with limbs of the same trees to the side walls so that the bracing did not show. The signs tacked on the trees are taken from the booklets and other advance advertising matter sent out by the exchange and pasted on stiff cardboard. A piece of black paper was pasted over any reading matter not intended for patrons, and numbers of people stopped to read these small signs. The floor was covered with pine straw which made it still more effective.

By pine straw Mr. Stevenson has reference to what is known further north as pine needles. This scheme is a good one for any woods picture and may, if desired, be carried into the house for stage decoration as well if the importance of the subject warrants it.

Passionate Words.

In speaking of "The Common Law," the Victoria, Buffalo, says it is "A play so packed with dizzy truths it will glue the observers to their seats." Sounds as though they might get stuck on that play.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewriter or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Opening Up.

REALLY it looks as though the long-promised opening up of the the market had started, for the smaller stuff, at any rate. Editors are writing around asking for comedies, and there will be a demand for dramatic stories presently. Later the larger market will open for three to five reels, but the comedies are the opening wedge.

The past six months have been hard on the script writers and many have turned to other lines. There have been comparatively few companies buying to any appreciable extent, and some of them undoubtedly have been stealing, though this latter fact is not known in such a fashion that a direct charge can be made against a specified company without incurring a libel suit. The trouble has been that men have come into the business who know nothing about it. They have hired the specious, glib editors rather than the competent men. They have given small heed to the script department so long as the expense was not great.

But gradually some of these newcomers are finding out that their junk stories are not received with favor. They are commencing to look about them, and they are presently going to find out that editors who hold their jobs through pull or lying promises are the most costly drags upon an expensive business. They are presently going to kick those editors so far out of the studios that they will land too distant to get back again. To have good photoplays there must be good stories, and good sories are not written regularly by staff men. Already some jobs are threatened, though pull is a hard thing to combat, but it is better to throw out the friend of a friend of the third assistant vice-president than to lose the entire business. In time the business money will appreciate this fact and then editors will be hired to bring back into the fold the good writers who have gone astray and coax others to come in, too.

The star system has done much to disorganize business in many ways, and in no way more than through the effect on the real writers. The staff writer can grind out stuff enough to be slaughtered for a star's holiday. If Miss Jones will not do this and insists upon doing that, there is no use paying out several hundred dollars for a story for her. Let the staff men lick something into shape for the star to pull and tear apart and fix over to suit. Real authors will not write for finical stars. They have some sense of proportion, and when they see one or two of their stories slaughtered they go somewhere else. They are clever enough to tak up other lins while they wait. They do not have to write photoplay plots.

As soon as this is realized—and business men will find it out presently—there will be a housecleaning. It is something more than a year overdue now, but conditions are getting so rotten that the smash is bound to come just as an egg of a certain age generates gas beyond the strength of its shell. The trouble has not yet reached the publication stage, but it is pretty safe to say that the smash must come presenly, and when it does some of the men who strut and pose are going to be right in the middle of things and yelling for help. Our own interest is largely academic, since we never tried to sell five reel stories, because we have not the time for writing them, but we shall welcome the coming of The Day, because it will mean a better business generally.

The business of making pictures is slightly more than twenty years old. In that time manufacturers have twice relaized that they must have better stories. This was about eight years ago, when the demand for outside work first sprang up, and again a couple of years ago when there was a shortage of fives. And yet, each time, so short sighted have been the men at the head of the things, that as soon as the pressure was relieved they drifted right back into their old contempt for stories and turned to trickery again. They cannot understand, even yet, that a thousand dollars for a really first class story is a better investment that the same amount or more for a railroad wreck or a foundering shfp. They are rapidly losing the business to men who have more business sense. That will be the day of the writer. And it would seem to be closer to hand than most persons realize. The old guard dies hard and never surrenders, but the fool killer is sharpening his axe and presently he will be on the march. Stick around a while.

No Kisses.

In accordance with the notice appearing at the head of this department each week, questions will be replied to. But please note that no promise is made that you can sit in the editor's lap while he is answering the inquiries. You will receive a reply, but it will not begin with "Dear Friend" and end with "Love and Kisses." The question will be replied to briefly and without greeting of subscription. Several inquirers seem hurt that they do not get a letter instead of merely a reply. Some, indeed many, of the large concerns no longer greet their correspondents. It is still less necessary where merely a question is asked.

The Judicious Use of Fades.

Phil Lang, of the Kalem company, who has never upheld the "synopsis only" fallacy, suggests that if authors expect their scripts to be followed they must make a more intelligent employment of effects. He takes for example, the injudicious use of fades for two or more purposes, by no means uncommon in produced plays to-day, but always something incompetent and inartistic, and in discussing the matter he says:

> Writers should exercise judgment in calling for "fade-outs" if they expect their scenarios to be followed literally. Particular care should be taken when the fade is used for different purposes in *one story*.
>
> The quick fade has largely supplanted the double exposure for visions and explanatory narratives. John tells Mary of his former love affair. Scene fades out. Next scene fades in showing John and Nell. This scene fades out. We now go back to John and Mary and the opening of this scene fades in. Then the action proceeds.
>
> Some writers, apparently influenced by slipshod productions they see, have the idea that a fade covers a lapse of time. John writes a letter. The scene fades out. In the next scene, Mary, perhaps a thousand miles away, receives the letter. The fade is supposed to cover the lapse of time necessary for the letter to travel. This is crude. A sub-title between the scenes, indicating a lapse of time, is indispensable. Even at that, the case cited (and a common one) merely shows bad construction and lack of ingenuity. Care and thought would suggest intervening scenes, carrying forward the action, which would allow the letter time to make its trip.
>
> When a scenario is filled with fade-outs for different purposes, the editor, anxious to give the director a scenario that can be produced literally, has his work cut out for him.
>
> Artistic, intelligent directors frequently fade out a scene when there is to be lapse of time, but they do not depend on the fade. Their purpose is merely to take the mind away from the action and prepare the audience for the next episode in the story.

Properly the fade should be used, as Mr. Lang suggests, to avoid the too abrupt terminnation of a scene that ends a run of action. This is its best and most legitimate use. But it is more generally used to replace the dissolve when matter is to be visioned; an awkward use, but to some extent sanctioned by custom. The third use is to suggest the passage of time. There may be instances wherein this employment of the fade is permissible, but these are so unusual that no illustration presents itself at the moment. But if the fade is used to indicate the passage of time it should not also be used to indicate a vision in the same production, and more than one feature production has lost clarity through this usage.

It is best to avoid all of this flummery of fading and disphraming and the like, leaving it to the director to use his own judgment. It is far easier to write in a lot of fades and dissolves and masks and vignettes than it is to write in plots, and too many writers do what is easy rather than what is proper—BUT IT WON'T SELL SCRIPTS.

Feeling It.

"I cannot write plays," declared a man the other day. "I have what I think are good ideas, but I cannot put them down in such a shape that I can convey my real ideas. I want to help make plays, not to write them, and I cannot write plays if I do not feel any interest in that end." Here is one man who is frank with himself. He has good ideas, but he has no enthusiasm for script writing and he knows that without enthusiasm his work would be dull and lifeless. He is the first man we have met in a long time who had the good sense to size himself up accurately. You must write with all your heart and all your brain if you would do your best work. Nothing less will suffice.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Bronx Operators Notice.

At midnight, December 28th, there will be a meeting of all moving picture machine operators of the Bronx at Cortland Casino, 585-597 Cortland Avenue, the Bronx.

This meeting is held by Local 306 and admission thereto can only be gained by those holding a New York license card. All licensed operators, either union or non-union, are cordially invited to attend. Non-union operators will not incur any obligation by attending, though it is hoped we may be able to convince you of the advisability of joining with your fellows in organization in order to properly protect your interests.

Local Union 306 asks you to attend, and this Department and its editor advises you to do so. The editor will himself be there and address you. There will also be other thoroughly competent speakers.

Notice to Unions and Examining Boards.

During the past years a great many requests have come to the editor asking him to set forth a list of questions for examination. This has been an impractical thing to do, for reasons which have been repeatedly explained.

I now, however, make this offer. During my tour of the country next spring I will be glad to, wherever time permits, appear before either official or union examining boards, and examine either a genuine candidate or one of the examiners himself, in order to show what, in my opinion, an examination ought to consist of, and the way in which it should be given.

I cannot promise to do this in all cities, because in some cases where the distances to be traveled are long I might not have tht time, but where time and physical and mental strength will permit, I will be very glad to accommodate in this respect.

Question No. 169.

What, in your opinion, ought to be the attitude of local unions with regard to the admission of competent operators located in small towns away from the immediate vicinity of the local, but within its jurisdiction?

Roll of Honor on Question No. 160.

The Roll of Honor on Question 160 consists of M. M. Moon, Sherman, Texas; W. B. Allen, Edmonton, Alberta; John W. Creamer, Chillicothe, Mo.

In asking question 160, I only expected to bring out the idea of individual operators. The only way the actual average life of a rectifier tube could be known would be for large dealers or the maunfacturers to keep a record of say fifty or a hundred tubes, add the total hour life of the whole number together and divide by the number of tubes.

The answers to this question varied all the way from 500 hours to 11,000 hours. Brother Moon says he has used one tube for a little more than 11,000 hours, and another one for 8,274 hours. He says the average life of a tube in the hands of high class operators is 6,500 hours, but, take operators as they come, it won't be more than 4,000 to 5,000 hours, which estimate certainly will not be at all displeasing to rectifier manufacturers.

On the other hand, Brother Creamer thinks the life of a tube which is rarely or never overloaded will average 600 working hours, which estimate will not cause joy in the hearts of the aforesaid rectifier manufacturers.

Personally, the editor thinks both these estimates are quite extreme. I would say if a rectifier tube works ten hours a day for 300 days, it certainly ought to be considered as having given satisfactory service. This would be, at present prices of 50 ampere tubes, about 11½ cents per day, if the tube be of 50 ampere capacity, which would represent practically the entire cost of up-keep of the rectifier. I know of instances, however, where tubes have run several times this length of time; also I know of instances where they have not lasted even as long as 300 hours. Brother Moon makes the following pertinent remarks:

> The life depends on the following things: (A) That the anodes be located precisely in the center of the arm; that the vacuum be of the highest possible percentage; that the anodes and cathodes be sealed as nearly perfect as possible. All of which, I am sorry to say, is not always done; that the glass be of the highest grade and free from air bubbles, or other defects. (B) That the tube be not overloaded, and if it is run a little under capacity it will last longer. For instance: If you run a 30 ampere tube at 25 amperes it will last at least 10 per cent. longer than if run at full capacity. (C) Location plays an important part. The rectifier should be in a clean, dry place which is free from draught, although well ventilated. (D) Proper installation of the tube; proper connections and proper attention have an effect on the life of a tube, and frequent freezing of the carbons, which has the effect of largely raising the amperage, has a decided effect in shortening the life of a tube.

Brother Allen says:

> The mercury arc rectifier will not stand abuse. It should be in a dry, clean room, and the room should preferably be warm. If it is not warm there is likely to be difficulty in starting the mercury arc in the tube. It is also quite important that you test out occasionally with an ammeter and see that you are not pulling more current than the rated capacity of the tube. Freezing the carbons is very hard on the tube. Many a tube has gone bad in a few hundred hours which would have given yeoman's service had it received a "square deal."

And now I think we will let it go at that, because under the conditions beyond setting forth these facts I don't believe any of us could really given an authoritative answer to Question 160.

Film Cement. Nothing Doing.

B. H. Rock, Whitehall, N. Y., says:

> For some time past I have been experimenting on a new film cement, the idea being to make a nice, clean, soft splice, which will not leave the film hard and brittle like some other cements do. When this cement is properly used it is impossible to pull the splice apart. I absolutely guarantee any film patched with it will never break. I have been in the projection and electrical field for nine years, and think I have made a step in progress in discovering this method. I find that most of the cements put on the market are very poor. Am sending you, under separate cover, a sample of this newly manufactured cement and desire you to pass opinion on same, and let me know if you think I would be able to market it successfully. It will cost a little more than the cheap grades, but has the necessary qualities which they lack.

I would be very glad indeed to have this cement tested, and to pass judgment upon its excellence or lack of excellence, but a number of former experiences warn me it literally cannot be done. I have on several occasions had cements tested by operators in different parts of the country, whose reports were favorable, only to find that, later on, the cement did almost anything but "deliver the goods." I attribute this not to any fault in the formulas, but to the variation in different lots of chemicals. I could not attribute it to anything else, but, due to these former experiences, must decline, absolutely, to give the approval of this department to any cement which has not withstood the test of time of at least one year. What the brotner says about poor cement is absolutely true, nor do I doubt that he has a cement which would stand the present test. If he had not, he certainly would not send it to the department. The question is, however, *would the formula work out the same with the next batch of chemicals?* There's the rub! I am sorry, Brother Rock, but I have been stung on this particular proposition once too often. Some gentlemen in Chattanooga made up a cement a couple of years ago which was splendid. I had it thoroughly tested, gave it the approval of this department, and six months thereafter got all kinds of kicks. The same formula didn't make the same cement, and the only possible answer to that question seems to be difference in chemicals, which is a thing no manufacturer can, I believe, guard against.

An Error.

John Griffiths, Ansonia, Conn., writes:

There is an error in my reply to J. W. Remillard, page 852, November 11th issue. On the fifth line from the bottom, second column, it says: $4.2 - (1\frac{1}{8} \div 1\frac{1}{4}) = 3.36$. The answer to this should read 2.95 instead of 3.36. Also where I say the equivalent focal point, or plane of the menicus-bi-convex condenser set (the word "set" is omitted), is situated between the lens at a point ⅛ of an inch in front of the meniscus, I should have said, when the lenses are nearly touching the point of equivalent focus is within the bi-convex lens. To make this a little more clear. There are two planes from which measurements X and Y are taken. Which one should be used depends upon the type of condenser. With the plano-convex type both X and Y are measured from the optical center of the lens, viz.: the apex of the curve surface, but with the meniscus-bi-convex while X and Y are still measused from the optical center of the lens the optical centers are differently located. With the 6½ meniscus, which has an approximate depth of concave of ⅛ inch, the optical center will be ⅛ inch in front of the optical center of the curved surface, and with the bi-convex lens the optical center is midway between the apex of the two curved surfaces, if both curvatures are equal, but if one surface has a greater curvature, then the optical center will be nearer the surface having the greater curvature in proportion to the difference between the powers of the two curvatures, and the distance between the optical center of the meniscus and the optical center of the condensers are in actual contact, so that if we use a plano-convex condenser in front, in combination with a meniscus behind, it is possible to have the back equivalent plane in front of the front equivalent plane; also it makes no difference in calculation if the back equivalent plane should be actually within the front condenser, so long as we know its theoretical location.

Brother Griffiths then goes on with some other matters along the same lines, but I think his only real purpose was to point out the error he had made in the calculations, and that being done the purpose of publication is served.

Local Gets Representation.

H. C. Roddan, secretary Local No. 348, Vancouver, B. C., writes:

J. R. Foster, of Local 348, I. A. T. S. E., Vancouver, B. C., has been appointed to represent the operators on the Provincial Board of Examiners. The personnel of the board is Messers. C. L. Gordon, censor; William A. Oswald, inspector; J. R. Foster, operator. The Province is divided into four districts, and operators working in their respective districts will have to pass an examination of a certain standard. Mr. Oswald and Brother Foster are at present (October 25th) touring the Provinces, examining operators in Districts 2, 3 and 4. In District No. 1, comprising Vancouver, Victoria, Westminster, and Nanaimo, the operators will be examined later. The examination is to take place in the Court House in Vancouver. There is to be a specially constructed examining room, and the examination will be in the presence of the entire board. Brother Foster is especially anxious for you to see this examining room at the time you visit us next spring, he being of the opinion that it is second to none on this continent, though, of course, that is all the information Brother Foster is giving out at present.

Congratulations to both Brother Foster and Local 348. In the opinion of this department THERE SHOULD BE ONE THOROUGHLY COMPETENT PRACTICAL OPERATOR ON EVERY EXAMINING BOARD. In fact, I don't regard any board which does not contain one competent, practical operator as being competent to give a fair examination. There are so many points where theory and practice clash and theory must give way to practice. The board simply MUST *contain one man thoroughly conversant with actual operating room practice if it is going to give a competent examination.* I shall be very glad indeed to examine the room in question, which I have no doubt is an excellent one.

Foolish Statement.

Recently a film fire occurred in Easton, N. J. The fire was quite a serious one, in so far as the operating room itself be concerned, as several reels of film were consumed. The operator seems to have completely lost his head and threw a blazing reel out of the operating room door down a flight of wooden stairs leading from the entrance to the balcony. Due to the cool headedness on the part of the theater employes a serious panic was averted. The audience rushed for the doors, but having arrived there, stopped, and but few actually left the theater. But this is not the point I wish to discuss. The theater management, after the fire was all over, said it was caused by a spark from the arc lamp igniting the film, or at least that is the way the public prints had it. Now this would presumably mean that a spark from the carbons struck the film and ignited it, a thing which with modern apparatus is an absolute physical impossibility. Everyone connected with projection knows that to be the fact, but the general public don't, and a statement of that kind makes them believe that there is always a danger of something of the kind happening; also it sets up the same idea in the minds of the powers that be in officialdom, and is apt to bring about the enactment of a lot of unnecessary regulations which accomplish actually nothing at all in the way of safety, but make for additional complications in the construction of projectors, as well as additional cost.

Just how this fire really did start I don't know, but I do know that the statements as given out by the newspapers, purporting to come from the management of the theater, are not true. They are misleading, and injurious in several ways.

The Geneva Movement and Its Adjustment.

Due to the courtesy of our old friend, Nicholas Power, of the Nicholas Power Company, we are enabled to present to you a very interesting chart prepared by Mr. Power for this purpose, and a discussion of the relation of the various parts of the Geneva Movement to each other, which, I think, will not only be to a considerable extent surprising to the average operator but extremely interesting as well.

In the opposite diagram figures 1A and 1B show the relation of the parts of a new, unworn cam. Now it will be observed by studying these diagrams that the Geneva Movement contains two very separate but very fixed centers, namely, the center of the star, X, and the center of the cam, Y. I believe it requires but a moment's study on the part of even a tyro to establish the fact that any disturbance of points X and Y, with relation to each other, must of necessity disturb the entire combination and alter the fitting of the parts with relation to each other.

Looking at Figure 1A, it will be observed that the points of the star have a considerable thickness, also the cam pin fits the slot of the star exactly.

Looking at Figure 1B, we observe that the circle of the lock on the star and the circle of the lock on the Geneva fit each other as closely as is permissible, taking into account the affect of the expansion caused by heat. It will be obvious that so long as these various relations remain unaltered, they will function together perfectly, or, in other words, with mechanical accuracy.

Looking at Plate 2, Figure 2A, we observe markings which indicate the points at which wear will take place after these parts have been operated together for a considerable time. The slots in the star will be found to be materially wider than they were, particularly near point a. Also, the circle of the lock on the star and the cam will be found to have worn until there is a separation such as is indicated at the arrow points in Figure 2B.

As time goes on this wear continues, until the wear on the lock, as shown at Figure 2B, which is not likely to be the same on all sides of the star, becomes so great that the picture is no longer steady on the screen. Also this wear has a tendency to set up a considerable amount of noise, which is highly objectionable. And now we get down to the kernel of this particular nut.

The operators observing this condition proceeds to connect himself with his little screw driver and "readjust" the Geneva Movement by revolving the eccentric bushings slightly, so as to bring the parts closer together. Now what does this really mean? Why, in the very nature of things, in order to make a readjustment *he is compelled to disturb the fixed centers originally established and automatically fixed by the diameter of the cam lock.* What happens when he does this? Well now it is just a little more difficult to follow it, and follow it closely too.

First, referring to Figure 1A, note the direction of rotation of the cam, as indicated by the arrow, it will readily be understood that the wear must be wholly and entirely on that side of the star slot lying in the direction of rotation of the star, which, in the case of Figure 1A, would be the upper side of the slot.

Examining Figure 3A, Plate 3, you will observe that the upper side of the slot is worn down to a thin point, whereas the lower point is broken off. This lower point, however, you will observe, has its original thickness, as you can determine by measuring at a corresponding point on Figure 1A corresponding to the point of breakage. You will also observe, at Figure 3A, that the pin is badly worn on one side, this being materially weakened and the slot has been gouged out on the upper side at its inner end. This is not a theory, but an exact reproduction of actual conditions observed in thousands of worn Geneva Movements. The gouging out of the slot on one side at the bottom of the star is due to the fact that during a considerable portion of the movement of the star the pin is at the extreme bottom of the slot, where the leverage is shortest, hence the greatest force is exerted and that, too, while the star is at its greatest speed of movement. A little study will show you that at the beginning of movement the speed of rotation of the star is very slow, and that the speed of rotation increases as the pin approaches the bottom of the slot, where both the force exerted by the cam pin on the one side of the star slot and the speed of movement reaches maximum.

But, you ask, why do points b, Figure 3A, break off? The answer is simple. Remembering that in readjusting the parts you have disturbed centers X and Y, it will be readily seen that you have created two new circles, and in bringing the two parts together, remembering that the lower side of the slot in Figure 1A is absolutely unworn, you have caused the cam pin to strike the unworn point and bind upon it, perhaps with a great deal of force, with result that it is either broken off or bent over, in either of which events the function of the parts will never again be perfect.

A summing up of this lesson simply means that it is in fact utterly impossible to readjust the star and cam type of Geneva Movement and retain its former accuracy of movement.

About the only thing the operator can hope to do by adjusting the star and cam type of Geneva Movement is to lessen the noise. Of course it is a fact that the adjustment can be and is often made without breaking the cam pin or star slot, but this is only a proof of a rather surprising flexibility of the movement itself. The adjustment really, however, amounts to putting the parts out of true mechanical adjustment with each other, as has already been pointed out.

Some operators may, on the spur of the moment, dispute the proposition that the star of the Geneva type of intermittent is not susceptible of proper adjustment, but before doing so I would recommend to them a further careful study of the plates submitted herewith.

This subject will probaly be continued and followed through in the form of a complete study of the Geneva Movement.

PLATE I

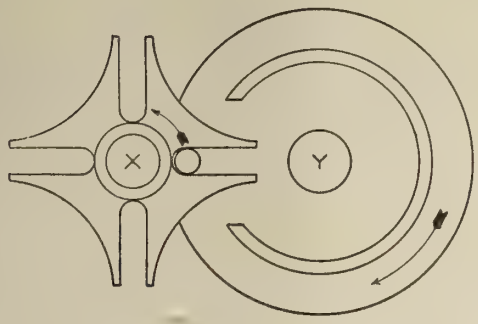

Fig. 1A

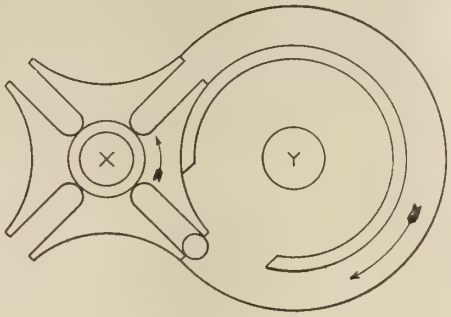

Fig. 1B

Figures 1A and 1B showing view of New Cam and Geneva when properly adjusted- not too tight.

PLATE II

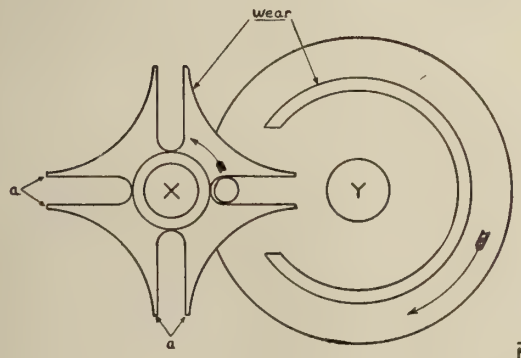

Fig. 2A

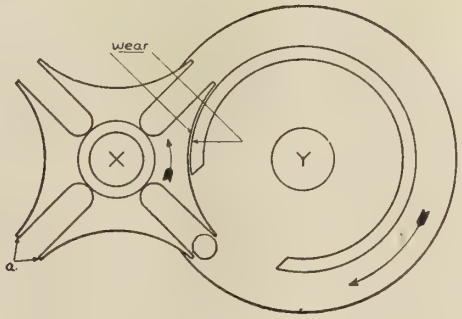

Fig. 2B

N. POWER

Fig. 2A and 2B showing wear on Cam and Geneva Lock before readjustment. Note wear at ends 'a'.

PLATE III

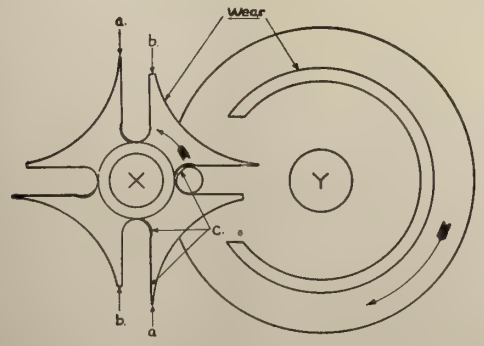

Fig. 3A

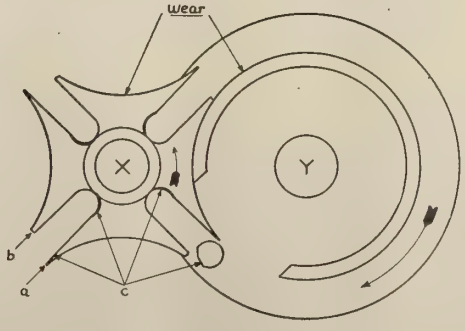

Fig. 3B

Fig. 3A and 3B show Cam and Geneva after readjustment- Result - knife edge 'a' broken corners 'b' worn slots and pin 'c'

NICHOLAS POWER CO.
NEW YORK
NOV. 23 1916 H Muhlbach

Local Union No. 306 Moves.

Local Union No. 306 had, at the date of November 16, 1916, about six hundred members in good standing. The local has in the past experienced many vicissitudes, and has hoed what is commonly called a pretty tough row of stumps. The organization of the men in New York has been made vastly difficult by the cosmopolitan character of the city, in which about every language under the canopy of heaven is spoken, and among the inhabitants of which is found almost every possible grade of humanity from the lowest to the highest.

There are in Greater New York about 2,800 licensed operators, whereas there are really only about 1,000 jobs. The explanation of the tremendous disparity between licenses issued and available positions is, I think, found in the fact that in the early days of the business a board of incompetents secured licenses, and since no re-examination has since been required, provided a man has his card renewed yearly before the date of its expiration, these incompetents hung on, because many of them were employed in the lower class theaters, where quantity took the place of quality and almost anything was acceptable provided it was cheap enough. Of late, however, due to the educational work of the department and to the work of the union, these men are gradually being pushed off the map, and many of them are not renewing their license, because they have found that even the grocery clerk who has blossomed forth into a "theater manager" realizes that a man must know at least a little something about projection besides sticking a film together (somehow) and squirting oil on a machine.

Due to these various facts the effective growth of Local 306 has been slow; also it was retarded for a matter of three or four years by reason of internecine fights brought about, for the most part, by the personal ambitions of one man.

Of late, however, things have been going better, and the morale of its membership has been gradually rising. Its meetings, while still susceptible of improvement, are no longer a riot, and while there is still much to be accomplished, it may now be fairly said that Local Union 306 has entered the road leading to success.

As evidence of its prosperity it has just moved into larger and very much better quarters on the tenth floor of 145 West Forty-fifth street. In the new home there is an office for the secretary and business agent, a nice room for the members, and commodious quarters where the Executive Board will hold its meetings. In the new offices three telephones are installed.

Much credit is due those men who have stood by Local 306 through thick and thin; who, when success seemed almost impossible, nailed the flag to the mast, and said: "Well, anyhow, we'll go down fighting." It is those men who kept the good ship afloat, plugged up the holes in the hull and slowly but surely won forward toward the goal of success. I would not attempt to name them, because there are too many, and I might do an unintentional injustice by omission.

Six months ago the editor of this department attended a meeting and on the floor of the Union issued a warning that unless active steps were taken to complete the organization of the New York operators, particularly Brooklyn, he would start quite some considerable commotion, and do it in print, too. The Union agreed that I was right in the matter; also it agreed to get busy, but the infantile paralysis scare held things in status quo until this fall. But at last the Union has perfected its plans, and intends to bend every effort toward the 100 per cent. organization of Greater New York, a thing which is to be devoutly desired from any and every point of view. If accomplished I am very sure it will in the end prove to be of great benefit, not only to the men themselves, but to the moving picture industry as a whole, through the elimination of the incompetent, whose only merit is that he is cheap—if one can call that a real merit.

Fine Work.

Recently through the courtesy of the Fox Film Corporation, I viewed that truly remarkable photoplay, "A Daughter of the Gods," featuring Annette Kellermann. This play is entirely out of the ordinary. It is a fairy story which holds the interest of the audience from start to finish, and incidentally reveals a surprising number of Miss Kellermann's charms.

The projection of this picture at the Lyric is in charge of Brothers Tom Costello and Ben Leffler, both high class men who unquestionably delivered the goods on the screen. The boys did not know I was in the house, but in the entire production I found only one thing which could be fairly made the subject of any criticism at all and that was the matter of over-speeding in a short section of the film in which swimmers were made to swim at an utterly impossible speed. I taxed Brothers Costello and Leffler with this, but was informed that it was done through the order of Mr. Fox himself, who wanted more action in that particular scene. Well, Friend Fox certainly got what he wanted all right. The only trouble is he overdid the matter, and I would respectfully suggest that, whereas a scene of that kind could doubtless be made much more interesting by speeding up, still when the point of possibility of actual performance is reached, anything beyond that makes the whole thing absurd, therefore he will do well to reduce the speed of this particular scene materially. Aside from that, as I said, there is no criticism to offer. The light was brilliant, and at no time was there the slightest apparent change in its candle power value; also the dissolving from one lamp to the next was done so perfectly that you could not tell when the machines were changed.

The projection equipment consists of two Power Six B motor driven machines, the arcs being handled by controllers. The boys are pulling 75 amperes. The room is a Johns-Manville steel-frame asbestos operating room, and the distance of projection is about 80 feet.

The screen is the invention of Charles Johnson, who has general charge of matters pertaining to projection in all the Fox houses. Mr. Johnson is expecting to place this screen on the market. I could not, of course, pass final judgment on it until it has withstood the test of time for at least six months, but the screen at the Lyric at present certainly forms a perfect foundation for high class projection. Johnson is one of the old timers, and I am inclined to believe anything he invents will be as free from error as many years of experience in the projection game can make it.

Halifax Objects.

H. J. Ward, Halifax, N. S., says:

In the department of November 25, I note a lengthy letter from Mr. Archibald Mason, St. John, N. B., in which he criticises projection in Halifax. Criticism is a thing which may be of distinct benefit by enabling the one criticised to improve, but in order to accomplish this the criticism must be based in fact, and now I am going to set forth that particular variety of article, viz: FACT. Halifax has at the present time six theaters running pictures, as follows: Orpheus, pictures only; D.C. turough A.C. to D.C. set; distance of projection more than 100 feet; picture 18 feet. Two latest models of Motiograph machines. Imperial, pictures only. Size of picture less than 14 feet; distance of projection about 72 feet A. C. through transformer. One Power's Six A and one Power's Six B projector. Acker's, pictures and vaudeville. Size of picture less than 12 feet; distance of projection more than 60 feet; A.C. through transformer; Power's Six A machine. Strand, pictures and vaudeville. Width of picture less than 15 feet; distance of projection 72 feet; A. C. through transformer; Power's Six A machines. King Edward, pictures only. Distance of projection more than 60 feet; pictures 16 feet; distance from plaster screen to front row of chairs 18 feet; ceiling about 58 feet from floor; one Power's Six A, motor driven, and one Edison Exhibition all steel machine (must be an Edison Underwriters Model, Brother Ward. The Exhibition Model has a wood frame.—Ed.); alternating current through a Fort Wayne compensarc. Empire, pictures only. Distance from lens to screen 92 feet; 18½ foot picture; 23 feet between screen and front row of seats; alternating current through Hallberg economizer. Two Power's Six A machines.

Now it will be interesting to compare the above facts with Mr. Mason's allegations of unnecessarily large pictures, comparatively short throws, antiquated machines and projection below the standard. (Hub! Here is where you get yours, Mason.—Ed.) Of course, Mr. Mason knows what the standard should be, therefore we would greatly appreciate his telling us how we may improve. The opinion of St. John exchangemen, operators, etc., and the opinion of hundreds of Halifax theater-goers differ very widely, for we operators of Halifax hear remarks of commendation by patrons on the quality of projection, and our box office receipts prove they mean it, still we are always looking for something better, and if Mr. Mason will be more explicit and inform us to which house he alludes in particular, he would be favoring us, for I wish to say that the operators of this city pull together for good projection, and are always ready and willing to lend a helping hand to the next man. It is largely due to this fact that the present Operators' and Stage Employes' Association of Nova Scotia is in existence today, with the promise of enrollment of every operator in the Province before Christmas. Our constitution does not, at the present time, include a schedule of wages, therefore you may say that the only inducement we could hold out to prospective members was the possibilities of such an organization in promoting efficiency. If the operators in New Brunswick would begin organizing in this manner, and thus learn to crawl before trying to run, perhaps they would succeed. An organization cannot be judged by the ability of one, or even the ability of a dozen of its members, but by the ability of its *most backward* members, and it is to advance these backward members that we have become an organized body, with the object of improving projection for the whole Province. When this is done it will not be necessary to go down on our knees and beg entrance into any International organization; we will be gladly welcomed by such.

While I am about it I would call Mr. Mason's undivided attention to that little argument we had in Halifax, on the day of the boat trip, when he said "all surplus voltage was not consumed at the electrical device, but that a portion remained to force the current back to the generator." Since that argument I have been busy re-reading books, already known by heart, and doing a tall lot of thinking, but have given up in despair, and now I ask you, Mr. Richardson, to kindly tell us if Mason's theory is correct, at the same time explaining the matter, for the real facts were not then given by Mason, who instead told us to "dope it out." I may write you in an official capacity shortly, giving details of the Association. Meanwhile accept for yourself and the department my best wishes.

I shall be glad to hear from you with regard to the Association, or upon any other topic. I don't want to see this thing develop into a dispute between Nova Scotia and New Brunswick, but will be glad to print anything that will tend to help either the New Brunswick men or the Nova Scotia men. My own comment on the size of the picture would be that with less than 75 feet between the screen and the last row of chairs, my opinion is that a 12-foot picture is plenty large enough, particularly if A.C. be used, but if the illuminant be D.C. and the distance from the screen to the front row of chairs be not less than 20 feet, then there is no serious objection to increasing up to, say, 14 feet. The King Edward could, in my opinion, cut down the

size of its picture at least three feet with distinct advantage, covering the area of the screen thus left blank with black velvet or paint. The Empire's picture, too, could, I think, be reduced somewhat, say a foot and a half, and, personally, I would consider it an improvement to reduce it by 3½ feet. I would consider 16 feet a maximum if the house were mine. Acker's is good. The Orpheus is not bad, though up to 100 feet, I would not recommend a greater width than 16 feet.

As to the patrons being the better judge, why that does not necessarily follow. It is quite possible that the average patron has not seen anything better, and therefore accepts an inferior quality as excellent because he does not know any better. Now, don't take that as a slam at your work, because I do not mean it that way. I have not myself seen your projection, and have only the statements of yourself and Brother Mason to guide me. What I meant was that the patron will accept almost anything if it is the best he can get.

As to the voltage question, why I don't believe that man lives who can give a really authoritative and intelligent answer to the query. it is an exceedingly puzzling thing. The presumption is that the entire voltage is consumed at the arc and in the resistance, or, in other words, in the device, whatever it may be. The question is, however, is it? And, frankly, I'm darned if I know, nor do I think anyone else on the face of this little old footstool does know. If we say it is all consumed, very naturally men who hold your theory will come baock at us with the question: "Well, how does the current get back to the generator?" To which some very eminent electrician replies: "It don't," claiming that nothing flows along the wire at all, and what we term amperage is only a "molecular bombardment."

I once asked this same question of Thomas A. Edison, who replied by saying that we must consider voltage as acting from both directions. I have rolled that particular reply around in the sawdust which occupies the cavity where brains are supposed to be for quite a long while, but, with all due respect to Brother Edison, I cannot see that it means anything in particular. If any of our electrician department fans think they can give an intelligent answer to that question, let them arise and be heard. I am afraid when Friend Mason said "dope it out" he was side-stepping just a little bit, though I have quite some considerable respect for his knowledge in the matter of electrics. A man has certainly got to know something in regard to that particular subject when he handles 2,500 volt current in a building; that is, unless he desires to make a quick trip to the Happy Hunting Grounds.

A Remarkable Machine.

Recently the editor was requested by the Bettini Syndicate, New York City, to examine the Bettini projector, camera, etc. This is indeed a most remarkable piece of mechanism, and one which, within the scope for which it is intended, delivers very high class results. The machine is by no means designed for theatrical use, nor could it be adapted to theatrical use; it is strictly a home projector, and each scene is limited to a little more than one minute. But notwithstanding this fact it seems to me the Bettini is going to have a tremendous big field, because of the fact that the photographs are on glass, and therefore if properly developed and thoroughly washed are, aside from breakages, practically indestructible. The glass plates are approximately 5x8½ inches, and each plate equals about 75 feet of standard film. Projection is accomplished by means of either a high power incandescent lamp, or a specially constructed baby arc lamp. The mechanism is extremely ingenious. The plate stands upright, the rows of pictures, each approximately ¼ inch square, being in horizontal rows. The plate itself remains absolutely stationary while each row is projected, and then automatically drops down one row. It is the lens which moves, projection being accomplished by means of prisms which move along horizontally. The first row of pictures "reads" to the right and the one next "reads" to the left.

Mr. Bettini, the inventor, aside from being a most pleasant gentleman, is a mechanical genius; also he is thoroughly versed in optics. There is one remarkable advantage secured through the use of this particular projector, and that is the fact that it is possible to take a close-up of a moving picture and enlarge it by means of an apparatus Brother Bettini has invented, into any size photograph desired, and this in itself, especially in view of the fact that the resultant reproduction is highly artistic, seems to open a wide field to the Bettini machine.

Operators' Ball.

Thursday, December 7, the editor, in response to a we-won't-take-no invitation, attended the third annual ball given by Hudson County Moving Picture Machine Operators' Union, Local No. 384, I. A., held in Grand View Hall, Jersey City. The fact that the affair was given by Local 384, the livest kind of a live wire organization, is equivalent to saying that it was a success. Grand View Hall is quite some considerable place, so far as size goes. To fill it to capacity requires a real genuine crowd of people, and a big one at that, but huge as was the gathering place, it was comfortably filled by members and friends who thoroughly enjoyed the evening. I don't pretend to have anything even faintly resembling a complete list of the important personages who graced the affair with their presence, but among them I noticed Dr. Hespe, president Hudson County Exhibitors' League; Joseph Hornstein, of the Picture Theatre Equipment Company; William C. Smith, assistant general manager of the Nicholas Power Company; D. Narcey, of the Precision Machine Company; Messrs. Joseph A. Lavin, Al. Bruckner and R. L. Abbott, of the Optigraph Company, Chicago; H. M. Davis, manager of the Unicorn, and Sister Rose Tapley, who has been made an honorary member of Local Union No. 244, Newark, N. J., who had journeyed from Philadelphia especially to be present. Of course old friend Ira G. Sherman, past president of the Hudson County Local, was there with his hair in four distinct braids. In fact, Brother Sherman met me at the tube station and acted as pilot through the wilds of Jersey City, it being quite some considerable job to negotiate the streets of that classic city after the shades of night have descended. Jersey City is a perfectly lovely place, this fact being admitted even by the natives, but to find any given locality therein, especially after dark, one needs two guides, a map and a geography. Fred Stoffregen, secretary Local Union No. 306, also was "among those present"—darn him. I add that remark because we had hardly fairly arrived when Fred began trying to shoo us into a taxi to attend a meeting called by Local Union 306.

Walter A. Bemis, president Local 384, was busier than a bumble bee in clover time, while Floor Manager William Ebenau moved so fast that he left a trail of pale blue smoke behind. Harvey Sapp, vice-president Local 384, was also extremely busy making the guests of the local comfortable, and in fact all the executive officers of the union did their duty nobly.

The grand march was led by F. H. Richardson (that's us) and Sister Rose Tapley.

Among the ladies we noted Mrs. W. A. Bemis, wife of President Bemis, Mrs. Ed. W. Bordmann, wife of Financial Secretary-Treasurer Bordmann, and Mrs. Ira Sherman, wife of Past-President Sherman. The hall was filled with charming ladies; that is to say, all that portion not occupied by their escorts was, but the editor is bashful and therefore did not secure many names—also he was kept busy shaking hands, and dodging liquid refreshment, insisted on by well meaning friends.

Taken altogether, the ball was a decided success, which fact was, of course, in large measure due to the able committee which handled it as follows: Arrangement committee: Edward Bordmann, chairman; Conrad Daubener, Jr., secretary and treasurer; Jack Hertner, Harvey Sapp, Louis Ulffers, Ed. Dougherty, William Meyer, William Ebenau. Reception Committee: Anthony Boscarilli and Walter Kolbenhayer. Floor Manager: William Ebenau; Assistant Floor Manager, Louis Ulffers. Executive Board: Walter A. Bemis, Harvey Sapp, Ed. W. Bordmann, Conrad Daubener, Jr., Frank Kirshgessner. Query: Who blew the fuse, and why?

For the First Time.

Ypsilanti, Mich., says:

> Just to stick my nose in, I am now writing for the first time. I am a reader of the department, and when I cannot find the Moving Picture World around the theater at the time it is due to come I am cranky all that day. I run ——— twice a week, and it seems to me our show must be taken out of an oil barrel. The proprietor has made kick after kick, but it seems to get worse instead of better. What is the cause of it? The reels are not smeared with oil all the way through, but the first half of each one is so thick with it that you can lay a stiff piece of paper with its edge on the film and the oil will run off the paper after you have rewound about one hundred feet, meaning by this that the paper is full of oil. Our theater is an 800 seat house, and one of the best in Michigan for a town of this size; population about 8,000. And I think I have about one of the best managers in the state, as she,—well, she is a lady, which expresses a lot in a few words. Her name is Mrs. Florence Signor She is owner of the theater, and I do not have to ask for supplies twice. My principal reason for writing, however, is to find out what is the matter with the ——— of Detroit, which sends out film in this condition.

Why, Ypsilanti, the oil is due to the crass stupidity of some operator who is not satisfied with putting a drop of oil on each machine bearing, but squirts oil all over it, or oils his intermittent movement (this particularly applies to the Powers) while the machine is running. When this is done the intermittent will suck the oil well jam full, and then the oil seeps out along the cam shaft, if the bearing is the least bit worn, and will either fly off on the film or drop down where the film will get in it if the lower loop is a trifle too long. It is the duty of the exchange to put a stop to this. An exchange has no right to send out film in that condition. I have no doubt but that if the exchange took the matter up it could locate the guilty operator and put a stop to it. I am writing the exchange in question today. If the condition of the film does not improve let me know and I will take the matter up with the powers that be, higher up.

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Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Foreword.

AFTER an absence of nearly two months the "conductor" of this department resumes again the easy (?) chair of its editorship. The object of this weekly page is to assist and stimulate in every possible way the photographic technique of the motion picture. It is not the object of this department to teach raw recruits to become cameramen. While this department stands ready to be of service to anyone who feels, after mature deliberation, that his abilities are naturally such as would permit him, with perseverance and studious work, to become an ornament to the profession, yet its chief aim is to instill a genuine desire in every worker from the head cameraman down to the humblest hypo boy to turn out the highest quality of pictures that they can possibly make.

Not one of us can hope, even if we could be so ideally placed as to be able to devote a lifetime of study to the subject, to be able to say that we have mastered every detail of the profession. There is not one of us, however, who cannot improve his knowledge, himself and his work by a little regular attention and study. If you are one of the unfortunate few who feel that they already know all they need to know on the subject, you will not be reading these lines. Let us inoculate ourselves with the get-to-gether spirit. Every man in the business is our brother and every little bit that one man does for the others will come back to him a hundred fold.

The day of the "secrets" of the business has passed, the day when the few camera operators who had arrived guarded jealously every bit of knowledge they possessed, lest their jobs be wrested from them by another at a lesser salary. Today the jobs with the worthwhile salaries do not go to the men whose dog-in-the-manger souls hide a few measly "secrets"; they belong to the men who know and apply their knowledge, and see to it that their knowledge keeps abreast of the times. They are not averse to helping a fellow cameraman, for they know that any moment that same fellow cameraman may be able to return the favor with interest.

One of the most helpful signs for the advancement of cinematography is the promotion of camera clubs with healthy organization and loyal membership wherever enough men can be mustered to form a gathering. Jacksonville started a lusty club with only seven members, and is growing rapidly! And the object of every one of these clubs is the advancement of the art of cinematography.

A large number of letters received by this department indicate the interest that is taken in learning more about the business. Too large a proportion of them, however, are from inquirers who are evidently unfitted to become cameramen, and yet who, tempted by the stories of large salaries, wish to become camera operators at once by some easy method of "Cinematography at a Glance." Most of the remainder are questions about some detail or other, mostly from isolated workers who are not able to benefit by contact with companion workers, and who are so situated that they do not have an opportunity to visit other factories and thereby get practical demonstration of the things which they wish to know. Only a very few of the communications are from advanced workers who are able to make interesting contributions to the department. It is this last and smallest class whose letters are most welcome, for they nearly always contain things which are of general interest and which can only reach others by being published. If you know of anything of interest to your fellow workers, by all means send a description of it, with photographs if possible, so that others may benefit. A great number of the questions which are asked by readers are about something which has been published a short time previously, and which they have failed to preserve, or which they are too lazy to look up in their files. It has been gratifying to find the number of readers who have clipped the department each week and preserved it in the form of a scrapbook. The accumulation of the pages over a year or two contains articles and formulas touching upon nearly every phase of the business, and when some toning or developing formula is wanted, or some information about exposure or relative diaphragm openings, it may be found in a few moments by turning over the pages of such a scrapbook.

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It would help very much in the conduct of the department if some of the readers would make suggestions in regard to subjects of general interest which they would like to see discussed.

Lens Definition.

Among the last articles which appeared in this department was an article by P. D. Hugon, which excited considerable interest. A. C. Abadie's letter in regard to this article was published from among several interesting replies, together with some comment on his criticism. Some of the points raised by Mr. Abadie are now cleared by the return from England of Mr. Hugon, who writes as follows:

I have returned from Europe just in time to enjoy Mr. Abadie's criticism of my article on "Soft Focus Lenses."

If you do not object to publishing the name of the lens referred to, it is the Voigtlander Heliar.

The French firm that supplies a 1½-inch lens with their outfit is the De Brie Company, the lens being a Goerz. Mr. Abadie can see one at the Edison studio in New York, used by Charles Gilson. The lens is invaluable on wide-angle close-ups under certain circumstances.

"Depth of field" and "depth of focus" are so nearly synonymous as to be interchangeable terms. I prefer to use "depth of field" when referring to the actual scene, and "depth of focus" when referring to the result obtained. Thus, I would say, "To photograph a scene with great depth of field, a lens of such focal length and aperture as will give great depth of focus should be used." In other words, "depth of field" means the fact of there being several planes to be photographed, while "depth of focus" would be defined as the power of a lens, at a certain stop, to give sufficiently sharp focus on various planes.

As to the reason why the iris diaphragm gives greater sharpness in inverse ratio to the light it lets through, I have found so few practical photographers who have troubled to work out the problem that I thought a simpler statement of the causes than the one generally given was necessary. It is so easy to take stock statements from books, and repeat them, that even the authors of textbooks, in all branches of learning, keep copying one another.

A friend of mine, who is a professor of Latin, told me a few days ago of a rule given in every Latin grammar he has ever seen, which is absolutely false, as anyone can verify for himself by going over ten pages of Latin text and taking careful count. The grammarians simply copied previous grammarians.

Now I am told that the iris diaphragm "reduces the diameter of the pencils of light." Precisely the same thing as my statement that the iris cuts off the oblique rays.

Rays of light are not pieces of macaroni, to be squeezed by the physical pressure of the mouth, or diaphragm. They are mathematical lines, going in all directions. If the iris is open, they get in; if it is closed, they keep out—all except those that are straight enough to get in through what remains of the opening. That they are affected by the laws of refraction as they reach the lens is a totally different question, which in no way affects the immediate problem before us.

The rays of light that are cut off are those that would fall in focus either before, or behind, the plane where the plate or film is inserted. Those rays, on their way to a focus which they are prevented from finding, or in prolongation of a focus where no obstacle was offered, strike the plate all round the point where the direct rays are in focus, thus forming the "circles of confusion" observed at full aperture.

Suppose, now, we shut down the iris. The more oblique rays are cut off and the outer ring of the circles disappears, making the circles smaller. We shut down still more, cutting off more rays, and the circles become smaller and smaller. When we have shut down to such an extent that only the direct rays reach the plate *from all planes*, the circles have disappeared, and we have in their place sharp points, corresponding with the points in the object photographed.

The easiest way to study these effects, I have found, is with 12x10 camera, pointing the lens toward foliage with tiny spots of light in between, and moving the ground glass back and forth. The formation of foci can thus be seen plainly.

The between-lens iris, while more advantageous, somewhat complicates the calculations, as the rays of light have already been deflected before they reach the iris; but this in no way modifies the principle. In this case, the pencils of light considered are those presented to the iris after being collected and refracted by the front lens.

(To be continued)

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

THE MOVING PICTURE WORLD has engaged Norman Stuckey, a musician of wide experience, to edit, in conjunction with Clarence E. Sinn, the "Music for the Picture" department of this magazine.

Mr. Stuckey has had ten years' experience playing for moving pictures, as pianist, organist and orchestra director. He has also been connected with some of the largest theaters and hotels in this country. With his knowledge of music and practical experience in arranging music for the film, his articles should prove of exceptional interest to readers of the Moving Picture World.

Any questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

The Importance of Tone Color in Relation to Musical Interpretation.

By Norman Stuckey.

The significance of tone color and its relation to interpreting the varied emotions on the screen is an important subject that should command the attention of every musician who is interested in securing the best musical results, whether from piano, organ or orchestra.

Character, emotional appeal and atmosphere are the chief things that we should consider when selecting a number to portray action. The two important materials of music must either be (1) fast or slow, (2) loud or soft. These are the main factors of emotional appeal.

In cataloging a music library to be used for depicting the screen action, every musician should have his music classified under the following titles: Characteristic, Descriptive, Andantes, Moderatos, Marches, Waltzes, Rags, Fox-trots, One-steps, Oriental, etc.

There is a new method of cataloging your music library which will prove more practical than the method used by many musicians and, as these are days of progress, it is hoped that the following suggestions will prove of value to the musician who endeavors to interpret pictures correctly.

There are often times when a mere suggestion as to a plaintive or an agitato number will not exactly portray the emotion on the screen. There are scenes of impending danger; scenes of despair, of longing, of rage, of humor, of mystery, of gloom and of terror. There are scenes requiring humorous or grotesque music. Often sacred and national music will be required.

A piece of music catalogued under the head of plaintive does not always fit the picture as a plaintive scene may be one of despair or longing. It is therefore suggested that another classification be prepared, one that adequately covers the demands of tone coloring, and a system that will lighten the labor of the musician who plays for moving pictures.

The various emotions can be summed up under the following titles: Agitation, Agony, Despair, Energy, Exultation, Mystery, Pathos, Response, Rage, Romance, Storm, Terror, Yearning, Pleading, etc.

The experienced musician knows that music of a minor nature portrays more accurately scenes of agitation, agony, despair, gloom, rage, storm, terror, than major music. These are scenes of longing, love, joy and romance that are better portrayed by major music.

The leader who takes the time to reclassify his catalog under the above emotions will be able to depict more accurately emotional scenes than if his library is classified in the usual manner.

Beethoven's music, more particularly than any other composer, is replete with emotional appeal. Movements from his symphonies can be described as follows: Six impassioned, two tragic, four sublime, five joyous, four peaceful, three sweet and charming, six cheerful and serene, eight wild and boisterous. A careful analysis of the nine symphonies will disclose the emotional movements above described.

Many of the standard overtures contain many tone pictures that fit the screen action well, but the difficulty with many overtures and selections, too, is the fact that certain movements are too short. They will bear repeating sometimes, but to repeat a movement more than once, unless used as a theme in different parts of the program, is not considered good judgment by experienced musicians playing for the film.

Suites are very practical for pictures, each number usually being long enough to carry out the action as desired. Many musicians who use suites lament the fact that there are not more published. The number of published suites is very limited at the present time. Often an entire suite can be played through and it will be found to fit the action perfectly, though many leaders find it more practical to play but one movement for a feature, reserving the others for future use.

Wagner was a past master in the use of music to depict human emotions. A close study of his operas will give the musician an insight into music and their importance in relation to portraying the language of emotion.

In the prelude to Act III. of "Tristan and Isolde," the slow, sustained music, low in pitch, wonderfully portrays an atmosphere of sickness and gloom.

The grand march from Tannhauser is an excellent example of tone color. Opening with the martial peal of trumpets, this number is characterized throughout by pomp and grandeur.

(To be continued.)

Better Results in Piano-Playing.

Many pianists form the habit of playing nothing but classical music. This is a mistake, as every program should be varied with a little popular music. There are many light intermezzos that are popular with an audience and now and then a popular song worked into a certain scene is effective.

It is best, though, to confine the playing of popular music strictly to comedy pictures, saving the better music for the dramas.

For scenic pictures a concert waltz played in a brilliant manner is pleasing. For comedy-cartoons a grotesque dance or lively rag is appropriate.

For weeklies requiring many changes of scene, a selection of marches, waltzes, dances and descriptive music is necessary.

Some pianists can memorize pieces easily and this is a great advantage when playing for pictures, but it is not absolutely necessary to memorize everything you play. Rather than play a number incorrectly, it would be better tact to play from the music. Unless absolutely sure of the fingering and phrasing, the pianist should never fail to play from music.

There are many pictures requiring improvisation. It is then an excellent plan for the pianist to know several numbers that he can play at once without referring to any music. For example, martial airs, church music and a number of waltzes, dances and marches are music that the pianist should memorize and have ready to play, should the occasion demand them.

Brevities.

William Furst, the well-known composer, prepared the musical setting for "Joan, the Woman," featuring Geraldine Farrar, which opened at the Forty-fourth Street theater on Christmas.

* * *

Musicians throughout the country will be glad to know that Carl Fischer is publishing another set of moving picture music containing forty-six numbers. The set includes: Characteristic numbers, Marches, Western music, Spanish, Indian, Chinese and Oriental numbers, as well as a liberal number of Agitatos, Hurries, Allegros, etc., for which there is always a constant demand.

* * *

William Fox is sending a number of companies of "A Daughter of the Gods" on tour. Theater musicians should not miss the opportunity of witnessing this artistic film masterpiece and every musician who is interested in appropriate music for the film should pay particular attention to the beautiful musical score which Robert Hood Bowers composed for this production.

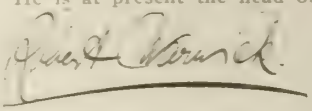
Scene from "On the Brink of War" (Kalem).

Popular Picture Personalities

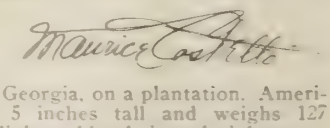
WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT.

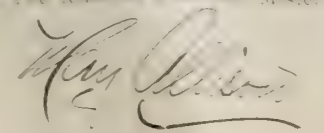
WARWICK, Robert. Born in Sacramento, Calif. German-American parentage. Is 6 feet, 1¼ inches tall and weighs 185 pounds. Brown hair and eyes and olive complexion. Making his stage debut in 1901, Mr. Warwick has been leading man for such players as Grace George, Mrs. Leslie Carter, Mary Mannering and Frances Starr and was a member of the all-star cast to present the Celebrated Case a few years ago. He came over to pictures in 1914 and made his debut in The Dollar Mark, produced by the World Film Corp. Some of his successes have been Alias Jimmie Valentine, The Man of the Hour, Nathan Hale, The Face in the Moonlight, and The Argyle Case, all notable stage plays which he has made his own in pictures. He is at present the head of the Robert Warwick Film Corp. He is catholic in his taste for sports, for he is a good boxer, is fond of tennis and squash.



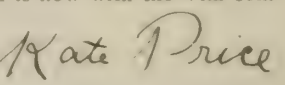
COSTELLO, Maurice. Born in Pittsburgh. Irish-Spanish ancestry. Is 5 feet, ten inches tall and weighs 160 pounds. Dark complexion, brown hair, grey blue eyes. Made his stage debut about twenty-four years ago and in 1909 went to Vitagraph, being a member of the first motion picture stock company ever formed, playing opposite Miss Florence Turner. Appeared in most of the early Vitagraph successes and has had so many and such varied roles that it is difficult to select any titles for particular mention, though his sound work in The Tale of Two Cities is probably best remembered by the picture enthusiasts. His present studio connection is with the Consolidated-Metro company, heading the cast of The Crimson Stain. Is fond of motoring, boating, swimming and all outdoor sports. Having the advantage of an early start, he has probably played the record number of leading roles.



ALLISON, May. Born in Georgia, on a plantation. American parentage. Five feet, 5 inches tall and weighs 127 pounds. Light complexion, light golden hair and violet eyes. On the stage she has played "Beauty" in Everywoman, the name-part in The Quaker Girl, was ingenue lead with De Wolf Hopper and was featured in Apartment 12-K. Made her picture debut in 1912 in support of William H. Crane in Famous Players' production of David Harum, and has also been connected with Lasky and American. She is at present leading woman for the Yorke-Metro, jointly starring with Harold Lockwood. Some of her best remembered parts are the leading roles in The House of Scandals, The Secretary of Frivolous Affairs, The End of the Road, The River [illegible] Master 44 and Pidgin Island. She is fond of music and possesses an unusual singing voice of concert quality.

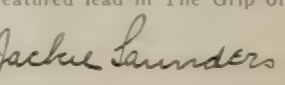


PRICE, Kate. Born in Cork, Ireland. Irish descent. Height 5 feet, 11 inches and weighs 220 pounds. Dark complexion, brown hair and blue eyes. Made her stage debut 23 years ago in vaudeville, and her picture debut in 1908 in Vitagraph's Jack Fat and Jim Slim at Coney Island. Remained with the Vitagraph for many years and became a pronounced favorite. Some of her best parts were in The Old Fire Horse, The New Fire Chief, Nothing to Wear, and the Vitagraph's "Kate" series as Officer Kate, Fisherman Kate, Conductor Kate, etc. Prefers character parts of robust type and has shown a strongly marked personality and a real sense of humor. Following her long connection with Vitagraph, she joined the Keystone forces and is now with the Vim company at Jacksonville, playing opposite Babe Hardy. She sums up her fads as her work, reading human nature, motoring.



BURNS, Robert Paul. Born in Philadelphia. Irish parentage. Is 5 feet, 10 inches in height and weighs 150 pounds. Dark brown hair and deep blue eyes. Made his stage debut in 1899, and has been seen to advantage in Babes in Toyland and The Wizard of Oz. Also did much musical and vaudeville work. Made his picture debut in May, 1908, playing in The Fighting Parson (Selig), directed by Otis Turner, but soon turned his attention to the comedy end, in which his early training gave him better opportunity. Was for a long time a member of the Lubin company and from there went to the Reliance company. Later he joined the Wizard and then went over to the Vim, and is now located at the Amber-Star studios in Jacksonville. With Walter Stull he created the Pokes and Jabs idea, and plays the part of Pokes in the innumerable comedies of that name which have been shown under three different brands.

SAUNDERS, Jacqueline ("Jackie"). Born in Philadelphia. American descent. Is five feet, 3 inches in height and weighs 128 pounds. Golden hair, blue eyes. Has had considerable experience in vaudeville with dancing and musical acts, has played in stock companies and was with the Orpheum Players and the Forrest stock in Philadelphia, which has graduated many favorite film players. In 1913 she turned her attention to the pictures and went first to the Universal, but changed to her present connection with the Balboa and is now at that company's studios in Long Beach, Calif. Among her favorite plays are The Twin Triangle, The Shrine of Happiness, Adventures of a Madcap, and she knows the strenuosity of serial work for she was the featured lead in The Grip of Evil. She is fond of outdoor sports, but she is also a reader of good literature and is interested in art and needle work.



Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Three Travel Subjects, Two Industrials and Lessons in Cooking, Physical Culture and the Purchase of Fowl.

Reviewed by Margaret I. MacDonald.

"By the Blue Mediterranean."

THIS beautiful scenic, found in "Mutual Tours Around the World, No. 7," contains delightful views on the Gulf of Tropez with its pine rimmed shores. Views of the seaport town of St. Tropez, showing the ancient citadel and other instructive scenes, are also interesting. The close of this subject is especially charming, and presents several impressive views of the Mediterranean, as it appears when storm tossed.

"Life in Morocco."

The most western point of the Mohammedan world has been filmed in these scenes, which illustrate the daily life of Morocco, in Northern Africa. Here we see its people, camels, nomads and carpenters. The city streets, covered to shade them from the burning sun, are lined with people of various types, among them the snake charmer, the juggler and the dancer. The picture closes with the firing of the Twelve O'Clock Gun. This subject will be found in "Mutual Tours Around the World, No. 7."

"The Castle of Chantilly."

Another delightful subject appearing in No. 7 of "Mutual Tours Around the World." This beautiful old castle presented to the French Institute is surrounded by wonderful parks, views of which are given in this film. The picture is further remarkable for the interiors which are shown, in addtion to a display of old Rennaissance architecture which is presented in the Chatelet. The interiors include the museum in the Grand Chateau, the small study and the large study, the picture gallery, the grand salon and the library.

"French Sweetmeats."

"Reel Life, No. 33" contains this interesting subject as an opening number. The first of the sweetmeats, the preparation of which is explained, is candied fruit, showing how the fruit is dipped in two solutions of sugar, the second stronger than the first, after which it is iced, dried on racks and then packed in attractive baskets. Candied violets come next, showing astonishing heaps of the plucked blossoms which are sorted, dipped also in liquid sugar and then rolled in powdered sugar. After this they are scattered on trays for coloring, then separated and packed. The making of chocolate bonbons is also of interest. The finale shows the preparing of baskets of the various kinds of sweetmeats in the attractive arrangement in which they greet our eyes.

"The Fleecy Staple."

An excellent industrial subject, also appearing in "Reel Life, No. 33." This takes us to the Southern cotton plantation, shows us the picking of the cotton, the hauling of the cotton seeds to the gin, the conveying of the cotton to the gin by means of suction, the extraction of the seeds and the pressing of the cotton into 500 pound bales, previous to conveying it to the shipping depot, where the bales are then further compressed into about three quarters of their original size, before being placed aboard ship. The interior of a cotton factory is also glimpsed in the course of this subject, showing the carding, rolling and spinning of the cotton into thread, which is then fed to the looms where the cotton cloth is made.

"Waffles."

The screen cook book section of the Universal Screen Magazine No. 5 contains a detailed explanation of how to make waffles. Close-up views of the cook preparing the batter from which the waffles are made, along with views of the actual cooking of them, comprise a comprehensive cooking lesson. This, as well as other cooking lessons, appearing weekly in the Universal Screen Magazine, are presented by courtesy of the National Housewives' League.

"Physical Culture."

A section of the Universal Screen Magazine No. 5 is given over to a detailed description of useful physical culture exercises. These exercises, as presented, are designd for the benefit of the business woman, and show how to reduce hips, keep ankles supple, give lungs proper exercise, etc.

"Dishonest Feeding of Chickens."

This subject made with the sanction of the Board of Health of New York City, contains a valuable lesson for the housewife on how to purchase fowl, and will be found in No. 5 of the Universal Screen Magazine. It draws attention to the dishonest practice of mixing the food given to the market fowl with sand and gravel, and offering for sale fowls whose crops packed with this heavy mixture weigh a half pound, while the normal crop should weigh not more than two ounces. A well-made picture showing the health inspectors at work inspecting the fowl.

"Oliver Twist"

A Picture of Dickens' Story, Throwing Light on the Times and Characters Depicted by the Great Novelist

Reviewed by the Rev. W. H. Jackson.

THIS is a good picture, we are glad it has been filmed and we commend it; for all general purposes it will rank well, but for educational purposes there is much we could desire. We are of course well aware that it is not intended for an educational picture, but if it had followed the course of similar pictures from the books of standard authors, it might have served the double purpose of meeting both general and educational requirements. To those of the younger generation who are not yet familiar with Dickens, we advise them to begin such a desirable familiarity by seeing this picture which throws some light on the "Times and Characters" he so sought to depict. To those familiar with the book from which this subject is taken, there is an immediate sense of hunger for more of it in the film; it is easily two reels too short, making it fragmentary, and lacking in justice both to the author and his characters, besides failing to satisfy the educated appetite of the lovers of Dickens.

May we indulge in the hope that before it is too late it might be recast, and filled in with so much that has been omitted even in justice to young Oliver himself who suffers from brevity; by this means a good picture will be perfected, the list of standard authors on the screen be increased, and the cause and value of the educational picture advanced: in general review we agree with the views expressed in a recent issue of this paper.

Films Demonstrate Use of Ambrine

Edwin Bower Hesser in Possession of Films of Extraordinary Surgical Value.

Reviewed by Margaret I. MacDonald.

WHILE the great European war has been working havoc and bloodshed among the nations of the Eastern hemisphere, science has also been working overtime, and beyond the invention of all sorts of ingenious mankilling devices, she has invented various ways and means of saving life and alleviating pain. One of the most important of these scientific discoveries is to be found in the use of ambrine, a chemical preparation which makes possible and accelerates the growth of new skin in cases where ordinary medical or surgical treatment would have utterly failed.

Among the collection of moving picture films from the French front line, sent to America by Donald C. Thompson, are what we have judged to be between one and two thousand feet of film taken in a Red Cross hospital, in which Dr. Santfort, discoverer of the ambrine method, is carrying on in person his mission of mercy.

One of the first awful sights which is forced upon the eye in these films is a leg wound in which the flesh is laid open from the hip almost to the knee, with the hip bone visible. This wound was dressed before the camera with little or no pain to the victim, the ambrine having been applied probably several times previously.

Another shows the horribly disfigured face of a young officer who had been burned with liquid fire, swollen, scarred and hideous. Here we are shown what we would suppose to be the second or third application of the ambrine. This is followed by a picture of this man taken two weeks later in which his face is almost normal, forming a remarkable illustration of results. Still another illustration is found in a head wound; another is the arm of a woman which had been mangled by a shell exploded in an unfortified town. The last, but none the less horrible, example shows us a couple of soldiers whose feet have been reduced to mere stumps by gangrene contracted in the trenches. The spectacle presented by these feet, which were also being treated with ambrine, is too horrible to bear description.

These films now in the possession of Edwin Bower Hesser are not intended for ordinary exhibition purposes, for which they are unsuited on account of the horrible sights displayed therein, but for uses such as schools of medicine and surgery might apply them to.

Another Point of View

The Educational Value of Experienced Criticisms in Questionable Pictures.

IS EXPERIENCE the best teacher? If so to what extent may the experienced in crime be the best judges of that which leads to crime, or of that which will act as a deterrent to crime? The old question of the morality of pictures, or the criminally suggestive picture which causes so much confusion to censors is now to be submitted to a new and experienced tribunal.

The National Board of Review of Moving Pictures has under consideration the idea of inviting a number of graduates from the Elmira Reformatory to join with them in their reviews so that they may give the regular reviewers a new view-point regarding the effect of the appearance of crime or near-crime on the screen. That the opinions of these people will possess some value is without doubt, their experiences added to those opinions faithfully expressed by contrite minds will have a new and helpful educational value in picture making as also shedding some light on the vexed question of censorship and Sunday opening; we look for great assistance from this source if it can be faithfully given.

From the State Prison at Sing-Sing we have recently been furnished with some guidance along this line in the reports given by a prisoner as to the way in which a picture of the nature referred to was received by the prisoners generally. The picture shown was entitled "Blind Justice" before the Mutual Welfare League in the prison under the auspices of the National Board of Review. In report the prisoner writes:—"The pictures have done the fellows a lot of good. They are affected by the criminal acts on the screen just as order-loving people on the outside are affected. When they see a man committing crime in a motion picture they realize how despicable the deed is. They see it with the eyes of a good citizen. When they see an assault they react in accordance with the social viewpoint on brutality. The things appear to them in their proper light, and many a man has understood for the first time through seeing crime in a picture the import of that particular error that put him in prison; I wish this might be made clear to those people who would prohibit the showing of crime on the screen. Censorship as some would have it keeps may men from getting the right 'slant' on criminal acts, for the picturing of sin shows the conflict between good and evil to the disadvantage of the evil. The Motion-Pictures in Sing-Sing have made us resent the evils in life in ourselves as well as in others."

All this information is very valuable and will serve a very helpful purpose, we must however express the hope that in the course of this very commendable enquiry the Board of Review will endeavor to obtain information as to how far the showing of any shade of crime picture has been a source of temptation, or with the temptation determined upon how far the picture has been suggestive in methods. We are thoroughly convinced of the helpfulness of the above experiences but we also seek some forethought advice as well as some afterthought experience; in a word we need help at both ends of the crime. This will be truly educational for education is the enemy of censorship and the instructor on that most difficult subject how to deal with crime in the pictures where it must have a place in dealing with life problems.

W. H. J.

Bible Film Co.

New Motion Pictures Concern Organized at Las Vegas, N. M., to Produce Bible Stories.

AGAIN Las Vegas, the little New Mexico city noted for its pep and progressiveness, bobs into the limelight. Sometime ago Las Vegas appeared in the World's advertising columns looking for motion picture companies to locate in their city. They succeeded, figuring about 1,000 per cent returns on their investment. But now comes the news of the launching at Las Vegas of a million dollar corporation known as the Bible Film Company. Less than a year ago the World ran a story regarding the National Bible Play Society which was also to hold forth at Las Vegas. Well, the "hold" slipped and the National Bible Play Society has been taken over in its entirety by the above mentioned company. Also the Bible Film Company has purchased outright the magnificent Montezuma Hot Springs of nearly 1,000 acres, including many buildings and the 300 room Montezuma hotel, and will use this princely estate, so long operated by the Santa Fe railroad as a resort, as their studio site.

The Bible Film Company will produce motion pictures of stories taken from the Bible, the latter to be censored by an inter-denominational Board composed of the most eminent clergymen and laymen of the country. This will insure the entrance of the Bible Film Company's output into churches, Y. M. C. A.'s, etc. Also the new company will stage a stupendous religious spectacle fashioned somewhat after the Passion Play at Oberammergau. By early 1917 summer the Bible Film Company will have harnessed up the 38 highly medicated and efficacious hot springs and a full fledged resort in operation.

The financial man in the Bible Film Company is Harry C. Grigsby of Los Angeles, California, who is associated with the Singletary Brothers, well known Pacific coast bankers. The officers are: Dr. A. L. Andrews, of Fort Worth, Texas, President; Harry C. Grigsby, Vice-President and General Manager. Roger Topp, also a prominent Los Angeles business man, is Secretary and Treasurer, while Phil H. LeNoir, formerly Secretary of the Las Vegas and later the Albuquerque Chamber of Commerce and also Secretary of the New Mexico State Fair, author of a number of photoplays, has the double post of Director of Publicity and Scenario Editor.

New Distribution for Ditmars Films

Educational Films Corporation of America Contract for Future Releases of Ditmars Films.

ONE of the interesting developments of the past week is the taking over of the releasing rights of the Ditmars Zoological films by the Educational Films Corporation of America. Monday, December 18, saw the signing of agreements between the contracting parties. These films will be released, one a week, in five hundred-foot lengths, and will be obtainable in all parts of the country through exchanges which have recently been negotiated with by the Educational Films Corporation of America.

This new development will no doubt be looked upon with much interest by exhibitors and educators, who have already found, especially among the geographical subjects which have been distributed from time to time by this corporation, delightful entertainment for their patrons. The popularity of the Ditmars films has been an assured fact for some time past; and for the information of those who may be unfamiliar with them we will say that these remarkable animal pictures are subtitled and arranged in the most entertaining fashion. Humorous situations that frequently occur unnoticed in the animal kingdom are noted and recorded on the screen by Prof. Ditmars, and made further grotesque by appellations applied to them by this ingenious friend of dumb animals. The beginning of the year will see the first of the Ditmars releases through the Educational Films Corporation of America.

EDUCATIONAL FILMS' NEW QUARTERS.

On the eighth floor of the Godfrey Building, 729 Seventh avenue, will now be found the new offices of the Educational Films Corporation of America. Here they have ensconced themselves after the manner of a business that intends to succeed; and we believe from the substantial foundations apparent that success with this corporation has already begun. The exchange end, one of the weightiest problems which the educational end of the business had had to con-

tend with, has evidently been solved by them, and the entire territory of the United States, and part of Canada, has now been satisfactorily covered, exchange centers having been established in Philadelphia, Pa.; Dallas, Texas; Minneapolis, Minn.; San Francisco, Cal.; Kansas City, Mo.; Washington, D. C.; Pittsburgh, Pa.; Atlanta, Ga.; Boston, Mass.; Memphis, Tenn.; Toronto, Can.; Seattle, Wash., and Detroit, Mich. The class of films being added to the stock of the Educational Films Corporation of America from time to time is of a quality to be highly recommended.

WHERE "CHARLIE CHAPLIN" COMES IN.

There is no doubt about the general popularity of Charlie Chaplin, we do not regret this; we want humor, we want fun and Charlie stands for all this before the moving picture audiences of today. The special reference we have to make on this page is because of the educational interest we take even in the fun-making part of the educational program; we also want to do justice to Charlie. A few years ago when John Bunny occupied the center of the stage to the delight of both young and old, we always depended upon a good clean cut piece of fun and the provoked laughter was healthy to both body and mind; John Bunny was never vulgar; on the contrary he carried much of his well-known natural refinement into his work no matter what character he represented.

Unfortunately at the beginning of his screen career this could not be said of Chaplin, often the lack of refinement and the positive vulgarity left an unpleasant effect on the mind after the body had passed over the thrill caused by the laughter. It is possible that Chaplin was not altogether to blame for this, and while the general critic would pass over those lapses from the cleaner plane, the Educator could never find occasion to allow a full reference to be made to them lest it be looked upon as an educational endorsement, so that silence was indulged rather than adverse criticism.

We are glad now however to note not only the omission of the former vulgarities, but the introduction of, and general indulgence in, good clean situations which produce genuine mirth for young and old, to the exclusion of occasion for criticism by the fastidious. Having reached this stage our old friend Charlie Chaplin now finds a good place on the program of an educational compilation when one is being prepared for the use of institutions which demands that educational requirements shall be first met, even when fun-making is to be a legitimate part of the program; we are glad of this because the humorous part of the program had been very much neglected and much that is now being produced by Chaplin was much needed we congratulate him and promise him that he will be used more and oftener on the educational program than was possible before.

Paramount Buys Minneapolis Exchange

Will Be Operated in Connection With Other Paramount Exchanges in the Middle West—C. L. Peavey in Charge —Steele Makes Tour of West.

PARAMOUNT Pictures Corporation purchased during the past week from Bert Barnett the Famous Players Star Feature Film Service, distributors of Paramount Pictures in Minnesota, Wisconsin, North and South Dakota, which exchange in the future will be operated by Paramount in connection with the other Middle West exchanges, of which James Steele, treasurer of Paramount, is president. Prior to the purchase of the Minneapolis exchange by Paramount, it had been operated for many years privately by Mr. Barnett.

Paramount's aim and purpose in purchasing the Minneapolis exchange from Mr. Barnett and conduct it as it does its other exchanges was mainly to increase the efficiency in this territory and to render the exhibitors there a far greater sevice than before.

C. L. Peavey, one of the best known film men in the Middle West, and who was associated with Paramount's Pittsburgh exchange for a number of years, has been appointed the new manager of the Minneapolis exchange. Mr. Peavey is known to practically every exhibitor in this district and has always had their confidence, which he gained through his fair dealings and his co-operative services he has always rendered in whatever territory he represented Paramount.

James Steele left Friday evening to make a personal tour of all the Middle West exchanges, and to visit many of the theaters in that territory telling them of the exceptional quality of pictures that will be distribued in the future and of the exhibitors co-operative services that will be carried out during 1917. Mr. Steele will spend considerable time at the Minneapolis exchange arranging for its future betterment and inaugurating the same high class departments that are to be found in the Famous Players Film Service, Inc., in the Middle West.

The tour of the exchanges and exhibitors of the Middle West by Treasurer Steele will be the first of a number of similar trips that the officers of Paramount and its producing companies will make during 1917. He will visit the exchanges in Pittsburgh, Chicago, Cincinnati, Detroit, Cleveland and Minneapolis, which exchanges distribute Paramount Pictures in Western Pennsylvania, West Virginia, Ohio, Indiana, Illinois, Kentucky, Michigan, Minnesota, North Dakota, South Dakota and Wisconsin.

British Notes

THE film salesman is evidently not the only individual in the moving picture business who occasionally finds his interests prejudiced through underquoting. The Authors' Society points out this week an aspect of the danger likely to affect its members seriously. When American and other producing companies offer to purchase the rights of a novel there are, it would seem, two courses open, either to purchase the rights from the author's agent in America or direct from the author himself. That there must often be considerable discrepancy in the two quotations for the same work is proved by a case brought to the notice of the Society, where a producer first obtained a quotation for a certain work from the author's American agents then cabled the author direct and, naturally, closed immediately with the lowest offer. This principle will destroy prices on both the English and U. S. A. markets, adds the Society.

* * *

After interminable speculation the fate of the multiple-reel features released in the States on the Mutual program has been settled. A new company capitalized at $70,000 named Bolton's Mutual Films, Ltd., has been formed for the express purpose of distributing them on the English markets and certain of the colonies. The corner premises at 89-91 Wardour street, London—only recently taken over by the American Co.—are to be used by the new company. One of its first releases will be the serial, "The Girl and the Game."

* * *

The Pathe serial, "The Laughing Mask," has now, I am informed, been passed for exhibition in France after the deletion of a few scenes.

* * *

A film entitled "Masks and Faces" is being produced by the Ideal Film Renting Co. with a cast that would make any producer's mouth water. Among "others" it includes Irene Vanbrugh, Gladys Cooper, Lillah McCarthy, Winifred Emery, Helen Haye, Doris Keane, Weedon Grossmith, Matheson Lang, Renee Mayer, Lyall Swete, J. Fisher White, H. B. Irving, Gerald du Maurier, Sir Geo. Alexander, Dion Boucicault, C. M. Lowne, Sir J. Forbes-Robertson, Allen Aynesworth and Owen Naves, with Gertrude Elliott, Lilian Braithwaite, Lottie Venne, Stella Campbell, Ellaline Teriss and Charles Hawtrey as "supers." As an ordinary commercial undertaking such a galaxy would have been impossible, for, it must be stated, the production is being made by the Ideal Co. on behalf of the British Academy of Dramatic Art, who will utilize the film as a means of raising its new building fund.

* * *

A prominent Italian producer has just made a contract with a South American shipper to produce one feature photo-play per week for a year of a type specially suitable for the South American market.

* * *

J. D. Tippett, of the Trans-Atlantic Film Co., has agreed with the National Council of Public Morals to only show the film "Where Are My Children" at special presentations and to adult audiences. A private exhibition of the film was given a few days ago at the Philharmonic Hall, when a number of distinguished visitors were welcomed by the Bishop of Birmingham.

* * *

The Oliver Morosco film, "Pasquale," released by Jury last week, has come in for a very considerable share of deservedly favorable publicity. Quite a number of celebrities in different walks of life endorse the simple beauty of the story of the humble Italian, contrasting this type of film with the more prevalent "vampire" picture. Dr. Saleeby, an eminent prelate, says that a really fine film is as good as a sermon, particularly mentioning "Pasquale" as a thing of beauty from beginning to end.

J. B. SUTCLIFFE.

Exhibiting In Closed-Sunday Cities

By Hanford C. Judson

Mt. Vernon and New Rochelle Are the Only Cities in Westchester County with No Sunday Amusements—Not an Inspiring Spectacle

THE burden of running a picture house without Sunday shows is, unfortunately, a thing not wholly unknown to exhibitors. Mt. Vernon and its sister city, New Rochelle, are within easy trolley car reach of New York City, full of Sunday amusements; yet they permit none within their own city limits. A considerable percentage of the whole population makes trips to the Metropolis every Sunday. This is unfortunate if you look at it from the viewpoint of the mental health of the community, and it is rather ungenerous, to put it mildly, to the home industries, valuable in themselves and serving the community well. The picture industry is the one we have in our minds first, but others suffer too. The restaurant business is one of the immediate sufferers and, though we can't prove it to our readers, the churches also suffer.

The picture theaters not only suffer the loss of the Sunday receipts, but it is a fact that the habit is formed of dropping down to what is termed "the City" to see a show and the mental attitude of many a patron to the home show is changed. A certain kind of spectator becomes friendly with some other exhibitor, it tickles his vanity to be so. He can talk in Mt. Vernon as though he were almost as important in the big city as a film leading man. There are not so many of this kind, but they are great advertisers. Then there are many who, though they never become friendly with any other particular show, are kept from getting the habit of dropping in at the home house, and the home exhibitor loses every day in the week from the Sunday exodus to New York.

The "power" in Mt. Vernon, as in New Rochelle, doesn't do business there. He goes to New York to business every week day and on Sunday he may either go to church—he believes in churches—or play golf in summer or motor or sail on the Sound. He has a house, pays taxes and votes. His idea is to have a model town for his home. He will proudly tell you that all "commercial amusements are closed down in his place on Sunday and that the drinking places are also shut tight."

New Rochelle and Mt. Vernon are good towns for churches and church organizations of all kinds. I noticed among the signs in the street cars one of a furnishing house agreeing to give coupons that any church in the city can cash in at the rate of 3 per cent of the price of all goods bought before Christmas. How members of the Christian Endeavor societies must be booming furniture sales in New Rochelle!

If one is wrapped up in religion he wont want to waste Sunday in going to a picture show and all would be fine if only the majority were wrapped up in the particular kind of religion that the local churches are promoting. But the man on the sidewalk isn't. Though the churches are not run by rich people, the average man on the street isn't the particular friend of the church-man and doesn't want to be. In the first place, he doesn't believe the church is necessary to his special salvation. If he comes to church, he sees a certain kind of rich man with his family come in and it pains him. Finally, the minister's sermon is apt to trespass on the soul God gave him and to which God speaks in many ways.

He remains an outsider and if he leaves the city every Sunday afternoon, what chance has the church to find and make friends with him? If the churches held their services morning and afternoon and permitted the shows to be open Sunday evenings, it might inconvenience some church people and greatly discontent a few; but the church would be meeting a big problem in a human way and would grow more human itself. Some ministers might have courage enough to go to the picture show themselves on Sunday nights and see what the amusements of their people were. That would raise a rumpus in some places—but "good people" hindered Christ.

In New Rochelle.

There are but two exhibitors in New Rochelle with a population of 30,000. The two are W. H. Coughlans and Loew. The first has two small houses and the Loew house is a splendid big theater, with pictures and vaudeville. The latter, a few months ago, tried out an all-picture policy, but discontinued it. At present it changes twice a week, both its features and acts. The extent of the ground we had to cover made it impossible to have a talk with the house manager, who was busy when we called.

Mr. Coughlans, the exhibitor, runs the Little theater and the La Rochelle, with 300 seats at 5 cents in the afternoon and 5 and 10 cents at night, and I had a profitable conversation with him. He is a quiet, thoughtful talker, whose ideas win your respect, in fact, a typical exhibitor. It would be a fine thing for the business and the country if we could only take all rabid censors about to meet the kind of men who are successfully running shows. It would be a revelation to some of them.

There are in New Rochelle three or four fine theaters that are now dark. Mr. Coughlans is a survivor of what was a pretty hard struggle for existence. The ghosts of gone exhibitors may haunt the darkened houses with no shadowy audiences to keep them company; but Mr. Coughlans' theaters are still bright, and living patrons, friends and neighbors of the much-alive, kindly exhibitor meet there. He talks of these one-time competitors of his; he knows they were fine men and tells me they have made good elsewhere, some of them. He doesn't seem to realize that he has been and is making good where they failed. What is it that keeps many fairly well intentioned people from realizing the value to a community of the right kind of exhibitor? Mr. Coughlans has his small difficulties. I had to fish for them for he realizes that they are a part of the business. He has to take them into account and make good in spite of them. And he makes no fuss while doing it.

In Mt. Vernon.

Mt. Vernon has 32,000 inhabitants and it also is not strictly an industrial city, but a residential suburb. It has two exhibitors in competition and one vaudeville and picture house combined. The latter is Proctor's, under the able care of J. R. Haug. The prices are 10, 15 and 25 cents. This house opens with a news weekly, a comedy and perhaps a scenic, changed every night, an hour and a half of vaudeville and then a feature, which is also changed every night. The two exhibitors have to buck against this and have no Sunday shows. They are also in competition with each other.

The oldest of the two in point of service to the town is M. Fienberg, who runs the Crescent theater, a 750-seat house. He is not enthusiastic, but says that he is holding his own. He has a way of pointing his chin at you when he discusses the situation and of bringing his lower lip forward aggressively like a man who is a determined fighter. He sees the situation clearly. I got a good deal of information from him. He has watched the political make-up of the city and knows why the shows are closed on Sundays and feels sure that a referendum of the people would favor opening. He has made a practice of taking the trip Cityward on Sundays and of asking the chance neighbor why he was going to New York. He says that between five and seven thousand leave Mt. Vernon every Sunday. He is running a diversified program, with one good five-reel picture and says that, while a fair audience comes right along, many drop in just for a place to go and seldom to see any particular feature.

His competitor is of a different type. New in Mt. Vernon, he hasn't as yet really felt the rub, and is absolutely sure that he is going to make good. It is pleasant to meet him. His ideas are clear and his talk makes pictures for you so that you see the things he sees. He is going in to get the churches on his side and is interested in the Y. M. C. A., and in local charities. His house is the Westchester and seats about 1,000 persons. He has already given the house over for one Sunday night to a Y. M. C. A. meeting and the other day had a potato benefit, which brought in three barrels of fine tubers which he turned over to the Day Nursery. Just now he is opening "Pearl of the Army," and is giving free admission to boy scouts who come accompanied by their parents or guardians. He put on "Idle Wives" at 25 cents and did a satisfactory business with it. He has installed an $800 Atmospheric screen and put a handsome marquise over his entrance.

SHERRY SENDS HOLIDAY GREETINGS.

William L. Sherry, vice-president of Paramount and head of the distributing agency of that company for New York State, has sent Christmas and New Year's greetings to the exhibitors and public of this State by means of a slide mailed to each exhibitor.

Chicago News Letter

By JAS. S. McQUADE

Death of Edgar J. Mock, Publisher of Motography

THE trade generally will learn with sincere regret of the death of Edgar J. Mock, president and treasurer of the Electricity Magazine Corporation, and better known as the publisher of Motography, in which he took a special interest.

The end came Monday morning, December 18, after an illness that lasted over three months. Mr. Mock had been unable to attend to his affairs for most of that time, but his interest in the corporation founded by him remained unabated until the day of his death.

Paul Woodruff, editor of Motography, Telephone Engineer and Electric Vehicles, three publications launched by the Electricity Magazine Corporation under the guidance of Mr. Mock, informs me that Mr. Mock's successor, and the executive and the editorial staff of Motography will continue the policies established by the founder. Mr. Woodruff, the editor of Motography, and of the old Nickelodeon, from which Motography sprang in April, 1911, will continue in charge of that publication, after a service of eight years on both the papers mentioned.

Mr. Mock was born in Fort Wayne, Ind., on March 26, 1870. Twenty-six years later he was publisher of the Weekly Record in Alma, Neb., which he gave up to establish the Daily Record in Hastings, Neb. This he published until 1898, when he became superintendent of the Western Newspaper Union at Omaha. Shortly afterward he married Miss Estelle R. Long, and in 1902 he became business manager of the Telephony Publishing Company, resigning five years later as secretary-treasurer. He then bought Sound Waves, a telephone trade paper, which he sold afterward to the McGood Publishing Company of New York. He next organized the Electricity Magazine Corporation, of which he was president and treasurer until his death.

Mrs. Mock, a sister and two brothers survive the deceased. He was a member of the Midlothian Country Club, the Illinois Athletic Club and Normal Park Lodge, 797, A. F. & A. M. Funeral services were held by the Masonic fraternity from his home, 9345 Pleasant avenue, Chicago, Wednesday afternoon, December 20.

Mr. Mock was held in high esteem by many in every branch of the film industry. He recognized the importance of every department in the trade, and honestly sought the good of all. He was conservative in his views and his policy always aimed at upbuilding. Firm in his convictions he was fearless in opposing any measure which he considered inimical to the welfare of the trade.

As a man Mr. Mock won the friendship and good-will of many in a wide circle of acquaintances, who sincerely mourn his untimely taking off. They also join in tendering to Mrs. E. J. Mock their heartfelt condolences in her great bereavement.

The Rothacker Ball a Delightful Affair.

The ball given at the Rothacker studios, at 1339-51 Diversy Parkway, Friday evening, December 15, has been pronounced one of the most enjoyable society affairs given in Chicago during the early winter season. The entire floor space of the great studios was used for the occasion, with the dance hall in the center, surrounded on all sides by tables at which the 468 guests sat down to supper shortly before midnight.

The decorations were artistic and attractive, giving the general impression of a beautiful and expansive garden scene. Evergreen festoons drooped in graceful curves from lofty ceiling to ceiling, while here and there cosy resting places were almost hidden by potted plants and palms, affording delightful retreats for a tete a tete. Over all, lights of varied hue shed a subdued radiance on the kaleidoscopic scenes on the floor.

The guests represented not only the moving picture business, but professional, legal and society circles as well. Among them, throughout the evening, was the smiling and thoroughly pleased host—Watteron R. Rothacker. He was here, there, and almost everywhere at the same time, eager to contribute to the enjoyment and home-feeling of everyone present, and it was clear to an observant onlooker that Mr. Rothacker was a friend and a good fellow to everyone in the big throng. At least that was the prevailing opinion. Mrs. Rothacker was also a charming hostess.

During the ball moving pictures were taken at various points, and guests had the novelty of seeing themselves on the screen as they appeared in the mazes of the dance.

Exhibition dances were given by Miss Josephine Harriman, a Chicago favorite, and by Wellington and Cross, who are featured in "Go To It," now playing at the Princess.

Among the guests representing moving pictures in the making were: Mr. and Mrs. Bryant Washburn, Miss Marguerite Clayton and Mr. H. Tipton Steck, of the Essanay Company; Mr. Art Smith, the famous aviator, was also there, with his manager, Mr. Wm. Bastar.

Some of the others present were: Dalmores, Octave Dua and Scienti, from the Chicago Grand Opera Company; Mr. and Mrs. Clyde Blair, Mr. and Mrs. Sydney Smith (Syd Smith, the cartoonist), Mr. and Mrs. Fred Corley, Mr. and Mrs. W. H. Durborough (Mr. Durborough is the well-known photographer who took the moving pictures of the war in Europe), Mr. and Mrs. Evan Evans, Mr. and Mrs. Charles Frey (Mr. Frey is the well-known illustrator), Judge Pettit and wife, Mr. and Mrs. John Eastman, Dr. and Mrs. Golden, Mr. and Mrs. P. A. Grau, Mr. and Mrs. Hyland, Mr. and Mrs. David Hack, Dr. and Mrs. Filip Kreissl, Mr. and Mrs. Nelson Lampert, Mr. and Mrs. Jesse Matteson, Judge McKinley, Mr. and Mrs. Robert Ogilvie, Mr. and Mrs. R. O. Proctor, Mr. and Mrs. R. R. Nehls, Miss Louella Parsons, Mr. and Mrs. Allen Ripley, Mr. Wallace Rice, Mr. and Mrs. Wm. Sutherland, Mr. and Mrs. Raymond Thorne, Mr. and Mrs. Stanley Wiley, Mr. Paul Hinz and Miss Marion Marston.

Chicago's "Go-to-Movie-Week."

Rob Reel, photoplay editor of the Chicago Evening American, known to his friends as F. W. McQuigg, is the originator of a lively boost for moving pictures during the week between Christmas and New Year's. He coined the slogan, "Go-to-Movie-Week," about three weeks ago, and his first boost appeared in the issue of December 8. Since then he has kept daily at the task of reminding Chicagoans that it is due moving pictures that they should have a special week during the year, and that moving picture theaters should be filled to overflowing all through that week.

The idea has "caught on," and everything points to the most successful week in Chicago yet known by moving picture exhibitors.

The American has also taken up the slogan editorially, as will be seen by the following excerpts from an editorial which appeared Tuesday evening, December 19:

The hundreds of thousands of photoplay fans of Chicago—bankers, brokers, professional and business men of all lines, and workers of all classes; society women, club women, home women, business women and the suffragette; bachelors and benedicts, and practically every child in the city—have adopted the slogan, "Go-to-Movie-Week," Christmas to New Year's.

Here is a testimonial to the greatness of the fifth largest industry in the country, which undoubtedly will be repeated as an annual event in Chicago. Here is a step toward the greater Chicago which cuts a pattern for the nation. Let the whole United States say thank you to the men who spend millions upon millions each year creating interesting, educational and amusing film pictures for the country. Let Christmas to New Year's be "National-to-Go-to-Movie Week" hereafter, patterned on the instant success of the idea as adopted by the Chicago fans.

Of course, there can be but one "greatest distribution center" for the motion picture industry. "Go-to-Movie-Week" here is intended to so rivet the attention of the film world on the fact that Chicago logically and geographically is the pivotal point that all the great companies

will follow the example of those which already are sending out millions of feet of film every week from Chicago.

Chicago, the Hub of the Film Industry—the fifth largest industry! Chicago will only be satisfied with that title. "Go-to-Movie-Week," Christmas to New Year's, as an annual event from now on, will make that title clear and retain it for our wonderful city.

Aside from the point of being the center of the film industry, there is another viewpoint big enough to make "Go-to-Movie-Week" worth while throughout the country as a national event. The vast army of manufacturers and exhibitors and workers which constitute the fifth largest industry are entitled to this encouragement from the public. It will stimulate the film-maker to still higher results before the camera, and the exhibitor toward building yet more beautiful theaters. It will make of Christmas to New Year's a still more gala week. And it will keep alive that spirit of clean, wholesome fun which makes the nation and the individual young.

Chicago Film Brevities.

Wm. J. Sweeney, national secretary of the M. P. E. L. of America, had a narrow escape from serious injury Thursday, December 14. Mr. Sweeney was coming down a narrow stairway when one of his heels caught, causing him to fall several steps. He sustained a severe nervous shock, which kept him indoors for a week. His numerous friends will congratulate him on his lucky escape.

* * *

The story of the Sequel to "The Diamond from the Sky" appeared in the Chicago Sunday Tribune of December 17. It was written by Terry Ramsaye, publicity manager of the Mutual, and was widely read. The fourth episode of the Sequel was released December 18. The first three episodes, I have been told, proved quite as popular through the country as "The Diamond from the Sky," and the fourth episode is keeping pace as a business getter.

* * *

Watterson R. Rothacker announces that each of the employes of the Rothacker Film Manufacturing Company will be given a savings book with a cash amount credited therein this Christmas. Accompanying the book will be a small savings bank, issued by the Central Trust Company of Illinois. For the past six years each employe of the firm has received a money present at Christmas.

* * *

H. M. Warner and Albert Warner came on from New York specially to attend the ball given by Watterson R. Rothacker at the Rothacker studio, Friday evening, December 15. G. P. Hamilton, who was also an invited guest, accompanied them from New York. H. M. Warner made a pleasant call at the office and assured me that the Warner Brothers are coming back stronger and bigger than ever, and that they have confidence that their success this time will be lasting on account of the benefits derived from former experiences. Mr. Warner specially enjoined me to state that they will bear watching, and that no stock certificates will be offered on the deposit of the proverbial "one dollar."

* * *

Gilbert P. Hamilton was seen during his brief stay in the city the week of December 18. He informed me that the Problem Film Co. had recently been formed in New York, with H. M. Warner as president and Mr. Hamilton as vice-president and general manager. Mr. Hamilton left for Los Angeles Tuesday evening, December 19, where he intends starting work on a production for the company. Dorothea "Dot" Farley and William Conklin will have the leads.

* * *

Fred and Frank Schaefer, who are known in moving picture enterprises as the Schaefer Brothers, are building a structure on the site of their old Crystal theater that will cost in the neighborhood of $300,000. In this new building their new Crystal theater, with a seating capacity of 3,000 people, will be included. The upper floors of the building will be devoted to lodge and dance halls, while six stores will adjoin the theater on the ground floor. The new Crystal will be thoroughly up-to-date and will be provided with every safety and healthful device for its patrons. The interior walls of the theater will be faced with marble and the seats will be roomy and comfortable. It is expected the new Crystal will be in readiness for opening late in the spring.

* * *

Harry Fox, who played the part of Jimmy Barton, the reporter in International's photoplay series, "Beatrice Fairfax," was in the city last week. It is said that he was summoned from New York by two prominent theatrical producers, who desire to secure his services in forthcoming musical comedies.

* * *

"Civilization" has been booked by Alfred Hamburger for his neighborhood theaters in this city for the week between Christmas and New Year's.

* * *

E. H. Sothern, who played the leading role in Vitagraph's "An Enemy to the King," running at the Ziegfeld theater at the time of writing, is in Chicago playing "If I Were King," at the Blackstone theater. He was present at the showing of the Vitagraph feature in the Ziegfeld, Thursday afternoon, December 21, and delivered a short address to club and society people on the relation of the stage to the screen.

* * *

The midwinter circus and charity ball in the First Regiment Armory Saturday evening, December 16, cleared $6,000 for the American Theatrical Hospital Association. This money will be devoted to furnishing and equipping the actors' hospital at 850 Irving Park Boulevard.

* * *

Lois Weber (Mrs. Phillips Smalley) spent several days in the city last week with Mr. and Mrs. Carl Laemmle. She signed a new contract with Mr. Laemmle to direct productions and star for Universal for a long term at a big figure, it is said.

* * *

"On Italy's Firing Line" will be released Monday, January 1, by the Selig Polyscope Co., through the General Film Co. This war subject, in three reels, was received direct from Italy by Wm. N. Selig. Remarkable scenes of war in the Trentino region, taken by permission of the Italian government, are shown. The scaling of the Alps by Italian soldiers and the transportation of artillery over seemingly inaccessible cliffs create awe and wonder in the mind of the spectator. Fighting amidst the clouds is seen, with shrapnel bursting over the trenches in which the Italian forces are concealed. Infantry charges through the streets of ruined cities add to the realism of the pictures.

A reader of the New York Sun recently wrote to that paper deploring the dearth of comedy in moving pictures and urging the production of the Hoyt farces and similar stage successes. This would-be critic of moving pictures will doubtless be surprised to learn that all the best of the Hoyt farces have been filmed for some time by the Selig Polyscope Co., and are at present being released through the K. E. S. E. Service.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Colonial—"Intolerance" (D. W. Griffith) is still showing to capacity houses.

Studebaker—Second and last week of "The Foolish Virgin" (Clara Kimball Young Film Corporation). Very good business is reported. This feature will be followed on December 30 by Annette Kellermann in "A Daughter of the Gods" (William Fox). A symphony orchestra of 30 pieces will accompany the picture. Mr. Fox and his general manager, Winfield R. Sheehan are expected to attend the premiere.

Ziegfeld—Peggy Hyland in "The Enemy" (Vitagraph), and the second episode of the Vitagraph serial, "The Secret Kingdom," with Charles Richman and Dorothy Kelly in the leading roles.

La Salle—Fourth week of "Idle Wives" (Universal). Good business is reported.

* * *

Bill "Kalem" Wright arrived in the city by the Twentieth Century Wednesday, December 20, and left for Los Angeles the same evening. He was accompanied by three directors, headed by Howard M. Mitchell, who will direct the "Further Adventures of Stingaree" in Los Angeles. The series will include fifteen episodes of two reels each. E. W. Hornung, the author of "Raffles," has written the sequel under the title given. The series will be released through the General Film Co. Mr. Wright states that he will organize three additional companies in Los Angeles, the principals to be brought on from New York and the balance to be engaged in Los Angeles. The Kalem Company is engaging in these productions because of the increased demand for one and two-reel pictures throughout the country. Mr. Wright will remain in Los Angeles for about three weeks.

* * *

Alfred Hamburger delights to give pleasure to the children who attend his neighborhood theaters in this city. He played Santa Claus at four of his neighborhood theater Saturday, December 16, at the matinee presentations and will again don his furs to represent the same good old Saint at his remaining theaters on Saturday, December 23. Toys and other little keepsakes are distributed by Mr. Hamburger when going these rounds.

* * *

Bennie Zeidman telegraphs from Albuquerque, New Mexico, that Douglas Fairbanks, John Emerson and Anita Loos will arrive in this city Friday morning, December 22, leaving the same day on the Twentieth Century for New York.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Douglas Fairbanks Bids Goodbye to California

Triangle Star Will Deliver Letter from Mayor Woodman of Los Angeles to Mayor Mitchel of New York.

DOUGLAS FAIRBANKS, Triangle comedy star, will depart for New York Monday, December 18. His departure promises to be spectacular and in truly Douglas Fairbanks' style. Local Rialto is sad, for friend "Doug" is a mighty good fellow and we will all miss that friendly smile of his. The Fine Arts comedian will be gone for several months, and with him that popular little scribe, Bennie

Mayor Woodman of Los Angeles Giving Douglas Fairbanks the Letter to Mayor Mitchel of New York.

Zeidman, as personal representative and press agent de Luxe. On Wednesday afternoon, 2.30 p. m., this week, "Doug" Fairbanks said official goodbye to our city. Mayor Woodman of Los Angeles entrusted the Triangle star with a letter of greetings from the capital of Southern California to the Metropolis of the East, which Fairbanks will personally carry and deliver to Mayor John P. Mitchel of New York on Christmas morning.

The letter reads:

Hon. J. P. Mitchel, Mayor of New York.

My Dear Mayor Mitchel:

Through the courtesy of the bearer, Douglas Fairbanks, noted stage and screen star, I am conveying to you the compliments of the season and the hearty good wishes of the City of Los Angeles. Very truly yours,

(Signed) F. V. WOODMAN, Mayor.

On Thursday Fairbanks called at Culver City and, though he did not entirely demoralize the four hundred and fifty employees of the plant, he brought about a partial suspension of activities during his visit, while the Thomas H. Ince forces watched and admired, it is said, the dexterity and ease with which he performed—impromptu—many of the inimitable "Fairbanks stunts."

"Doug's" entrance to the studios was nothing if not spectacular. Not waiting for "John Law" to open the gates, he vaulted this fifteen-foot obstacle, grasping the hands of Producer Ince and "Bill" Hart, who were waiting for him, as he alighted. After being formally presented to Ince, and doing an Indian war-dance with Hart, he found himself hemmed in by William Desmond, Dorothy Dalton, Margery Wilson, Director Walter Edwards and several other Ince players, all of whom are his personal friends.

After a few minutes chat he begun a tour of the studios, accompanied by Ince, Hart and Desmond. The four forgot the cares and worries of everyday life and frolicked, it is said, like boys just let out of school. Fairbanks discovered a lariat in the "prop" room, and he lassoed everyone and everything in sight. Then he and "Bill" Hart engaged in many feats of strength, after which Desmond boxed with him.

The party eventually wound up on the lawn facing the Wardrobe Building, and before the performance of the final "stunt" all were minus hats, coats and vests, while Fairbanks and Hart had even discarded their shoes in a moment of athletic enthusiasm.

Long after the noon hour, the "Big Four" adjourned to the commissary, and everyone enjoyed a hearty lunch. So hearty, in fact, that the chef was later heard in telephonic communication with a Los Angeles market, ordering relays of steaks and chops.

A parting toast was drunk to Fairbanks, coupled with hearty wishes for a pleasant journey.

A number of other events were staged this week in honor of Fairbanks' departure. He will leave on Monday, December 18, 1 p. m., on the Santa Fe, and the entire local photoplay colony is expected to be present.

Joseph M. Schenck in Los Angeles

Selznick Producer Will Not Locate Studios for Norma Talmadge and Roscoe Arbuckle on the Coast.

JOSEPH M. SCHENCK, producer for Lewis J. Selznick, is on the coast, accompanied by Mrs. Schenck (Norma Talmadge), and Marcus Loew, the New York vaudeville magnate. Mr. Schenck arrived in Los Angeles on December 12, to look over severel studios that have been offered to the Selznick interests. As previously announced in this paper Roscoe Arbuckle, the rotund Keystone comedian, has been signed up by Mr. Schenck to head a company of his own to produce comedies for the Selznick program. His contract with the Keystone expires January 1st, and Mr. Schenck and his associates offered Arbuckle, we are informed, a salary only equalled by Charlie Chaplin, and also an interest in the company. Roscoe Arbuckle will direct and play lead in his own pictures. His assistant director will be Al. St. John, also of the Keystone. They will produce one two-reel comedy feature a month. Later on St. John will be given a company of his own under Arbuckle's supervision.

Mr. Schenck, when interviewed by a representative of The Moving Picture World, stated that after a conference with Arbuckle they had decided not to build or rent a studio in Los Angeles for Roscoe Arbuckle comedies and Norma Talmadge's productions. All the pictures for the Selznick program will, for the present, be produced in New York.

Mr. Schenck, as becomes a recent bridegroom, was exceedingly enthusiastic about his honeymoon trip and predicts a brilliant future for the professional activities of the Norma Talmage Company.

The Year 1916 at Balboa Studio

Long Beach Studios Humming With Activity—The Past Year Busiest in the History of the Plant.

FROM the Balboa Studios in Long Beach, California, we learn that the year 1916 has been the busiest in the history of the plant. Messrs. Horkheimer makes the following statement:

"In the three years of its life Balboa has increased more than forty fold and 1916 saw its greatest growth. Physical improvements, embracing equipment, buildings and the beautifying of the grounds, were extensive and there was practically no dull season.

"During the year the 'Grip of Evil,' a serial of twenty-eight reels, was filmed complete, two other serials were begun and will be completed before the end of the year. A series of twenty-eight reels has also been started and six Little Mary Sunshine plays are under contract, two having been already completed. Numerous Balboa Features have been filmed and a few three-reelers were turned out.

"During 1916 two new warehouses to house props were built and a force was kept steadily at work painting new sets, painting scenery and constructing woodwork in preparation for a busy winter.

"We have contracts ahead and we go into 1917 with a humming studio. The plans for the next year include physical expansion and betterments in every department of the Balboa concern, in addition to some surprises in production of pictures. Counting the series and the serials in the course of production, Balboa studio now leads the world in continued stories of the screen and has earned its title, 'The House of Serials.'

"Balboa, having taken rank as pioneer in the world-wide movement to produce better films for children, by filming of the play 'Little Mary Sunshine,' has planned to maintain its prestige by production of a dozen similar features for children during 1917 with the original Little Mary Sunshine as the featured star.

"From a Balboa point of view, the motion picture industry in Southern California is flourishing and the outlook for 1917 is the brightest in the history of the Balboa plant."

Los Angeles Film Brevities.

Charles H. Christie, the business manager of the Christie Film Company, returned this week to Los Angeles. Mr. Christie has visited practically every city where the Christie exchanges are located, and he reports that business is decidedly gratifying. The Christie Film Company has now under way negotiations for opening an exchange in every city of importance of the United States.

* * *

A. B. Burnd, a New York newspaper man, who has been appointed director of publicity of the Fox studios, arrived in Los Angeles this week and will make his headquarters at the Hollywood studios. Reed Heustis, the former publicity representative, will be associated with Mr. Burnd.

* * *

Tyrone Power, Director Wm. J. Bowman and the rest of the Nevada Motion Picture players, returned this week from Gautamala, where they have been filming exterior scenes for a ten-reel production of Herman Witaker's story, "The Planter." The company is now taking the interior scenes at the old studios of the Crown City Film Company, at 40 West Mountain street, Pasadena. The business offices of the Nevada Film Company have been removed from the Union Oil Building to the studio headquarters.

* * *

Tom Mix, the well-known actor and director of western dramas, informs us that he has signed this week with the Fox Film Company. Mr. Mix, we understand, takes with him his entire company, including his leading woman, Victoria Forde. He will produce for Fox the same type of western features which made him so popular with Selig Company.

Tom Mix and Victoria Forde.

* * *

Director H. G. Stafford, former scenario editor at Universal City, has returned to Los Angeles from a trip to Honolulu. The trip was a combination of business and pleasure, as Dr. Stafford went to the Hawaiian Islands for his health and at the same time produced a five-reel photoplay for the Hawaiian Moving Picture Company. Claire Simpson, Ned Steele and John Wise are the featured players and returned to Los Angeles with Director Stafford.

* * *

Charming Ruth Stonehouse, one of the stars of the Bluebird Company, is now directing a company of her own in a one-reel story, entitled "Red Dick, the Good-Hearted Gunman." Miss Stonehouse not only wrote the story, but is playing the lead as well as directing it. She is being supported by Lydia Yeamans Titus.

Ruth Stonehouse in Her New Car.

* * *

Director Robert T. Thornby has arrived from New York to photograph scenes, requiring a western locale, for the International Film Service's production of Gouveneur Morris's five-act drama, entitled "When My Ship Comes In." Mr. Thornby was accompanied by Nigel Barrie, his leading man and various assistants. The leading woman of the production is Jane Grey. Scenes of the picture have already been taken in New York, Boston and Virginia. Director Thornby expects to be here about two weeks and will then return to New York with his company to film the remaining scenes.

* * *

A number of prominent players have recently joined the local Fox studios. Among the latest are Ralph and Vera Lewis from the Fine Arts, Jack Standing from Ince, who is to play opposite Gladys Rockwell in a feature which Director Stanton is now producing. Marc Robbins and Charles Conklin, formerly with Universal, start this week rehearsals under the direction of Otis Turner in support of George Walsh and Anna Luther. Announcement has been made by the Fox studios that in the new year they will put forth a number of special productions, featuring Theda Bara and William Farnum. We are informed that a great deal of money will be expended on these features, and that the first of these releases will be a child labor drama, entitled "The Price of Silence," in which William Farnum is to be starred. Miss Bara's first feature will be an adaptation of Victor Hugo's well-known story, "The Hunchback of Notre Dame."

* * *

Kolb and Dill, with their company of "American" players, were down a few days this week from Santa Barbara, to take some scenes in and around Los Angeles for their latest feature comedy. Al Santell is directing the picture, and May Cloy is the leading woman.

* * *

Munroe Salisbury and Kathleen Kirkham, who took leading parts in the Clune Film Company's production of Harold Bell Wright's story, "The Eyes of the World," have joined the Pollard Picture Play Company in San Diego. At the present time the company is producing "The Devil's Assistant," a multiple feature play, featuring Margarita Fisher, under the direction of Harry Pollard. Jack Mower, who recently was connected with western Vitagraph studios, is also included in the cast.

* * *

Director Lloyd Ingraham, we are informed, was the victim of a pair of automobile bandits last Monday evening. While driving along Los Feliz road with Mrs. Ingraham, their car was pursued by two men in a small runabout, who thrust pistols in their faces and commanded them to stop. Mr. Ingraham put on more speed, but the bandits fired at the car and the Fine Arts director thought it safer to slow up. Mr. and Mrs. Ingraham were relieved of a large sum of

money, their watches and jewelry. They were commanded to get out of their car, which the bandits took possession of and drove off, leaving a small runabout behind. Mr. Ingraham's big touring car was found abandoned in Los Angeles by the police, but as yet the robbers have not been captured.

* * *

This picture shows Louise Fazenda, Harry Booker and Charles Murray, a trio of favorite Mack Sennett-Keystone

Charlie Murray, Louise Fazenda and Harry Booker, a Trio of Keystone Fun Makers.

comedians, in a terribly mussed up state. It seems to be the daily pastime of these three rollicking fun makers to break most everything but their contract at the Keystone fun factory. Murray is seen at the helm of a "flivver" and Miss Fazenda is guiding the destiny of a powerful motor bike, both having entered a department store via a thick brick wall.

* * *

Howard Estabrook, who was featured in the International Film Service's serial, "The Mysteries of Myra," has arrived in Los Angeles to join the directorial staff of the Morosco Company. Mr. Estabrook's first production will be looked for with interest by his many friends in the industry, who have followed his excellent work in former Pathe, World and International releases.

* * *

From Redlands comes the announcement that Julius Frankenberg has organized a new company under the name of "The Redlands Beauty Film Company," which will produce a series of twenty-six comedy pictures. The series is entitled "Pietro, the Italian," and Mr. Frankenberg will enact the leading role in all of the company's productions. The cast has been engaged in Los Angeles and will go to Redlands this week. The films will be released in England through the Motion Picture Sales Agency, Ltd., of London. A Chicago agency will handle the release in the United States.

* * *

Director John Emerson, Douglas Fairbanks and the other principals in the Triangle Fine Arts comedy drama, "The Americano," returned from their three trips to San Diego last week where the final scenes of this photoplay were staged. The cast includes Carl Stockdale, Spottiswood Atkin, Lillian Langdon, Tote du Crow, Charlie Stevens and Alma Reubens, who plays opposite Douglas Fairbanks. The company worked on the exposition grounds at San Diego, using some of the exposition buildings as a setting for the South American atmosphere, which is required in the story. The company worked all day Sunday in order to complete the production.

* * *

Co-directors Tod Browning and Wilfred Lucas with their company of Fine Arts players have returned from a three weeks' stay at Rio Vista, on the Sacramento river, where scenes were filmed for a five-reel Triangle feature, entitled "Jim Bludso." The photoplay is a picturization from the drama by the same name, based upon the "Pike County Ballads," by John Hay. The story is laid in the picturesque atmosphere of the Mississippi river front and contains many unusual scenes, graphically staged by the Fine Arts directors and their company. Among other exciting scenes is a race between two fast river boats, in which one of the boats is set afire. The boat cost the Fine Arts Film Company $10,000 and some unusual close-up views of the sinking vessel were secured. Wilfred Lucas is featured as Jim Bludso, with Olga Grey playing the opposite lead. The supporting cast includes George Stone, Charles Lee, Winnifred Westover, Sam De Grasse, James O'Shea and Monte Blue.

* * *

A crew of painters are busily engaged at the Triangle Fine Arts studios, painting all the building in a pleasant shade of dark green. All the studio buildings, including the office, laboratory, rehearsal rooms, dressing rooms, etc., have been dolled up to look nice and green for Christmas.

* * *

Director "Chet" Willy is producing a story by Frank E. Woods, entitled "The Bad Boy," featuring Bobbie Harron. Charming and youthful Pauline Starke plays the opposite lead. Included in the cast are Richard Cummins, Josephine Crowell, Carmel Meyers, William H. Brown, Elmer Linkell and Harry Fisher. Notable in the cast is Carmel Meyers, she is the daughter of Rabbi Isador Meyers of Los Angeles, and pronounced by D. W. Griffith to be one of the most beautiful young women now acting in the silent drama.

* * *

Dario Resta was an interested visitor to the Mack Sennett-Keystone Film studios this week. Director Walter Wright was host to the famous speed demon and escorted him throughout the big fun plant. The Keystone director met Resta when he was filming some racing scenes for a Keystone production and extended him the invitation to visit the studios. Resta accepted it and rode out in a big racing car. Walter Wright was the director associated with the late L. B. Jenkins, a Keystone cameraman, who was killed in an automobile crash at the Santa Monica races.

* * *

Comedians at Mack Sennett's Keystone studios are recruited from the ranks of varied amusement enterprises, such as carnival shows, stock companies, vaudeville, stage drama and even the prize ring. Just recently quite a bit of circus talent was added to the Keystone forces when Mack Sennett employed two leading performers of the Sells-Floto circus upon the recommendation of Director Walter Wright of the Keystone studios.

Grace De Garro, who was a member of the famous De Garro Troupe, which did acrobatic stunts and swung by their teeth, signed a Keystone contract last week. At the same time came Harry Bayfield, who was head clown of the big show.

Director Wright, who is completing "Her Circus Knight," a new Mack Sennett comedy, traveled out of Los Angeles with Sells-Floto's circus for the purpose of filming real circus scenes for his new comedy. It was on this sojourn that he "discovered" these two performers as favorable Keystone material. Miss De Garro and Bayfield joined the Keystone Film Company when the circus went into winter quarters.

* * *

Claire Anderson, who has seen in evidence in many of Mack Sennett's Keystone comedies, was injured in an auto accident last Sunday.

Claire Anderson and Reggie Morris.

Miss Anderson was taken home, considerably bruised and shaken up, but no bones were broken and it is hoped that she will be able to resume her work at the studio within a week or ten days.

* * *

Our little friend, Doris Baker, the nine-year-old film star,

is going to take a vacation. Saturday Doris is going to Baltimore, Md., so that on Christmas Day she can be at the home of her grandfather, Joseph Rassa, and play with her little cousins, who are in the east. Doris starred in "Aladdin from Broadway," and also took the part of Little Bobby in "Jimmy Valentine." Doris has been in pictures four years and before that acted in vaudeville. While in the east she will go to Notre Dame convent. In the spring she will fill several engagements in the east before coming back here.

* * *

At the Kalem Hollywood studios we found ever funny "Ham" Hamilton directing and playing a rip-roaring "Ham" comedy. It was something about a chicken, and Ethel Teare, of course, was THE chicken.

"Ham," the Kalem Fun-maker, in a Recent Pose.

There was lots of commotion and Bud and Ham seized unfortunate Henry Murdoch, who is a king in the play and fond of fair Ethel, and dumped his Majesty most unceremoniously in a trunk. There followed several hair raising falls for the trunk, and Ethel finally decides that she will marry her slightly damaged king after all.

* * *

Helen Gibson, the Kalem railroad girl, performed some unusual stunts this week in the filming of "A Daughter of Daring." Jumping into a steam shovel she is hoisted to its entire height and then dropped into a dump car which is released on an inclined track. After traveling down the track at high speed she jumps to the cross arm of a pole from the car and then to the ground, throwing a switch which prevents the dump car from crashing into an express train. The car is thrown to a spur line built for the stunt and crashes through a railroad station, also built for the scene.

* * *

Lydia Knott, who is well-known on the legitimate stage, and more recently as a screen character woman with Pathe and World Film, arrived at Culver City this week from New York and will become a member of the Thomas H. Ince players. Her son, Lambery Hillyer, is a scenario writer of the Ince forces, having been engaged by Ince some time ago. Miss Knott will play, it is understood, character parts of a strong nature, for which she is said to be specially suited.

* * *

Director Walter Edwards, William Desmond and company of fifteen Ince players have returned from Monterey, where they have been for ten days, making scenes for a forthcoming Triangle-Kay Bee drama by John Lynch, featuring William Desmond. Regardless of the heavy storm that has been sweeping the California Coast for more than two weeks, over one hundred and fifty scenes were "shot" by Director Edwards.

* * *

Another building is in course of construction at the Ince studios in Culver City, making the twenty-eighth, exclusive of the five glass enclosed stages, so far completed at this plant. The structure will be used as a paint shop and the large staff of scenic and decorative artists will move into their new quarters at an early date.

* * *

Kate Carew, the caricaturist and interviewer, who was formerly the wife of H. Kellett Chambers, author and playwright, spent two weeks at Universal City recently, gathering material for "The Tattler" and other London publications. She was assisted in her work by H. O. Davis, manager of Universal City, and by Eugene B. Lewis, scenario editor, and Eugene Magnus Ingleton, scenario editress at the big plant.

Miss Carew was followed across the Atlantic and also the American continent by John A. Reed, a wealthy Englishman, whom she had promised to marry upon her return from the United States. Reed came to Universal City this week and the following day the hymeneal knot was tied at Hollywood, a number of Universalites being among the witnesses of the ceremony. Mr. and Mrs. Reed were bidden Godspeed on their honeymoon journey, leaving for Santa Barbara, whence they returned to New York on their way back to London.

* * *

A number of society leaders and club women of Hollywood, Cal., are taking an interest in the comfort of the many young girls employed as actresses in the different motion picture studios, and in order that they might see for themselves how the girls work and what their environment is like, a number of these women recently were guests of Lois Weber at Universal City.

They met the younger actresses, talked with them, visited the beautiful green room which has been provided for their comfort at Universal City by General Manager H. O. Davis, and became thoroughly conversant with the studio life. At luncheon with Miss Weber the club woman declared they were more than pleased with the treatment accorded the girls at the film capital and arranged for all of them to be guests at the new studio club which the women have organized.

* *

J. Morris Foster, a young actor well-known on the speaking stage and in Thanhouser and Famous Players pictures, has been added to the acting forces at Universal City. He was on the stage from 1901 until 1914, having played not only in stock in different parts of the country, but with such well-known players as Henrietta Crossman, George M. Cohan and Olive Wyndham.

* * *

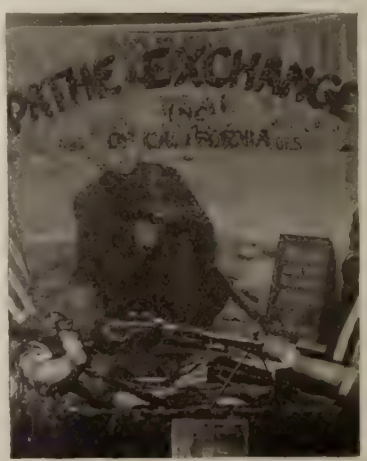
Wm. Wright, vice-president of the Kalem Company, will arrive at the coast during the early part of the coming week. Mr. Wright will make plans while here for a developing plant for the Hollywood and Glendale studios of the Kalem Company and arrange for the enlarging of both studios.

* * *

Billy Garwood almost landed in hospital this week when Director Charles Miller wanted some real "fight stuff" in the picture, he plays opposite Enid Bennett. The company was on "location" in Los Angeles, and Miller had rehearsed Garwood and another player in a fist fight until he was satisfied that they were ready to be "shot." He told the fighters to "scrap, and scrap hard." This they did, but with the result that Garwood had two dislocated toes, a sprained ankle and many minor bruises and scratches. His opponent has not as yet returned to the studios, so it is impossible to learn whether he had survived or not. Kenneth O'Hara vouches for this story.

* * *

Manager B. E. Loper, of the local Pathe Exchange, has been complimented upon his attractive window display, illustrated in the picture. The display featured Pearl White's latest serial, "Pearl of the Army." Mr. Loper stated that an unusual feature of the display was the number of Japs that each day closely examined the machine gun, which was a prominent feature of the display.



Pathe's "Pearl of the Army" Display.

* * *

William Farnum and several other Fox stars appeared at the Mason Opera House on the night of December 15 for the benefit of the Children's Hospital of Hollywood. Farnum acted the last two scenes from his biggest stage success, "Virginius." In the cast with him were Willard Locis, William Burress, Olive White, Charles Clary and Marc Robbins, all of the Fox Company.

This was the first time William Farnum has appeared on the stage since his performance in "Julius Caesar" at Hollywood's Fourth of July celebration this year.

* * *

Henry (Pathe) Lehrman completed this week at the

Christie Studio his first comedy for Fox. Billie Ritchie, Gertrude Selby and Dot Farley are included in the cast.

* * *

Charlie Chaplin, the Mutual comedian, was all mussed up at his studio Friday this week. He was rehearsing a scene in a new picture in which, as a policeman, he was to break off a lamp post. Down came the lamp post with Charlie underneath. At first it was thought he was badly hurt and he was removed at once to his apartments at the L. A. Athletic Club. He will not be able to work for several days.

* * *

Producer Balshofer has bought a large tract of land in Hollywood, where the Yorke-Metro will build a new studio.

Oscar Apfel recently engaged to direct Harold Lockwood and May Allison, will be the first producer to work in the new Yorke studio, and he is devoting a great deal of his time conferring with Balshofer on the plans of the new stages, etc.

The new studio will be thoroughly modern in equipment, with a portable roof, that can be used during the rainy season and easily removed when sunshine is available. A portion of the ground will be devoted to a permanent electric light studio, where night scenes and photographic effects will be staged.

In the meantime, production on "The Promise" by James B. Hendryx will be continued at the present Yorke Studio, 1329 Gordon street. It is hoped that the new Metro studio will be ready for occupancy about the first of February of next year.

* * *

At the L-Ko studios Phil Dunham and Lucille Hutton, under the directorship of Kitty Howe, have completed this week a comedy entitled "Air Currents and Currency." Dick Smith now has a company of his own and (Funny) Sammy Burns is his leading man.

Burning the midnight oil is quite the thing around the L-Ko lot. It is nothing uncommon to see Abe Stern and Louis Jacobs there until the wee hours of the mornin'.

* * *

Fifty new dressing rooms have been erected at the Lasky studios. These dressing rooms will be used to house the minor members of the company.

Concrete flooring has been laid for the fourteen new garages to house the Lasky Company cars. In addition to the garages there will be a complete repair shop and a special washing platform.

* * *

James R. Quirk, manager of the Photoplay Magazine, Chicago, who has been a visitor in Los Angeles for some little time, was the host for an elaborate spread in honor of the local publicity purveyors, at Sunset Inn, on Wednesday night of this week. Among those present were Mr. and Mrs. William E. Wing, Mabel Condon, Mr. and Mrs. Don Meaney, Mr. and Mrs. Kenneth McGaffey, Mr. and Mrs. A. M. Jonas, Mr. and Mrs. Kenneth O'Hara, Harold Keeler, Ried Heustis and others.

* * *

Frank Borzage has begun his second Lasky engagement. This time it is with Fannie Ward as juvenile lead in the feature under direction by George Melford. The company chose San Diego as location for the first scenes of the new picture.

* * *

George Mauk, the general manager of the Phoenix Amusement Company, of Phoenix, Arizona, was a recent visitor at the local film row. Mr. Mauk announces that he has bought the interest of Joseph Ricard in the Phoenix Amusement Company, and is now the sole owner of that string of theaters. At the present time Mr. Mauk is showing Metro releases and reports business good all along the line.

Mick Dimos, who owns theaters in Tucson, Nogales and Bisby, Arizona, is in town to contract for features for the new $100,000 theater that he is erecting in Bisby. The architect's plans call for the most ornate theater in the entire southwest.

* * *

Charles Groog, the manager of the Groog theater in Bakersfield, is in town in the interests of his theater. Mr. Groog runs Fox, Paramount and Selznick releases.

* * *

Manager Irving Lesser of the Golden Gate Film Exchange announces that Mr. Applestill, of the Palace theater, El Centro, made a special trip this week to Los Angeles, relative to the booking of the Clara Kimball Young features for his theater.

* * *

Irving Lesser of the Golden Gate Film Exchange, having done considerable business in the past month, is rewarding himself by a ten days' vacation trip to Frisco, leaving here on the 22nd.

* * *

D. Stubbs, a former eastern exhibitor, has taken over the Keystone theater at Pico street and Western avenue, Los Angeles. We welcome Mr. Stubbs to the local film colony.

* * *

Director Ruth Ann Baldwin took her Universal company into the heart of the business section of Los Angeles a few days ago, where she made a number of scenes for her current production. These called for the use of automobiles, street cars, newsboys, and shoppers, and when Miss Baldwin started to make the scenes at Sixth and Broadway at noon, when the triffic was heaviest, crowds gathered around and the streets and the sidewalks became congested with people. This was only for a few moments, however, for the director had the scene so well mapped out that, with the aid of the traffic officer and other policemen, she was able to keep the crowds moving. A little later Miss Baldwin took her company to Fifth and Spring, another business corner, where she remained almost a half hour and here the crowds were just as large.

* * *

The making of motion pictures in the busy thoroughfares of Los Angeles at a time of day when the rush of people was at its height was quite a novelty, especially as it was the first time that the people of the southern city had ever seen a woman directing in their streets.

* * *

A new record in the filming of a serial has been established by Director Henry McRae at Universal City and which he declares will not be excelled for a long time to come. McRae took over the filming of "Liberty, a Daughter of the U. S. A.", in the middle of the twelfth episode on October 20, at 1 p. m., and by 4.30 that same evening he had exposed 1,800 feet of film.

* * *

In the succeeding thirty-eight working days, including those which were too cloudy to permit work, he photographed seven episodes of two reels each, or 14,000 feet of film, but in addition, with each episode he increased the tensity, suspense and surprises in the big border drama, making it one of the most thrilling and exciting serials ever filmed.

* * *

After having played leading parts in Thanhouser films, Mignon Anderson, one of the daintiest actresses of filmdom, has joined the acting forces of Lois Weber at Universal City and is playing opposite Ben Wilson in a five-reel current production.

Among her notable screen successes are "Mill on the Floss," "The Price of Her Silence," "The Substitute," "Her Menacing Past," "The Tin Soldier and the Doll," and "The City of Illusion."

COMMUTER HORSLEY IN AGAIN, OUT AGAIN.

David Horsley, the Los Angeles producer and Hollywood's first motion picture manufacturer, stepped into New York on December 14 and stepped out again December 20 so as to be with the family for that Christmas turkey. The visit marks Mr. Horsley's sixth round trip for the year and his twenty-sixth since October, 1911. During his stay the producer executed a new contract with the Mutual Film Corporation. By the terms of it Mr. Horsley will be enabled to make pictures for distribution through other agencies. He intends to enter the state right field. Just now he is at work on a story of the Kimberley diamond fields, and scenes are being taken for the picture in London and South Africa. The subject is expected to run six or seven reels and will contain spectacular "stunts" in the way of publicity and marketing accelerators.

HORKHEIMERS SEND OUT ARTISTIC SOUVENIRS.

Horkheimer Brothers, the California motion picture manufacturers who put Long Beach on the map and renewed to memory the name and fame of Balboa, have sent to a few of their friends handsome combination bill folds and card cases. These are of a superior quality of leather. Across the outside is stamped a sheaf of grain. In the center of the inside is an identification card. On one of the two-card case covers is printed in letters of gold the name of the recipient. Altogether it is a most acceptable souvenir. Those lucky members of the World crew who received one unite in saying: "Yes, sirs; thank you for the remembrance."

1916-Paramount Pictures-1917

Review and Preview of Big Feature Distributing Organization

By Hiram Abrams, President.

THE accomplishments of Paramount Pictures Corporation during 1916 far exceeded our expectations. The plans for 1917 are more elaborate, far more efficient and thorough than ever before. Our accomplishments have been great because our first thought has been the exhibitor, to whom we have given our sincere co-operation in every phase of his business, giving him exclusive territory through which we have attained and maintained his confidence, while the productions he has been given have been better pictures for better theaters and a better public. Our future efforts will naturally be based upon these same principles in a far more elaborate way.

There is every reason in the world for Paramount to be justly proud of the productions of Famous Players, Lasky, Morosco and Pallas, which it distributes, together with the short reel features it has added during the past year. Pictures we distributed in the beginning of the year were of the highest quality, but they became better and better as the year grew older until we ourselves wondered whether there would ever come a limit to photoplay perfection.

Take, as a matter of comparison, the record for the past ten years of a few theatrical producers and figure the number of successes they have produced. The average has been two each year, and the majority have had fewer that have continually played to standing room on Broadway and the largest theaters in the country, as has been the case in Paramount Pictures. Paramount's producers have made 104 "standing room only" productions in the past year. Is there any wonder why we are justly proud of our productions?

With these productions in hand our first thought has been the exhibitor, because without the exhibitor all our efforts would be wasted; because we have selected the lowest cost selling plan to keep the price down to such a figure that the smallest town in the country and the smallest neighborhood theater could play the same pictures that were shown in the largest and most beautiful theaters in the States; because we have given every exhibitor an absolute protective territory in which his price has been in equity with the size of his community and the size of his theater; because we have brought the greatest stars into our pictures to attract for the exhibitor the better class of people and have provided for him a given number of consistently high grade pictures each week.

During the latter part of the year, 1916, Paramount, through its exchanges, went a step further than any other company in the industry in its exhibitors' co-operative service, in that they distributed over $200,000 worth of accessories of every description to help the exhibitor to present to the public in a quality manner the productions they were distributing. In every exchange there was established Publicity and Exhibitor's Aids Departments to carry out the gigantic plans that had been made, and from every section of the country thousands of congratulatory letters have been sent to us because of this move.

The program pictures are the pictures that will hold absolute sway in the future, so long as the program features are maintained to the standard of high quality, which we have had in the past year. The program is the logical method. The exhibitor has often been called upon to figure out what his service is based upon. They know that it is based on the cost of production plus the cost of distribution. The cost of production averages about the same for all producers. The cost of distribution, however, is mostly selling cost. The exhibitor knows that it costs less to sign up a man once for a period of weeks for quality pictures than it does to sell him on each separate picture, nine or ten times a month. Paramount selected in the beginning the program plan, so that it would always be possible to give the exhibitor the best pictures at the fairest price. And that's why the program is the logical way.

The greatest hope of the motion picture theater rests with the people. It makes no difference how you approach the subject—the public is always concerned and very largely determines, through public opinion, future tendencies.

As wonderful as pictures have been in the past, so much more wonderful will they become in the future, proportionate to the growth and advancement of the art. Pictures were good two years ago, better last year and far superior will they be during the year to come. There is no limitations to the art, and there will be no limits our companies will not go to to bring this advancement about.

"The Garden of Allah" Sold

Selig's New Feature Purchased by Harry A. Sherman, Who Takes World's Rights at a Record Price.

NOTWITHSTANDING all reports to the contrary, Harry A. Sherman has purchased the rights for the entire world for William N. Selig's film dramatization of Robert Hichen's novel, "The Garden of Allah," in ten reels. The price paid is said to be the largest in the history of moving pictures. Mr. Sherman bought the picture in his usual rapid and fiery way, meeting William N. Selig in New York last Monday morning. He witnessed a private showing. "What's the price?" asked Sherman. "Half a million dollars," said Selig. "I'll take it," said Sherman, and the half million dollar deal was closed.

Harry A. Sherman, one of the foremost buyers of state's rights, is a trained investigator in the motion picture industry and in the last six months has invested over a million and a half dollars in state rights features. A little over two months ago he bought the rights for the United States and Canada for "The Crisis," and in five weeks successfully exploited all the rights.

William N. Selig in an interview declares: "'The Garden of Allah' is the most elaborate picture I have completed, and the only one in which I have ever taken such a personal interest."

Colin Campbell, who directed the picture under Mr. Selig's supervision, says that "it is the most wonderful film I have directed." "The Spoilers," "The Ne'er Do Well," and "The Crisis" were all under Mr. Campbell's direction.

"I am satisfied that the super feature, 'The Garden of Allah,' is a marvelous piece of work, founded as it is on the famous novel by Robert Hichens; already in print in some twenty-eight languages, the book has a wide circulation. Not only that, but the picturization of the play follows the book closely. Not a character or scene in the book but what you find it in the screen version. The acting and the photography is marvelous. In securing the rights for 'The Garden of Allah' I have the greatest feature in the motion picture industry today, and expect to dispose of it in even less time than 'The Crisis,'" declared Mr. Sherman.

Death of John Edward (Jack) Moore

Young Newspaperman of Unusual Promise Passes Away After Short Illness—Son of J. J. Moore, of Moore & Perry, Bankers.

IN THE death of John Edward Moore at the age of twenty-four years, a distinct gap has been left that will be noticed by his associates and a large number of personal friends. One of the happiest gifts that a young newspaperman can possess, that of winning not only the respect but the esteem of those with whom his business brings him in contact, was his in large measure. It was the result partly of his heart qualities of sincerity and innate justice—he stood upon his own feet and didn't need to be conscious that he was the equal of the best—and it was partly the result of the brilliant texture of his mind that made him worth while as a companion.

His success is proof enough that this brilliance was no more play of quick wits in John Edward Moore. He had substantial grasp. His father, J. J. Moore, senior partner of the banking firm of Moore and Perry, wanted him to find a life work in the bank. Jack, for his friends always knew him by the familiar diminutive and in a year's time he became assistant to the advertising manager of George Kleine. Ten months later he took a position on the staff of The Textile World and was already a man who had to be taken into account.

His sudden death was unexpected by his friends. He was a good deal of an athlete, fond of out-of-door sports and a good man among men in the field. He was born and brought up in Hoboken, N. J., and the interment will be made at Point Pleasant, N. J.

J. K. BURGER VISITS BRANCHES.

J. K. Burger, Assistant General Manager of the International, in charge of branches and agencies, is now on an extended trip to the principal cities of the Middle West, South and Southwest in the interest of the forthcoming production of "Patria," in which Mrs. Vernon Castle is starred.

The International now has fifteen branches and Mr. Burger keeps in constant touch with them all. His present trip includes Pittsburgh, Cleveland, Cincinnati, Chicago, Omaha, Kansas City, St. Louis, Atlanta, Washington and Philadelphia. He will return for the holidays.

Chaplin Scandinavian Rights

Sold by Chester Beecroft to John Carlson at Record Price

A RECORD sale has just been closed between the Lone Star Film Corporation and John Carlson for the rights to the Chaplin-Mutual Series for Scandinavia. The sale was negotiated and concluded by Chester Beecroft who is now operating as an independent exporter of films on a mammoth scale. This is the third Chaplin deal that Mr. Beecroft has closed, each sale calling for a sum of money that has astonished even those who were most confident in the unusual drawing power of the $670,000 a year comedian.

The most conspicuous of Mr. Beecroft's Chaplin sales was the deal by which he obtained nearly a half million dollars—one-third cash in advance plus the cost of prints for the United Kingdom. It has been announced from Mr. Beecroft's office at 71 West Twenty-third street, that he has opened up negotiations from all other parts of the world for Chaplin pictures and that announcement of the closing of contracts for three other foreign territories will be made within the next few days. Mr. Beecroft's activities are not confined to disposing of the Chaplin pictures, as he has already established relations with the most powerful distributors in Great Britain, France, Australia, Africa, India, Scandinavia and Argentine thru which the product of premiere American manufacturers will be distributed, contracts having already been closed amounting to a gross business of from two to two and one-half million dollars a year to the manufacturer and distributor.

Mr. Carlson controls all of the Chaplin pictures made previous to the Chaplin-Mutual Series in Scandinavia, and is said to have paid $18,500 on account of a total which will be far in excess of the advance payment for the twelve Chaplin-Mutual subjects.

GOLLAN, KLEINE DIRECTOR, PASSES ON

The many professional friends of Campbell Gollan, director of several successful George Kleine features, were immeasurably shocked when the New York papers of December 14 announced his death the day previous at his home in West Eighty-Sixth street. Mr. Gollan's illness was a short one, and few of his associates were prepared for the sad tidings.

Campbell Gollan was born in Scotland fifty years ago. When but sixteen years of age he came to America and soon won recognition for his splendid work on the stage. His natural artistry and conscientious studiousness gave him an enviable position in the profession. Among other important parts, Mr. Gollan played the role of Jean Du Barry in "Du Barry" with Mrs. Leslie Carter, and was a member of the company of American players, headed by Mrs. Carter, which George Kleine took to Europe for the making of the film version of the play. Later he became a motion picture director and produced several multiple-reel features for Mr. Kleine, including "Wild Oats," "The Scarlet Road," and others. He also assisted in the direction of "Gloria's Romance," the great Kleine serial featuring Miss Billie Burke.

Professionally, Mr. Gollan was a consummate artist, both as actor and director. His charming personality won for him the universal affection and esteem of a wide acquaintanceship. In his passing, the motion picture industry has suffered a distinct loss.

APOLLO TAKES SOLAX PLANT.

Apollo Pictures, Inc. has taken over the U. S. Amusement Corp. studio at Fort Lee, N. J. for the production of its pictures. The property was formerly known as Solax Studios but has been since enlarged by the addition of a new glass structure, 100 by 250 feet, and a number of other improvements. Harry R. Raver, president of Apollo Pictures, Inc., completed the arrangements for the use of studio and all its facilities with Herbert Blache, head of the U. S., the term of the lease being five years with renewal privileges. This gives Apollo Pictures ample equipment for staging productions of any magnitude at a minimum of expense.

PATHE'S "THE LIGHT THAT FAILED" OPENS NEW THEATER

The opening feature at Turner and Dahnken's new Oakland theater, Oakland, California, was "The Light That Failed," the Pathe Gold Rooster play produced from Kipling's masterpiece.

This theater has the biggest seating capacity on the coast and has been erected at an enormous cost. It is one of the most complete houses in the United States, including tea rooms for the ladies and a number of other innovations.

George Le Guere—McClure Pictures

GEORGE LE GUERE, one of the seven stars of the Seven Deadly Sins, the McClure series of five-reel features, studied to be a writer. Instead, he became a motion picture actor. Mr. Le Guere was born in New Orleans. Although he really did come from "an old Southern family," Mr. Le Guere seldom mentions it. A genuine Southerner, like a genuine millionaire, seldom boasts about a fact that should be self-evident.

George Le Guere.

He attended Georgetown University, at Washington, D. C., and was graduated at the age of twenty. He was prominent in literary work at college, being the editor of the Georgetown College Journal, and winner of four gold medals for English and debating.

In college Mr. Le Guere became ambitious to go on the stage. He went to work in a railroad office, trying to forget his histronic ambitions, but finally he gave up railroading and went to New York, where he obtained a part in Blanche Walsh's company.

After an engagement with "Strongheart," he became leading man in "Under Southern Skies," with Henry Walthall as the heavy. Since then Mr. Le Guere has created twelve parts on Broadway. He was with William Hodge in "The Man From Home," playing the part of the American boy 830 times. He was in "Rebellion" with Gertrude Elliott, in "Mr. Woo," with Walker Whiteside, "The Dawn of a Tomorrow," with Eleanor Robson, and other equally popular plays. Last season he played "Gerald" with Margaret Anglin and Holbrook Blinn, in "A Woman of No Importance."

Mr. Le Guere has been extremely successful in motion pictures. He was featured in dramas produced by Pathe, Famous Players, Kleine, Essanay, Universal and Metro. In the Seven Deadly Sins, Mr. Le Guere is the young lover who protects Shirley Mason in her seven five-reel battles with temptation.

KALEM COMPANY ENTERTAINS EMPLOYES.

As this is written the stage is all set for a grand old celebration of Christmas by the Jacksonville Kalem players, which will include a dinner and dance in the studio, and the Glendale and Hollywood Kalemites are anxiously awaiting the arrival of William Wright, who is to be their host at a magnificent banquet served by the Hotel Alexandria, Los Angeles, Christmas Day.

Down Florida way, Ollie Kirkby, George Larkin, Director Ellis and other Kalemites are also going to set up a tinseled tree in the middle of the studio floor and there will be gifts from everybody to everybody.

ARTCRAFT PICTURES AT STRAND.

The management of the Strand Theatre, New York, has signed a contract with the Artcraft Pictures Corporation whereby all Mary Pickford and George M. Cohan features will be shown at the Strand Theatre exclusively in New York City.

SAMUEL ROSKAM DEAD.

Samuel Roskam, father of Edward M. Roskam, film cutter and assembler, of 220 West Forty-second street, died on the evening of December 13. The elder Roskam, who was a great believer in and lover of motion pictures, died suddenly from a heart attack.

GREENE BUYS MOSS EXCHANGE.

An announcement of interest to the exhibitors and others connected with the distribution of films in the New York territory, is the sale of the New York Exchange of the B. S. Moss Motion Picture Corporation to the Modern Feature Photoplay Co., of which Walter E. Greene is the treasurer.

New Kalem Studio

It Will Be at Glendale—To Put Several New Companies to Work.

SAFELY packed away in the suitcase carried by William Wright, of the Kalem Company, when he left this past week for California, were the plans for a new indoor studio to be erected immediately in Glendale. It will be equipped with the very latest illuminating devices and will provide room for several companies to work at the same time. The new glass-topped studio will triple Kalem's producing capacity, and it will also guard against any delays that might be caused by California's freaky weather; the outdoor studios will also be used, but they are only practicable when the sun shines.

Immediately upon his arrival, Mr. Wright will call a conference of the Coast staff to determine upon the number of new companies and their personnel that are to be set to work upon one and two-reel dramas, comedies and series pictures. Frederick R. Bechdolt, famous author, has been engaged specially to prepare an indefinite number of additional episodes.

Kalem's 1917 policy, as announced, calls for nothing over two reels in length. Its determination to stick to the short-length pictures that are the logical kind for the smaller theatres to exhibit, is based upon carefully tabulated statistics which prove, to Kalem's satisfaction, that one and two reel features are as necessary to the industry as films of greater length.

Another important bit of Kalem news is its decision to proceed at once with a new "Stingaree" series, written by E. W. Hornung, that will feature the popular True Boardman, who portrayed the Australian bushranger in the original series. Mr. Hornung's further adventures of "Stingaree" are now in the hands of Phil Lang, Kalem's scenario chief, who is now making his headquarters in Glendale.

During this year the Kalem Company will continue its policy of gradual expansion as conditions warrant increases in its producing units. Under the new plan adopted by the General Film Company, that of putting the manufacturers whose releases make up its program upon a percentage basis, an unusual incentive is offered to create a country-wide demand for Kalem subjects. In this connection, Kalem will enlarge its advertising appropriation for a direct-by-mail campaign to reach exhibitors and the public and will cooperate to the fullest extent of its ability with the General Film exchanges in aiding exhibitors to get the advertising helps, lithos, photos, etc., that they need to exploit Kalem pictures successfully.

Several changes in the personnel of the Jacksonville company are under consideration, but they are not ready to become public, nor will they interfere with the continuation of the "Grant, Police Reporter" series of single-reel thrillers directed by Robert Ellis and featuring George Larkin and Ollie Kirkby.

All in all it looks like a prosperous, eventful year for the Kalem organization and for the exhibitors who have come to rely upon Kalem releases as business-getters for their programs.

At Leading Picture Theaters

Programs for the Week of December 24 at New York's Best Motion Picture Houses.

"Snow White" at the Strand.

THE principal film feature on the Christmas week program at the Strand Theater was an adaptation of Grimm's fairy tale, "Snow White," in which Daniel Frohman presented Marguerite Clark. The introduction of "Snow White" is a novel one. Santa Claus is seen coming down the chimney, to a Christmas tree and takes from it a number of dolls. The dolls come to life and assume characters in the play. The Famous Players Film Company, the producers, have given the play elaborate settings and surrounded the star with a capable cast, including Creighton Hale, Dorothy G. Cummings, Lionel Braham and Alice Washburn.

Other interesting film attractions to be shown were "Oddities in Film Form," another chapter of Ditmar's Living Book of Nature, and a Bud Fisher comedy cartoon entitled "The Promoters."

The soloists were Nadine Lerot, Grace Hoffman, Mabel Beddoe, Enrico Arenzen, and Alfred Widerholt.

"The Americano" at the Rialto.

Douglas Fairbanks in "The Americano" was the chief dispenser of cheer on the Christmas week program at the Rialto. The picture is based on Eugene P. Lyle's story, "Blaze Derringer," and deals with the escapades of an American mining engineer who gets tangled up with a revolution in the mythical South American republic of Paragonia. Fairbanks, in the role of Derringer, falls in love with the daughter of the Paragonian presidente, rescues her father from prison, stops the revolution, restores the government to order, and does any other little thing that needs doing at the moment.

A new Christmas comedy added its share to the fun.

"20,000 Leagues Under the Sea" Next at Broadway.

Jules Verne's wonderfully imaginative story, "Twenty Thousand Leagues Under the Sea," visualized in screen form, followed "The People vs. John Doe" at the Broadway Theater. The famous French novelist was fifty years before the times, but in this production shows that his dreams have come true in practically every detail. Traveling twenty thousand leagues under the sea is now a fact, and the beauties which are to be found on the bed of the ocean are faithfully reproduced in this picture, which is of as great interest from a scientific trend as from an entertainment standpoint.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater four new pictures were shown Monday, Tuesday and Wednesday, Clara Williams in "Three of Many," and the latest Keystone comedy were on the program.

Thursday, Friday, Saturday, Sunday, Bessie Love in "The Heiress at Coffee Dan's," and a Mack Sennett comedy were the picture features.

EDITH ELLIS JOINS GOLDWYN.

Edith Ellis, author of "Mary Jane's Pa," and a half a dozen other successful plays, has joined the literary staff of the new Goldwyn Pictures Corporation, the alliance forced by Samuel Goldfish, Edgar and Archibald Selwyn and Arthur Hopkins.

Miss Ellis is to be the literary adviser and judge of all manuscripts and stories submitted to the producers of Goldwyn Pictures. Working in co-ordination with Margaret Mayo and Edgar Selwyn, these three brilliant playwrights will, from the outset, insure quality for Goldwyn pictures and impart to them a definite standing—not merely for individually brilliant films but for all of the productions of the company.

Almost from childhood Edith Ellis has been an actress and dramatist. As a girl of seventeen she wrote "Dialogues From Dickens" for amateur production. Her second play was "A Path of Blunders," a musical comedy, which proved successful beyond all expectations. Her first dramatic effort was the three-act farce, "Mrs. B. O'Shaughnessy, Wash Lady." "Mary Jane's Pa" was produced in 1908.

WILLIAM C. PARKE NOW AN ASTRA DIRECTOR.

William C. Parke, who as a Thanhouser director, directed "The Shine Girl," one of the best photoplays of the year, has been engaged by the Astra Film Corporation to direct "The Double Cross," a serial which is now being made for Pathe. Mr. Parke was born in Bethlehem, Pa. He was a stock actor in the Girard avenue theater in Philadelphia, and later assistant manager. From Philadelphia he went to New York where he staged a revival of "The Sporting Duchess," with which he toured the country. In 1900 he joined E. H. Sothern and was with him for six years as advance stage manager. Then he went with Richard Mansfield and for him put on and directed Peer Gynt. Later with Arnold Daly and Helen Ware he played Bernard Shaw's "How He Lied to Her Husband." The Castle Square in Boston then sent for him to become John Craig's stage director, and he remained there for four seasons. In New York he rehearsed seven companies of "Potash and Perlmutter" and went from there to Thanhouser.

Mr. Parke is a believer in the "big little things" and delights in filling his pictures with charming little touches.

TO ISSUE ANNUAL REVIEW IN SINGLE REELS.

Films are already coming in for the first issue of the Annual Review of the year's great pictures to be distributed by the National Association of the Motion Picture Industry shortly after the first of the year. The first two reels, "Greatest Love Scenes" and "Greatest Fights of the Films," will be assembled at the same time, and will be released through the exchanges of one of the members of the National Association.

Special posters will be prepared, publicity sent out, and the merchandizing of the reels handled in the usual manner. While the Review will go out one reel at a time, it will be booked as a feature, as the interest already created and the publicity given it in the daily newspapers of the country indicate that the Review will appeal to the public and to the exhibitors wherever it is spoken of.

New Edison Productions

Under the Brand Name "Conquest Pictures" a New Weekly Program Will Be Released.

A NEW plan of producing motion pictures has been originated by Thomas A. Edison, Inc., and it soon will be given to exhibitors and the public in the form of weekly grouped programs consisting of approximately five reels of a variety of pictures under the brand "Conquest Pictures." Instead of the melodramatic type of productions that depict life from morbid and depressing viewpoints, the new Edison pictures will be clean and refreshing and will mark what their sponsors believe will prove the beginning of a new era of the silent drama. The dramatic features of the program, for the greater part, will be two and three-reel stories in which youthful characters will appear and in which clean and laudable ambition and desire for achievement will underlie the development of the plots. One and two-reel farce comedies and some unusual scientific subjects and novelties will supplement the other features.

The dramatic features of "Conquest Pictures" will be stories of the open places: the mountains, the sea, the plains and the forests. No anaemic men and neuresthenic women will be found among the characters appearing in them. The heroes of "Conquest Pictures" will be men who see the world stretching before them and who hasten into the combats and chances of life with songs in their hearts and smiles on their lips. That they will be clean stories, in every sense of the word, goes without saying.

The comedy productions that will appear on the "Conquest Pictures" program will be as high class and distinctive as anything of the kind that is being offered at the present time. They will be one and two reels in length and will be designed to dovetail with the two and three-reel dramatic productions. Each weekly program will be composed of a dramatic feature, a comedy and approximately one thousand feet of split-reel subjects. The latter will be both entertaining and educational and will consist of scientific subjects, novelty pictures and new forms of productions that will be developed as a result of continual experimental work that is being carried on at the Edison studios.

It was an endeavor to get completely away from the old "stuff" that turned the attention of the Edison Company to the project of making a series of pictures based upon the more notable stories that have been written for young people. These productions were to be adapted from the works of Ralph Henry Barbour, John Bennett, Kirk Munroe and other authors whose works have real virility and literary merit and whose stories are read by young and old.

The best portrayers of youthful roles that the stage and screen can boast will be secured to appear in "Conquest Pictures" and the present corps of Edison directors will be increased to meet the demands of producing the program. All of the present vast resources of the Edison studios, augmented in many ways, will be concentrated on the task of making these new pictures the cleanest, the most original and the most attractive ones on the market.

It is understood that they will be released through one of the largest motion picture exploiting combinations now existing, but the identity of the concern is not revealed.

Pictures for Political Propaganda

Jack London's "John Barleycorn" Used in Prohibition Campaign in Texas.

RECENTLY the Prohibition headquarters in Texas, which are carrying on a very active campaign against the saloons, have engaged Mrs. M. L. Fulton to demonstrate the evil influence of liquor on mankind by the presentation of such films as Jack London's "John Barleycorn" and others.

Mrs. Fulton contends that the saloons are as prominent a detriment to the moving picture theaters as to humanity at large, and being able to impress this fact on the Prohibition party, succeeded in getting that organization to utilize this much abused medium of education and entertainment as one of the strongest arguments for their cause.

Lately, Mrs. M. L. Fulton has taken up headquarters in Austin, Texas, in order to introduce an amendment of the Texas Sunday laws prohibiting the opening of moving picture shows on that day, also a state regulation of local censorship, and a lively campaign will be carried on until these two points have been satisfactorily adjusted for the benefit of the motion picture interest in Texas. Incidentally, owing to her support given to the cause of abolishment of the saloons, hundreds of warm friends have been gained for the cause of Sunday opening among the leading church people of Texas.

Selig Predicts a Good Year

Says 1917 Will Be One of Great Importance in Motion Picture Industry.

ISSUING a prognostication on the trend of business for the new year William N. Selig is happily optimistic, especially as his forecast concerns his own activities and those of the companies with which he is affiliated. This is what he says:

"I think the new year will be one of the most important for the motion picture. Despite the efforts of those who seek to tear down anything that is entertaining, I look for increased power and prosperity in the film industry. The manufacturers are coming to understand that it is quality and not quantity that is essential to success and they are acting logically on this understanding.

"To my mind one of the most important actions in the film world during the past few months was the organization of the Kleine-Edison-Selig-Essanay Service. The companies affiliated in this service are to be actuated only by quality films and not quantity. There are no stereotyped release dates that must be met. Plenty of time is accorded to the productions released through the service. In fact, there is nothing to hamper the production of quality films. I am confident that this policy will result in some marvelous changes before the new year has an opportunity to age.

"There is a distinct revival of the demand for meritorious dramas and comedies of one, two and three reels. I would not be surprised to see the split-reel come into favor once more. The demand for good subjects of shorter length will become more pronounced, I think. There is also a cry for novelty—something out of the beaten pathway and those who can supply the novel and unusual productions in 1917 will profit thereby.

"During the past year the Selig Company learned by active practice that the public was partial to feature films of seven reels or more. As an example I would cite the successful presentations of our productions, 'The Ne'er-Do-Well' and 'The Crisis.' I have no hesitancy in stating that 'The Garden of Allah' will prove wonderfully popular. The story was written by Robert Hichens, a world-famous novelist; Miss Helen Ware, a world-famous actress, has the leading role; Colin Campbell, a world-famous director, had charge of 'The Garden of Allah'; the love interest is very strong throughout the play and so there is no reason why it should not prove the most popular feature drama we have as yet released. The title in itself is of great value.

"As previously stated I think the new year will be the most auspicious ever known in the industry. The wheat is being sifted from the chaff, the business is being conducted without the elements of chance and the survival of the fittest can mean but one thing—motion pictures of quality."

MME. OLGA PETROVA BECOMES LASKY STAR.

One of the latest acquisitions of stellar talent, announced by the Jesse L. Lasky Feature Play Company, is Mme. Olga Petrova, who has signed a long term contract with Jesse L. Lasky, president of the company. In order to give ample time for the preparation of her first photoplay for the Paramount Program, on which her motion pictures will appear, the release date of her initial appearance under the new management has been set for April.

The staff of the Lasky scenario department is already at work on the examination of material for Mme. Petrova and the announcement of the selection of a number of big theatrical successes and notable literary masterpieces will shortly be made by the concern. Mme. Petrova will spend one half of each year in California and will devote the remainder of her time to the East.

EAGLE OF NATIONAL ASSOCIATION IS SPREADING.

The call for the cuts of the emblems of the National Association of the Motion Picture Industry indicates that before the new year is very old, the spreading eagle of that insignia will be familiar to the trade through the advertising and stationery of such distributors of pictures as Artcraft, Cosmofotofilm, Ivan, Erbograph, Evans Manufacturing Company, Gaumont, International, Metro, Pathe, Paramount, Thanhouser, Universal, Vitagraph, World, etc., besides such supply men as J. H. Hallberg, J. P. Seeburg Piano Company, Motion Picture Supply Company, of Cleveland, Ohio, and the individual members who are using the emblem on their personal letterheads.

In addition to the cuts, the National Association is issuing proofs of the emblem for the use of artists in incorporating into advertising designs. These were sent out to the advertising members last week.

World Film to the Trade

General Manager Brady's Christmas Address to Exhibitors and Exchanges Promises Much.

THE World Film Corporation has issued to its exchanges and exhibitors a Christmas "broadside" in colors, which in addition to its pictorial attractions contains a number of interesting declarations of policy and fact. The forecast for 1917 promises that:

"World Pictures will be produced by and bear the official O. K. of William A. Brady.

"All World Pictures Brady-made will be released on the World program—(no specials).

"The policy of the World permits only the filming of big, clean, virile pictures that make for increasing and continuing patronage.

"World Pictures Brady-made will be made months in advance—a guaranteed product not marred by the necessity for hasty release.

"Dependability will be the keynote in production; seat selling the accomplishment of a highly developed, keen distributing organization.

"These are our policies and promises for 1917.

"We send them as a Christmas message, wishing that ours may be the opportunity of assisting you further in making the coming New Year a most prosperous one."

Elsewhere in the "broadside" the portraits of the stars and principals appearing in current and coming World pictures are printed. The list is altogether formidable, including Alice Brady, Kitty Gordon, Ethel Clayton, Gail Kane, Marie Dressler, Clara Kimball Young, June Elvidge, Gerda Holmes, Muriel Ostriche, Evelyn Greeley, Doris Kenyon, Olive Tell, Madge Evans, Robert Warwick, Lew Fields, Carlyle Blackwell, Alexis Kosloff, E. K. Lincoln, Arthur Ashley, Montagu Love, Johnny Hines, Edward Langford, George McQuarrie, Rockliffe Fellowes, John Bowers, Henry Hull, etc.

Mr. Brady's personal "Merry Christmas" to the employes of the World Company, issued separately from the broadside, took on a note of sincere friendly enthusiasm, as follows:

"It is peculiarly gratifying to be able to wish one's associates a Merry Christmas with something more than the feeling that commonly springs up with this greeting—a sense of reliance, of comradeship, of regard based upon the knowledge that none has been found wanting.

"This has been a great year for World pictures, for various reasons.

"They have kept up to the promise I made you concerning them months ago. In some instances they have far excelled that promise.

"If you ever felt in advance that possibly you were extolling these pictures too highly, the pictures themselves have justified you.

"There has been no time when any of your patrons could accuse you of overembellishment of World products or that you could feel otherwise than proud of your association with them.

"On the other hand, I feel in similar measure proud of the allegiance of men like you, individually and collectively. You have been on deck at all times, every man at his post, knowing what to do—and doing it.

"It would avail me little to make the best motion pictures in the world and be unable to sell them by reason of an inefficient selling force.

"But World pictures are being sold, in extraordinary and multiplying volume. The advancing record is one of the most amazing features of the motion picture industry.

"I am profoundly grateful to you for your very important part in producing this result—but more than this, for the spirit, the loyalty, the enthusiasm, the man-to-man determination with which you have carried forward the conquest.

"On the record of the parting year I feel that we may well adopt the slogan of the Three Guardsmen of undying romance, 'One for all, and all for one!'

"And so it is that with all my thanks and out of a full heart, I wish you A Merry Christmas."

JOHNS-MANVILLE GIVES EMPLOYES 10 PER CENT. BONUS.

Every employe of the H. W. Johns-Manville Company who has been with the company a year or more was gladdened by the receipt of a Christmas greeting signed by President Manville announcing the Board of Directors' decision to give a bonus equal to 10 per cent. of the year's salary.

This action was prompted by the very satisfactory earnings of the company in 1916 and the splendid service rendered by the J-M employes.

Nathan H. Friend

THE importance of the animated cartoon as a branch of the moving picture industry can perhaps best be illustrated by the strides that have been made in recent months of the Bray Studios, Inc., the largest producers of this kind of picture.

Six short years ago this business was started by J. R. Bray in a tiny studio, rigged up in an attic room in a farm house, in Ulster County. With infinite patience and untiring perseverence, Mr. Bray managed to produce a series of fairly well animated drawings. The drawback, however, from a business standpoint, lay in the fact that the time required was too great to allow of a selling price that would compensate him for his efforts.

Nathan H. Friend.

From the attic room in the farm house, the little business was moved to a studio in New York City, and grew slowly up to a few months ago, when Bray cartoons came into so wide a demand that it was found necessary to enlarge the company's facilities at once. Nearly half of one entire floor in the Neptune Building at 23 East 26th street was leased and a score of artists, camera men and assistants engaged.

Consequent with this expansion the Bray Studios found need for some one to take over the business end, in order to make it possible for Mr. Bray to devote his entire time to production. Nathan H. Friend, a brother of Arthur S. Friend, treasurer of the Famous Players-Lasky Co., was brought in and installed as business and publicity manager.

Mr. Friend, up to the time of his association with the Bray Studios, was advertising and sales manager of one of the largest manufacturing concerns in the East and will, without doubt, be a factor in the moving picture world. He has concluded plans for the further popularization of the Bray Studios' products which he promises will bring good round dollars to every live exhibitor.

INTEREST CHECKS ON CASH DEPOSITS.

George Kleine made a decided hit with the exhibitors last week when, for the Kleine-Edison-Selig-Essanay Service, he sent out hundreds of checks representing accrued interest on cash deposits left by exhibitors with the Kleine-Edison-Selig-Essanay Service under Mr. Kleine's booking plan.

It is so unusual for an exhibitor to receive cash recognition in any manner, shape or form from exchanges that Mr. Kleine's personal mail is burdened these days with letters from exhibitors thanking him for the interest checks and commending without qualification his new booking plan. Many of the exhibitors throughout the country wrote to Mr. Kleine that they were so pleased with his fair treatment of them in connection with their cash deposits that they had the checks framed and hung in their office as reminders of a "square deal." Among those who did this were John Murray of Warren, Ohio; James Sherwood, Grand Theater, Madison, Wis., and William Cadoret, New Princess Theater, Kankakee, Ill.

The checks referred to represent accrued interest at the rate of 6 per cent. per annum. They average about $14 each.

NEW MANAGER FOR K-E-S-E BRANCH.

B. M. Moran, who has been traveling through the West and Northwest as a special representative of George Kleine, has been assigned as manager to the Kleine-Edison-Selig-Essanay New Orleans Branch, where, until Monday, Dec. 18, J. C. Ragland was in charge.

Mr. Moran is expected to stimulate greatly the business at the New Orleans Branch. Exhibitors will find that he brings with him a thorough knowledge of the needs of exhibitors and interprets correctly the word "service" as used in connection with a big film exchange.

Thelma Salter in "The Crab"

THELMA SALTER, with whom Frank Keenan will soon be co-starred in the Triangle-Kay Bee production, "The Crab," is the youngest member of the Ince acting forces at Culver City, but is considered by many competent judges to possess more talent than many of her associates three or four times her age. It is expected that the general army of film fans will acquiesce in this opinion when "The Crab" is released some time next month.

Thelma Salter.

Thelma takes the part of Ivy Marten, a homeless waif, who is given a home by Foster Borrum, a grasping and unsympathetic man of affairs in a poor community. Although she is barely seven now, Thelma has been a motion picture actress for three years. She first attracted the attention of E. H. Allen, business manager of Kay Bee studios, by the dramatic instinct she displayed in acting out a scene with her dolls on the porch of her home. Mr. Allen lost no time in becoming acquainted with the child and her mother, and it was soon discovered that Thelma could act even better before the camera than she could for an audience of dolls. Her first success was in "The Flower of the Desert," and she also scored in "The Sign of the Rose." Besides acting in Kay Bee productions, Thelma has been loaned to both the Keystone and Fine Arts companies for special features.

The pet of the entire plant at Culver City, Thelma plays among the unused sets when off duty, or rides her pony over the surrounding hills, accompanied by one or more of her favorite cow-punchers, who are her devoted admirers and loyal henchmen.

Henry Lehrman

WITHIN a few weeks Henry Lehrman's first comedy for William Fox's Foxfilm brand will be released. He is making it now, and all the talent which has been manifested in his previous comedies will be used to evoke laughs from the most serious-minded observer. Mr. Lehrman began work in motion pictures a long time ago with the Pathe company as an extra, but his light could not be hid beneath a bushel. Quickly rising to the fore as a comedy actor, he soon proved that he was more valuable than the directors who had charge of him.

Henry Lehrman.

He joined Mack Sennett in the Keystone company at its organization. He remained about two years. Then Lehrman took charge of the Ford Sterling company, which released through Universal. A short time later he formed the L-Ko company, company, continuing to release on the Universal program. With this company he remained until his recent arrangement with William Fox.

During a brief illness a few months ago, Mr. Lehrman had a projection machine erected above his bed, and every night the work his directors had done that day would be shown him. He would not let a day go by without keeping up with everything which was being done at his studios.

The first comedy which Mr. Lehrman is making for William Fox has a cast headed by himself, Billie Ritchie, Gertrude Selby and Dot Farley. "Montana Kid," the famous comedy dog, is also down among the principals.

GEORGE R. ALLISON.

GEORGE R. ALLISON, known as one of the best exchange managers in the south, is to again assume charge of Pathe's Atlanta office. Everybody in the industry knows "Geo. R." and exhibitors south of the Mason and Dixon line swear his word is as good as a government bond. A splendid advertising and publicity man as well as a thorough young business executive who has had years of training in the theatrical and film business, Mr. Allison ranks among the leaders of Pathe's star organization.

George R. Allison.

Immediately preceding his former two years with Pathe, Mr. Allison acted as manager for the General Film Company and was the original path finder in the South for their larger feature productions when they distributed them from separate branches several years ago.

Mr. Allison several years ago inaugurated and edited the first motion picture section on a daily and Sunday newspaper in the East devoted exclusively to news of the silent screen. Since then his prediction that high class feature subjects would be reviewed in the columns of our dailies just as conscientiously as stage plays has come true. Allison is able to invest in his work an experience of eleven years in the front of the house in theaters where the eminent stars of the theatrical world made their biggest hits and he has established a reputation from coast to coast.

J. A. Berst, vice-president and general manager of Pathe welcomes Mr. Allison's return. "It is this tvpe of man," he says, "that is making the sales organization which C. R. Seelye is building with such a marked success.

MARY McALISTER IN "LITTLE SHOES."

Mary V. McAlister, the little girl of seven years, who has made quite a success in Essanay pictures, will shortly be seen in "Whomsoever Shall Offend." She has just completed her part in "Little Shoes," the next Henry B. Walthall feature.

ONE A MONTH.

Eleven motion pictures in eleven months is the record of Carlyle Blackwell, the principal male star of the World Film Corporation, and by a curious coincidence the eleventh play on the list carries the title, "The Eleventh Hour."

CASSARD WINS AN UMBRELLA, A REGULAR ONE.

S. S. Cassard, advertising manager of the Nicholas Power Company, has been presented by the men in his department with a silver-handled umbrella. And that's a most useful gift these weathery days in New York.

JANE GREY TO CONTINUE IN MOVIES.

Such an attraction has the silent drama proved for Jane Gray that she gave up the leading part in "Her Market Value," which was about to be produced, to play the part of Silver Sands in "When My Ship Comes In," the new Golden Eagle feature now being filmed by the A. H. Jacobs Photoplays for the International.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

On Pathe Program

"Her New York," Five-Reel Gold Rooster Photoplay With Gladys Hulette; Sixth Episode of "Pearl of the Army," and the Final Installment of "The Shielding Shadow."

Reviewed by Edward Weitzel.

"Her New York."

"HER NEW YORK," the five-reel Pathe Gold Rooster photoplay produced by Thanhouser with Gladys Hulette as the star, has much of the ingeniousness and most of the charm of a fairy tale. It is the story of a little country girl who runs away to the city, falls into the trap of a female white slaver, is saved through the instrumentality of a pet hen, and is married to a young chap who boldly proclaims that

Scene from "Her New York" (Pathe).

he is going to support her by writing poetry—and makes good. If this doesn't prove the story's close connection with tales of fairy lore, we have all been mightily deceived as to the chronic condition of the verse market, both here and abroad.

Agnes C. Johnson, the author of the scenario, has woven other artless bits of fiction into the play, one incident being to supply the hero with a ready-made family by the simple expedient of having an unfortunate woman place her baby upon the young chap's dumbwaiter and send the little fellow up as a sort of novel Christmas present. The youngster is welcomed by his new foster father and received in the same spirit by the foster father's sweetheart, when she arrives on the scene. The poet's rascally employer attempts to separate the couple by hinting at a scandal surrounding the baby's origin, but the young wife's faith in her husband foils the villain and causes him to experience a change of heart. He clears Philip's good name and secures him a job at verse making—at greatly increased rates.

The setting forth of Miss Johnson's brain child in cold type fails to bring out its attractive qualities. Right from the start "Her New York" lulls the spectator's hard common sense to sleep and forces him to accept, and enjoy, a series of experiences that while they lack the extravagance of "Alice in Wonderland," have no firmer foundation in fact. Much of the success of the picture may be contributed to the acting of Gladys Hulette in the character of Phoebe. Although she must be aware that only simple country maidens that come to the city and land in the Ziegfeld chorus find New York such a particularly delectable plum, she enters into the spirit of her role with such hearty good will and belief and bestows upon it such a likable personality and so sure a knowledge of the art of acting, the result is five reels of solid enjoyment. William Parke, Jr., exhibits equal faith in the reality of the youthful poet whose muse finds inspiration in extolling the merits of the succulent canned bean, and Riley Chamberlain adds one of his authentic character studies to the general joy. Carey Hastings, Robert Vaughn and Ethyle Cooke are adequate selections for the other parts.

"Major Brent's Perfidy."

The previous installment of "Pearl of the Army," it will be recalled, left Pearl and Adams almost submerged by the rapidly rising water in the cellar of their prison. They succeed in making their escape, at the opening of the sixth episode; then follows a series of startling adventures. Pearl gets away from Adams, by using a flying machine, but is first forced to surrender the plans to him. The important bit of paper next passes into the hands of Brent, who returns it to Col. Dare, and is sent to Washington with the plans. The Silent Menace learns of this, and follows Brent and Pearl on board the train. There is a struggle and Pearl, who now has the plans in her possession, is thrown from the train. Chased by Bolero's band, she paddles across a river, only to be relieved of the prize by a masked man.

"The Last Chapter."

The final number of "The Shielding Shadow" brings matters to a satisfactory close. Sebastian, finding that he cannot escape capture, plunges to death from a high cliff, and Jerry discloses himself to Leontine as Ravengar, the man who has so mysteriously shielded her from so many dangers. His explanation of his escape from the cuttlefish is a realistic piece of screen reproduction and the serial vindicates its claim as a "thriller" that delivers more than the specified number of thrills.

"The Lash of Destiny"

First of Art Dramas Pictures Is Moderately Strong Five-Reel Drama—Produced by Van Dyke Film Corporation.

Reviewed by Ben H. Grimm.

ART DRAMAS, INC., offers as its first release "The Lash of Destiny," a moderately strong five-reel drama, with Gertrude McCoy in the leading role. The picture, which was produced by the Van Dyke Film Corporation, can be relied upon to hold the interest of an average audience throughout the running of the five reels. Although the old idea of the young country girl who is caught up in the whirlpool of the big city is the foundation on which the story was built, enough new material has been used to make the finished product dramatically interesting. There are a number of good situations to be found in the picture.

Scene from "The Lash of Destiny" (Art Dramas).

Miss McCoy is equal to the demands of the role of the country girl who gets a position singing in a city cabaret. The role is not entirely a happy one, inasmuch as the girl is responsible, although innocently so, of breaking up a home. Miss McCoy has been surrounded with a capable supporting cast, which includes Duncan McRae, Arthur Housman, Mabel Scott and Helen Green. Mr. McRae is seen as the country youth who makes good in the city. Mr. Housman's work as the heavy is especially good. Miss Scott and Miss Green are competent. Directed by George Terwilliger.

"Snow White"

Marguerite Clark Has Title Role in Remarkable Six-Part Production of Famous Players.

Reviewed by George Blaisdell.

MARGUERITE CLARK comes into her own in "Snow White," the Famous Players-Paramount release of Christmas Day. "Snow White" may not have been made for her, but easily it may be said she was made for "Snow White." For into the interpretation of this mite of a princess

Scene from "Snow White" (Famous Players).

she puts all the witchery, charm and suppleness of which she is capable—and that is saying a lot. Into the direction of the subject J. Searles Dawley has injected what he knows in the way of artistry, of imagery, of dramatic values—and that, too, is also saying a lot. H. Lyman Broening was the man who stood behind the camera, the man who skillfully transferred to the screen the shadowy counterpart of that artistry and that imagery and that beauty.

A six part picture is a novelty for Paramount, but there was abundant justification for letting "Snow White" run. Plainly a matter of expense or of time has not deterred Mr. Dawley in the making of the subject. Another novelty that will be noted in the picture—that is, so far as this producing company is concerned—is in the titling. It is of the illuminated atmospheric description and is well done. The notable exteriors were photographed in Georgia. Here we have great trees and little trees, "bearded with moss and in garments green." The former is of the deep-hanging Spanish variety, picturesque always and a treat to Northern eyes.

Miss Clark entered upon the making of the picture no

Scene from "Snow White" (Famous Players).

stranger to the role of Snow White. For two seasons she played the part in the Little theater, under the direction of Winthrop Ames. The latter gave the company the benefit of his knowledge of staging the subject and also loaned the costumes used in the stage presentation.

"Snow White" is not only a Christmas story; it is a fairy story, with its witches, its drawfs, and its giant. And there is magic, too. Its opening is strong in the flavor of Christmas. Old Santy climbs out of the fireplace, and from his bag arrays on a great table a wonderful assortment of dolls. A little girl slips down the stairs and peeks at him at his work. As she runs back upstairs and the bearded figure departs the dolls are transformed into miniature humans. A moment later we are in babyland. A giant stork, bearing the appeal of the queen, goes straight to the dispenser of heirs and heiresses, and after one is selected from among the forest of kicking infants' legs bears it back to its new mother. And in the bundle is "some" baby, too.

Dorothy G. Cumming, an Australian player, is Queen Brangomar, who by means of foul magic seeks the destruction of Snow White. Creighton Hale is Prince Florimond, who falls in love with Snow White and will have none other for his princess. Lionel Braham, who played Caliban at the Stadium during the Shakesperean revival in New York, is the huntsman of robust mold, the good friend of Snow White who refuses to kill her at the direction of the evil Brangomar. Alice Washburn is Witch Hex, who employs her powers for the destruction of the abused princess. Then there are the seven drawfs, the real things, too, and the three children of the huntsman.

"Snow White" is a remarkable picture—remarkable for the way it establishes illusion, for the way it makes the unreal seem real, for its pictorial quality, and for its real drama, which will hold and move the adult as it will the child. It is a picture for the family, and if in the family there be small children you don't have to guess the chief topic of their conversation for days after seeing "Snow White."

"The Phantom Buccaneer"

A Thrilling Essanay Production Founded on Victor Bridges' Novel, with Richard C. Travers and Gertrude Glover in the Leading Roles.

Reviewed by James S. McQuade.

"THE PHANTOM BUCCANEER" has a story that will permit no napping by the spectator, as the action is fast and furious at times—and at no time can it be called tame. At certain points, however, one has difficulty in following the story clearly, owing to the introduction of characters that

Scene from "The Phantom Buccaneer" (Essanay).

are unfamiliar, and while the mind is engaged in the effort to establish their identity things are happening that demand one's complete attention. Hence the obfuscation referred to.

Richard C. Travers will win a warm welcome in this adventurous photo-melodrama. He has as many lives as the proverbial cat, judging from his numerous escapes from sudden death in the assumption of the role by Jack Burton, of the villain Stuart Northcote. Mr. Travers appears in both roles, apparently at the same time, by an ingenious use of double exposure, and the spectator cannot fail to note that these characters, while alike in face and figure, are very different in manner and in facial expression. In other words the spirit of each man always retains its separate identity, while the bodily appearance is apparently the same always.

Mr. Travers has evidently lost none of his dashing scrapping powers, and this despite his mishaps from swiftly moving trains and other deadly playthings encountered in his career. The melee aboard the yacht, where Jack Burton and his associates rescue Mercia Solano from an attempted abduction, gives full proof of that. In his love scenes with Mercia, Jack Burton is tenderness itself.

Gertrude Glover's Mercia is a winsome little creature. When a shy, retiring young woman binds herself by oath with a gang of cutthroats to avenge the death of her murdered father, we do not expect any extraordinary exploits on her part. But the real story brings surprises. Mercia turns out to be fearless and determined, and both these qualities, strange to say.

are shown in her endeavor to save the man who is supposed to have been the prompting agent in the murder of her father.

The photography is up to the Essanay standard.

The release was made Sunday, December 17, through the Kleine-Edison-Selig-Essanay service.

"A Woman Alone"

Five-Reel Peerless Screen-Drama With Alice Brady as the Heroine Released by the World Film Corporation.

Reviewed by Edward Weitzel.

AN UNSOPHISTICATED country girl who nearly becomes the victim of a well-dressed scoundrel from the city is the heroine of "A Woman Alone," a five-reel Peerless screen drama on the Word Film Corporation program. Frances Marion, who wrote the scenario, has kept close to the ap-

Scene from "A Woman Alone" (World).

proved and well-tried pattern for dramas of this order, in following the general outline of the story; but has shown considerable ability in putting the material together and in the use of local color. The discontent of the young wife who finds existence, at the lonely railway station, even with the man she loves, too much for her nerves, and who attracts the advances of the dissolute young cub whose father is president of the road, is an excellent motive, and the ensuing consequences are not overdrawn. The characters in "A Woman Alone" are all simple-minded folk and their mental processes result in the most obvious and matter-of-fact views of life; but, as it is also an undisputed fact that there exists a large number of faithful followers of the screen that take a deep interest in the fate of such persons, the drama under discussion more than justifies its being. Harry Davenport has directed it with skill and chosen the locations with a keen eye to the story's requirements.

Alice Brady as Nellie Waldron, the unhappy young wife who learns her lesson by practical experience, has a part to which she is suited in every respect. She is in evident sympathy with the varying moods of the character and leaves herself open to possible criticism on but one point—the number of becoming frocks she wears that were never fashioned by a country dressmaker.

Edward T. Langford is another happy choice on the part of the casting committee. His performance of Tom Blane is unlabored, forceful and physically satisfying. Arthur Ashley succeeds in giving his impersonation of young Carter the requisite stamp of conviction, and J. Clarence Harvey presents an equally truthful type of the modern master of finance. Edward M. Kimball, Justin Cutting and Walter H. Greene complete the cast.

"Indiscretion"

There Are Strong Situations in Vitagraph Picture Featuring Lillian Walker.

Reviewed by George Blaisdell.

SITUATIONS of strength characterize the last third of "Indiscretion," the Vitagraph release for New Year's Day. Lillian Walker is featured in a story of a willful girl's abiding faith in human kind, regardless of warnings by those older and more experienced in the world's ways. Strange as it may sound to some, Miss Walker displays a higher degree of art in situations of stress and of danger than she does when depicting the exuberance of care-free girlhood. The latter by many has been considered her best role; a while ago perhaps it was.

William Addison Lathrop has written a good story and Wilfrid North has ably put it on the screen. Mr. North has surrounded his leading player with a cast comprising Walter McGrail, Thomas R. Mills, Richard Wangeman, Mrs. West, Josephine Earle, Thomas Brooks and Robert Gaillard. Mr. McGrail portrays the lover and Mr. Mills the husband admired by every woman except his own wife.

There is a bit of comedy in the opening scenes. Miss Walker in a not elaborate one-piece bathing suit establishes her unconventional tendencies by trouncing and pushing into the lake a young man who had attempted to steal her clothes. At another time she pushes into the lake a groom delegated to accompany her on a ride, thereby enabling her to have her own way and be by herself. These and similar incidents go far to create a frame of mind on the part of the spectator that give increased force to the stern situations near the close—the flirtation with the married friend, the unwise automobile ride, the battle behind the locked doors in the hotel.

The picture is well acted and well staged; altogether it is a strong subject.

"Black Orchids"

Artistic Production of a Five-Reel Romance Bearing the Bluebird Seal, to Be Released New Year's Day.

Reviewed by Edward Weitzel.

THE author of "Black Orchids," a five-reel romance produced for the Bluebird by Rex Ingram, is a master of his profession—a writer fit to rank with Guy de Maupassant or Edgar Allan Poe. The story has all the unbridled passion of the French author's work and several touches of the uncanny and horrible that is associated with the creator of "The Murder in the Rue Morgue." Love and lust, a fatal duel, murder by poison, insane jealousy that ends in a horrible death for two more of the characters, and a father that succeeds in supplanting his son in the affections of a notorious woman, are the main incidents of a drama which deals almost exclusively with open defiance of all moral law, but which nevertheless holds the spectator's undivided attention to the end of the last reel.

The heroine of this carnival of crime is a beautiful woman, a fortune teller who reads the destinies of others by the aid of crystal gazing, but fails to foresee her own finish. She becomes, successively, the mistress of three men, then doubles back to the first of the trio—the young chap whose father has had him sent to the front battle line so that he may not interfere with the elder man's intrigue with the fascinating sibyl. The drama gets its title from a wreath of black orchids which the woman has procured for the tomb of her third lover, after the young soldier fights with and supposes he has killed the gentleman—a wealthy marquis who has willed the crystal gazer a larger fortune. Although fatally wounded, the nobleman has sufficient strength to plan and execute a terrible revenge on the woman and his rival. He succeeds in trapping them both in an air-tight vault, and then dies upon the threshold, the fourth victim of a violent death.

It goes without saying that the one factor that could make such a story acceptable to the greater portion of moving picture patrons is a display of the highest artistic achievement

Scene from "Black Orchids" (Bluebird).

in the drama's production. "Black Orchids" has received just such treatment at the hands of the director, the cameraman and the members of the cast. Rex Ingram has been particularly successful with his part of the work. While no points of the plot are glossed over or left in doubt, there is no undue stress put upon any of the incidents, and the atmosphere which surrounds the entire story belongs to it by right of birth. Artistic settings and effects are of frequent occurrence, and Duke Hayward's camera has lost none of their beauty or weird suggestion.

Cleo Madison plays the French Vampire, and Wedgewood Nowell, Howard Crampton and Francis McDonald her trio of lovers. All are excellent selections physically and show fine artistic perception. "Black Orchids" is a tale within a tale, a

story written by a celebrated French novelist and told to his capricious daughter, that she may be warned of the harm which lies within the power of a fickle woman. Heroic treatment, perhaps, but it effects a speedy cure.

"Enlighten Thy Daughter"

Seven-Reel Screen Drama Written and Directed by Ivan Abramson Lives Up to its Title—Released by the Ivan Film Productions.

Reviewed by Edward Weitzel.

IN "ENLIGHTEN THY DAUGHTER" Ivan Abramson again demonstrates his keen sense of dramatic values; he also proves that he has an unfortunate weakness for overloading his plot with extraneous matter. Stripped of the side issues which clog the action and befog the mind of the spectator, the story of "Enlighten Thy Daughter" resolves itself into a powerful object lesson on the subject indicated by the title.

The story is slow in getting underway, because of the introduction of the motive involving the Laurence family. This

Scene from "Enlighten Thy Daughter" (Ivan).

motive should be entirely eliminated. Once the action does strike fire, however, and save for a few minor incidents, the story moves forward with a dramatic sweep that is irresistible and ends only with the death of the unfortunate girl whose fate is the principal reason for the play's existence. The interest in this portion of the story is maintained in a masterly manner, the author's understanding of the law of contrast being a valuable aid to driving home the power and pathos of the situations. The happiness and peace of mind of the lighthearted bride is shown in opposition to the suffering and despair of the girl, who has not been warned in time. Her deathbed scene is impressive to the last degree, and all the incidents in which she figures have been treated with commendable restraint. Th bachelor supper, at the moment when the groom-elect receives the letter breaking off the engagement, is another fine dramatic point, and numerous examples of a similar nature are found throughout the play.

To sum up the merits of "Enlighten Thy Daughter" in a sentence: Ninety per cent. of the picture is drama of excellent quality. The ending is a concession to commercialism; it is also anti-climatic. The finish comes at the death of Lillian Stevens. Justice demands that a woman of such low moral fibre as the girl's mother should pay the penalty of her sins; but a reconciliation between Lillian's parents closes the story. The father is not blameless in the matter of his daughter's downfall and were the same fault the sum of the mother's guilt such an ending would be natural and right. The woman, however, is so lost to all sense of decency that she becomes the partner of a physician whose practice is mostly of a criminal nature, in order that she may indulge her passion for gambling. She also encourages him when he makes love to her and places her daughter in his hands when she learns her secret and is thus the indirect cause of her child's death. The strength of the moral lesson that is the excuse for selecting so bold a theme loses much of its value when Mrs. Stevens is seen in her husband's arms as the story ends.

Of the work of the cast, it is a pleasure to write. The quality of histrionic ability contributed by Zena Keefe as Lillian Stevens is the high-water mark for this feature of the performance. In a part that might easily have been made mawkish and repugnant, she shows a fine restraint and conveys the mental anguish of Lillian with sure effect. Quick intelligence and deep feeling are apparent all through her work. Another consistent and earnest impersonation is the Daniel Stevens of Frank Sheridan. James Morrison, Katharine Kaelred, Marie Shotwell, Ruby De Reimer, Mathilda Brundage, Arthur Donaldson, Bernhard Neimyer, Violet Horner, Runo Hodges and Walter J. Gould are equal to the demands of their several roles.

The photography by Marcel L. Picard, the settings and the direction by Ivan Abramson are adequate.

"The Victim"

Valeska Suratt as the Persecuted Heroine in a Five-Reel Melodrama Produced by the Fox Film Corporation.

Reviewed by Edward Weitzel.

IN "THE VICTIM," a five-reel Fox photo-melodrama, Valeska Suratt, who has always been identified with the worldly-wise type of ladies during her connection with the screen, has combed her hair back, donned a simple frock and is introduced at the opening of the picture in the character of a heroine whose line of conduct is as straight as her hair. This radical departure from her previous line of impersonation is accomplished with earnestness and a creditable amount of skill.

"The Victim" is a melodrama of the obvious sort that has a large following among picture patrons that prefer an appeal to the emotions and the stimulation to be derived from witnessing a rapidly-moving crime play. Valeska Suratt impersonates a young girl whose father is a criminal, and who is forced to pay the price of her parent's sin. She becomes entangled in a robbery and, although innocent, is convicted and sent to prison. On her release, she meets and is eventually married to a wealthy young doctor, but is again accused of crime, and her past record is used against her. This leads to a third-degree scene which somewhat overtaxes the star's emotional powers, but which, nevertheless, gives the story a vigorous finish. The robbery of the bank is a well-sustained incident, and Will S. Davis, who wrote and directed the picture, has handled the entire cast to good effect. Herbert Heyes, Claire Whitney, John Charles, Joseph Granby, Charles Davis and Oscar Nye are the leading members of the support.

It should also be stated that during the latter portion of the picture the star is afforded an opportunity to wear a number of the striking and expensive gowns that have always been an important item of her screen creations.

"The Bride of Hate"

Intense Five-Reel Kay Bee, With Frank Keenan in an Exceptionally Fine Role.

Reviewed by Louis Reeves Harrison.

THE Bride of Hate" is a bold story by John Lynch, admirably pictured by Walter Edwards. As to the man who is responsible for the artistry of subtitle presentation only words of praise can be given. Wonderfully effective are the designs of beauty enfolding printed sentiment and conversation. They may not be always appreciated, but love of beauty is pretty general, and the harmony of effect is worth the added cost. That harmony pervades the entire release. Exteriors, interiors, it matters not, one continually senses a satisfaction to the eye. To the art of action is subtly added that of the picture in delightful composition. The story is a tragic romance of the South during slavery days in lower Mississippi.

Frank Keenan represents forcefully and with dignity a true Southern gentleman of mixed ethics. The soul of honor in finance and family purity, the wealthy planter sincerely believed that the smallest taint of negro blood drew a sharp line

Scene from "The Bride of Hate" (Triangle).

between the possessor of it and human beings. While in a friendly game of poker on a Mississippi steamboat he won a slave who was pure white, who had been brought up from babyhood as a negro as a matter of spite. On returning to his magnificent home, he finds that the little grand-niece he adored, the last of his blood, has killed herself from shame. He extorts the name of her betrayer from an old negro mammy and finds that Paul Cranshaw, a young sport from New Orleans, whose gambling debts he has just paid. He overcomes an impulse to kill and plans a deferred revenge.

The supposed negress is carefully trained in conduct and dress to impersonate a wealthy young Spanish girl and given her choice of winning the young blood or going to work in the cotton fields—the contrast is powerfully enforced. She yields to the scheme of revenge and is married to Paul Cranshaw before an aristocratic social group. No sooner has the ceremony been made legal than the betrayed planter denounces the groom before his assembled guests and laughs him to scorn for having married a negress. The young man is socially tabooed and finally driven to an ignominious death. Almost at that moment, the true identity of the supposed negress is revealed and the planter makes superb restitution by her complete social re-establishment.

Quite as impressive as Keenan's fine impersonation is the subtitle theme, that of racial injustice. The story is boldly told, powerfully so at times, yet it is so well handled that it should not give offense in any part of this country. It stands in striking relief to conventional situations and is, in that respect and in beauty of presentation, a distinct contribution to the list of attractive original plays just beginning to be shown.

Latest "Grant" Episode

George Larkin Furnishes Thrills in "A Mission of State," Episode of Kalem's "Grant, Police Reporter" Series.

Reviewed by Ben H. Grimm.

TWO unusually daring feats are performed by George Larkin in "A Mission of State," latest one-reel episode of Kalem's "Grant, the Police Reporter" series. One thrill comes when Mr. Larkin leaps from the porch roof a house into the branches of a tree, and the other is furnished when Mr. Larkin jumps from a bridge into a speeding automobile that is passing under the bridge. This he does in pursuit of a man and woman spy who have stolen valuable papers from a government representative.

The story of this episode is melodramatic in the extreme. For instance, Mr. Larkin is strapped to the wall of a dungeon and faces death from a dagger that, electrically driven, moves slowly toward his throat. He manages to free himself just in time.

In the cast with Mr. Larkin are Ollie Kirkby and Director Robert Ellis. Released December 29.

"Polly Put the Kettle On"

Five-Reel Red Feather Offering Tells Satisfying Story, Adapted Particularly to the Holiday Season.

Reviewed by Robert C. McElravy.

THIS offering, by Grace Helen Bailey, abounds in home scenes and has a strong holiday atmosphere. The story itself is pleasantly sentimental and while somewhat obvious in plot, leaves a nice impression on the observer. Ruth Clifford, Douglas Gerrard, Anna Dodge and Thomas Jefferson play the adult parts and Zoe Rae leads a contingent of four juveniles who win the sympathies readily.

Polly, the girl of the piece, is the sole support of the four small youngsters, whom she mothers with the help of a kindly neighbor woman. The father, an elderly widower, is an inventor of the old school, always on the verge of riches and yet unsuccessful in his numerous ventures. He dies in the course of the story and Polly is forced to look for employment.

She enters into the employ of a maiden lady of wealth, who is sending her nephew to college. An attachment springs up between Polly and the nephew, but the latter incurs his aunt's displeasure because he defends the girl when she is criticised. They both leave the house in high temper. The nephew keeps a kindly eye over the girl and the other children. He is finally blinded by an explosion.

The aunt, relenting from her anger when she learns of the accident, passes herself off as "Miss Timkins," so she can be near her nephew. Of course the latter regains his sight and all ends happily.

There are some good humorous touches strung along through this little story. Its appeal is a seasonable one and it will no doubt please a majority of observers, young and old.

"Vanity"

Emmy Whelen Featured in Five-Reel Detective Drama Drama Produced for Metro by Popular Plays and Players.

Reviewed by Ben H. Grimm.

THE screen-telling of the story visualized in "Vanity," a five-reel drama produced by Popular Plays and Players for release by Metro on December 25, should interest almost any audience. There is an element of suspense, well-sustained throughout, that keeps interest keyed up to a considerable pitch, and a leavening of romance that helps make a trifle more smooth and more palatable some of the more sordid spots and some of the illogicalities. Emmy Whelen is seen in the leading role—that of a model whose love of good clothes leads to her being placed in the power of an unscrupulous chief of detectives. Miss Whelen, a capable player, has received meritorious support. Chief among those in the supporting case are Tom O'Keefe, who is seen as the chief, and Paul Gordon, the hero. Others in the cast are Edward Martindell, W. W. Black, J. W. Hartman, Esther Evans, Norman Kaiser, Tom Cameron, Dixie Marshall and Emile Agoust.

Aaron Hoffman's story has received quite careful production in the hands of John B. O'Brien. The story tells of a girl model who is "framed" by the detective chief so that she must become a "stool pigeon." She is deputized to obtain a confession from the son of a wealthy man, in whose home a blackmailer has been murdered. The girl falls in love with the youth, but to save herself from prosecution allows the detectives to carry out their plan. The youth is brought to headquarters and confesses, although the crime was committed by the father. The girl gets evidence that the detective chief is a bigamist, and he drops the murder charge. Some exception may be taken to the fact that a murderer is allowed to go unpunished.

The film embraces some good "third degree" scenes, and numerous pretty exteriors. Photography is not always of the best.

"A House Built Upon Sand"

Five-Reel Fine Arts Romantic Comedy by Mary H. O'Connor, Featuring Lillian Gish.

Reviewed by Louis Reeves Harrison.

A HOUSE Built on Sand" starts with all the promise of a delightful romantic comedy, and it may justly be so entitled, but it loses attraction in every departure from that original intention. That the plot is one barred to stage playwrights of today, the will which compels two young people to wed for the sake of an inheritance, might be excused of characterization and character contrast had been made psychologically fascinating, or even if the "Daniel Rochat" situation had been developed in some one of its infinite varieties, but the natural opportunities of Romantic Comedy are thrust aside for sops to melodrama with the eternal spectacle of a burning building, that outworn mechanical accessory, and the introduction of the Fine-Arts group of children. Interest in the romantic situation of both hero and heroine are thus scattered to the winds.

Another weak spot in this story is that the hero seems incapable of doing much on his own initiative. The scheme of carrying off his bride and the punishment for her love of beautiful clothes (what a terrible crime!) are devised by the hero's fat attorney. The young husband seems to be like some men in moving picture politics, incapable of doing anything without consulting his attorney. Miss Gish does her best to give piquancy and charm to her characterization, but the man she marries has a painful role to perform. He excites but little interest because he is made to appear as a very gullible business man and lacking in force of self-expression. It is the act of a boor, rather than of a gentleman, to take away his young bride's pretty clothes and substitute those of a factory girl.

Selig's New Year Program

Has a Number of Excellent Subjects for Release in the General Film Service.

WILLIAM N. SELIG proposes to start the new year with an excellent program and has determined to maintain a high standard throughout the year 1917 in General Film Co.'s service. On Monday, January 1, the Selig Company will release a three-reel feature production in General Film Company's regular service and it is entitled, "On Italy's Firing Line." This production presents the activities of the armies of Italy in the great conflict now waging. These motion pictures of bonafide warfare have never before been released. Battles in the Alps, above the clouds, are shown. Artillery duels are seen and charging troops brave a rain of shot and shell. Cities and towns, almost wiped out by bombardments, are also shown.

"In Payment Of The Past" is a very unusual story, written by Marc Edmund Jones, and featuring Virginia Kirtley and an all-star cast. "In Payment Of The Past" will be released in General Film Service on Saturday, January 6.

On Monday, January 8, the Selig Company will release a comedy-drama, "Starring in Western Stuff," which presents Tom Mix and a capable cast. The plot concerns an Eastern movie company which goes West for material and how a movie queen meets her fate when she sees the cowpuncher. The cowboy star pulls a series of exciting and sensational stunts during the action. "The Making of Bob Mason's Wife" is the Selig release in General Film service on Saturday, January 13.

The Selig-Tribune, the world's greatest news film, will continue to present all the latest news pictorials every Monday and Thursday in regular service of the General Film Company. The Selig-Tribune, according to the Selig Company, will be made even better if that were possible, during the new year.

Mutual's "The Pearl of Paradise" a Hit.

Reports of the spectacularly successful showings of "The Pearl of Paradise," Margarita Fischer's charming play, which marks her return to the Mutual cohorts and to the screen, after an absence of a year, are flooding the home office of the Mutual and the press of the country. This play, with its marvelous settings, its romantic story, dominated by the charming personality of Miss Fischer is proving a remarkable drawing card for exhibitors everywhere.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

WHAT'S THE USE? (Vim), Dec. 15.—Pokes and Jabbs are seen in this comedy reel. While there is humor in the reel, there are touches that could have well been left out. Two divorces and two marriages take place, Pokes and Jabbs thereby changing wives; but as it is only a dream everything ends as happily and as mirthfully as could be expected.

THE ROAD TO FAME (Selig), Dec. 16.—There is nothing much to this reel, evidently made some time ago. On the screen is told the story of a young man who goes to the city to study music. He falls into evil ways, and deceives the girl back home. She and her father come to the city. The youth robs the old man, but is shot by a "pal." The girl tells the police the youth was shot in attempting to protect the money. In the cast are Robyn Adair, Virginia Kirtley, E. J. Brady and Leo Pierson.

TAKING THE COUNT (Essanay), Dec. 20.—A comedy reel with Ben Turpin doing most of the work. He and his friend, both stewards on a ship, are mistaken for noblemen by a delegation of society women who have come to the boat to meet the Count and his friend. The usual things happen when the two are entertained. An ordinary reel.

THEY PRACTICE (Vim), Dec. 20.—Harry Myers and Rosemary Theby indulge in a little more slapstick than usual in this number of the Vim Feature Comedies. The film is more or less humorous. Mr. and Mrs. Love try to save money—Mrs. Love discharges the maid and Mr. Love fires the office boy. Then their troubles begin, and before they are through the house is almost a complete wreck. Mr. Myers is seen in some fairly funny water stuff.

THE TIGER'S CLAW (Kalem), Dec. 22.—A number of the "Grant, Police Reporter" series. Convincing underworld types are seen in the film. George Larkin furnishes several thrills when he climbs up a drain pipe, leaps from one roof to another and when he is later catapulted into a window of a building when the rope on which he is climbing breaks. The story is good melodrama, too. Reviewed on page 1975 of last week's issue.

RECKLESS ROMEOS (Vim), Dec. 22.—Pokes and Jabbs are seen in this comedy reel—an average number. Pokes, Jabbs and Reggie are rivals for the hand of Edna, and they go to reckless lengths to win her. Considerable knockabout work is done by Pokes and Jabbs, and lively action is seen in the reel. There is quite a fast finish.

THAT TERRIBLE TENDERFOOT (Kalem), Jan. 2.—A laughable comedy reel with Bud and Henry Murdoch. The film is a burlesque on Wild West melodrama and the laughs are many. Bud is hired as a bouncer in a tough joint, and his arguments with "The Wolf" cause most of the fun. But he finally rescues the fair maiden from the clutches of the dastardly villain and they live happily ever after.

THE MOGUL MOUNTAIN MYSTERY (Kalem), Jan. 6.—An episode of the "Hazards of Helen" railroad series. Helen Gibson in this reel swings from the arms of a lineman who hangs suspended on the top of a telegraph pole, into a moving freight car. The freight car has been set running wild and a box of powder placed in it, through which the villains hope to wreck the special and thus make a franchise void. Helen manages to stop the freight car just as it is about to crash into the special. Included in the cast are P. S. Pembroke, George Routh, William Burns, Gus Pulliam, C. A. Williams and W. Foster.

RIVAL ROMEOS (Kalem), Jan. 9.—This "Ham" comedy has the full comedy cast of Ham, Bud, Henry Murdoch and Ethel Teare. The quartette are responsible for a number of laughs. Ham and Bud decide to forsake their bachelor ways and go to a matrimonial agency. They are both told to meet the same young lady in the park. The resulting complications cause the mirth.

General Film Company Specials.

THE BURNING BAND (Essanay), Dec. 16.—The first of Essanay's "Is Marriage Sacred?" series. These two reels of drama augur well for the films to follow. This two-reel picture is a quite good short-length subject. It is the screened story of a girl who is forced by cruelty to desert her husband, and who later marries a wealthy man, believing her husband to be dead. The man she first married steals into her house, and is shot by a fellow-crook. In the cast are Marguerite Clayton, Sydney Ainsworth, Thomas Commerford and Edward Arnold.

THE FIVE FRANC PIECE (Selig), Dec. 18.—A rather fanciful two-reel drama that nevertheless contains considerable interest. The story tells of Napoleon's order for the issuance of five-franc pieces and the result of that order on a descendant of the Villairs family, who today is an inventor. It develops that Napoleon's order was hidden in a coin, which the young inventor's sweetheart discovers. In the cast are Lafayette McKee, Charles Wheelock, Barney Furey and Edith Johnson.

THE LITTLE BROWN MOLE (Essanay), Dec. 19.—One of the "Black Cat Features." This two-reel drama is a good short-length offering. The element of suspense in the screen telling of the story keeps the spectator keenly alive to the plot. The story tells of how a man discovers that another woman is posing as the wife he quarreled with shortly after a hasty marriage. The two women are strikingly alike physically, except for a mole behind the ear of one. Some good double-exposure work has been done in filming the story. The leads are Sydny Ainsworth and Lillian Drew.

ON THE BRINK OF WAR (Kalem), Dec. 20.—Twentieth two-reel episode of Robert Welles Ritchie's "The Girl From 'Fresco" series. The number, according to a review printed on page 1975 of last week's issue, is as good as any released thus far. The film is a Western of exciting gun fighting, fist fighting and sensational riding. Marin Sais, True Boardman and the usual cast are seen.

Art Dramas Inc.

THE LASH OF DESTINY (Van Dyke), Dec. 21.—A five-reel drama of cabaret life and a girl who makes sacrifices because of her innocent wrong-doing. Gertrude McCoy is featured. The picture is a moderately strong offering, and can be relied upon to hold the interest of an average audience. A longer review is printed on another page of this issue.

Bluebird Photoplays, Inc.

BLACK ORCHIDS (Bluebird), Jan. 1.—A five-reel romance in which a beautiful fortune-teller and a trio of lovers meet violent deaths, this drama from a French source has been produced with fine artistic results under the direction of Rex Ingram. Cleo Madison heads the cast. The picture is reviewed at length on another page of this issue.

Christie Film Corp.

HIS MODEL WIFE (Christie), Jan. 1.—This comedy is not one to be strongly recommended, for the reason that too much has been made of a woman's posing in the nude. Various flashes of this naked feminine are presented in the course of the picture, as well as frequent displays of a painting of her, which, although exceedingly artistic as regards pose, etc., is rather a breach of good taste as well as moral fitness when used in connection with farce comedy.

OUT FOR THE COIN (Christie), Jan. 8.—Rather an amusing farce comedy in which a hypocrite and manufacturer of counterfeit money finds himself caught in his own trap. When he tries to foreclose a mortgage, he is paid back in bills of his own making, and is therefore caught with the goods.

Fox Film Corporation.

THE LOVE THIEF (Fox), Jan. 1.—Rattling good melodrama from start to finish, this five-reel photoplay has a lively mix-up between American and Mexican soldiers as the big situation. The picture is well acted and equally well produced. A review was published on page 1975 of December 30 issue.

Greater Vitagraph

MY OFFICIAL WIFE, December.—This is a re-issue of the five-reel photoplay made from the novel by Richard Henry Savage. The picture was a great success when first released and still retains its power to interest.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 101, 1916 (International), Dec. 19.—Transport Sumner aground off Barnegat, N. J.; President Wilson visited by several Governors, Washington, D. C.; "The Shaw," new U. S. torpedo boat, launched at Mare Island Navy Yard; Fashions De Luxe: with the Austrian army on the Austro-Russian front; twenty-nine tons of iron melted for a big war order, Marquette, Mich.; goats raised much the same as in Balkans, Manchester, N. H.; Commerce Congress members and Secretary Daniels review Atlantic fleet; New York covered by foot-deep snow blanket.

Ivan

ENLIGHTEN THY DAUGHTER (December).—As the title indicates, this seven-reel photoplay has a distinct moral purpose. It achieves its object and is also a well-acted and, for the most part, well constructed drama. A number of the scenes are very powerful. The picture is reviewed at length on another page of this issue.

Kleine-Edison-Selig-Essanay

THE PHANTOM BUCCANEER (Essanay), Dec. 17.—An Essanay five-reel feature with numerous thrilling incidents, in which Richard C.

Travers and Gertrude Glover take the chief characters. It is adapted from the novel of the same title by Victor Bridges. The acting of Mr. Travers in a double role is excellent, and the entire cast is competent. An extended review appears elsewhere in this issue.

Mutual Film Corporation

GROUCHY (Mutual Star), Dec. 2.—Tom Wise is featured in this very acceptable little comedy, which will please children as much as adults. The story shows how an old, grouchy, rich man's disposition is changed by association with the two little children of his married niece.

REEL LIFE, NO. 33 (Gaumont), Dec. 17.—A diversified and instructive number. It pictures the way in which French sweetmeats are made, including candied fruit, flowers and the like. Modish coiffures, expert costume designing and a comprehensive study of the cotton industry, from field to loom, are included.

MUTUAL TOURS AROUND THE WORLD (Gaumont), Dec. 19.—This number leads off with a study of native life and customs in Morocco. Views are then shown of the Castle Chantilly in France. The Chatelet and Grand Chateau are pictured; also interior rooms of the castle itself. The reel closes with scenes taken along the Mediterranean sea. The number is attractive throughout.

SEE AMERICA FIRST NO. 67 (Gaumont), Dec. 21.—"Picturesque Virginia" is the subject of this issue, which presents a number of delightful views taken throughout the state of Virginia. The reel ends with a comic cartoon pertaining to the children's Christmas, entitled, "'Twas Ever Thus."

REEL LIFE NO. 34 (Gaumont), Dec. 24.—This issue contains as its opening number "Life in the Soudan," following which are articles such as "Building Sailing Vessels," and "Pork and Beans," the great American dish.

FICKLE ALL AROUND (Vogue), Dec. 24.—This two-part farce comedy is not an objectionable one. It is built around the fickleness of some restaurant and candy store employees. The picture is not what might be termed keenly amusing.

THE LASS OF THE LUMBERLANDS, No. 10 (Signal), Dec. 25.—"The Gold Rush" is the title of this unusually interesting number of the serial. In it a successful attempt is made by Helen to get one hundred workmen to the aid of the Dawson gang. The effort of "Dollar" Holmes to thwart her efforts, affords the usual spectacular finish.

MUTUAL TOURS AROUND THE WORLD, NO. 8 (Gaumont), Dec. 26.—One of the most delightful of this excellent travel series. Its first subject is the River Theve, France, which is a tributary of the Oise river; its second subject is Florence, Italy, showing its various points of artistic and historic interest; its third subject presents scenes in the Swiss Alps above the St. Gothard tunnel.

SEE AMERICA FIRST, NO. 68 (Gaumont), Dec. 27.—The subject chosen for this issue of "See America First" is "West Virginia's Rivers and Mountains." This subject is especially charming, taking us through the picturesque mountain valleys and along the beautiful rivers of this section of the country. A comic cartoon entitled "Mr. Bonehead Gets Wrecked," finishes the reel.

THE PERILS OF OUR GIRL REPORTERS, No. 1 (Niagara), Dec. 28.—"The Jade Necklace" is the title of the first chapter of this new serial, which claims to present in an entertaining way the pitfalls which are always open for the young girl reporter. The girl of the story is too unsophisticated and there are too many apparent exaggerations with regard to situation and detail. The picture is spectacular and highly melodramatic. The majority of its scenes are laid in Chinatown, where the girl is trapped by a vile Chinaman, and later rescued through the instrumentality of the star reporter of the newspaper for which she is in search of a story.

Mutual Film Corporation Specials

THE MASTER OF THUNDER (Gaumont), Jan. 4.—Episode No. 7 of the "Vampire" series, in three reels. This number is packed with incidents, displaying the criminal cunning of the Vampire gang and the equally clever work of the detectives. Irma Vep is taken a prisoner on board the "Jean-Bart." The vessel is blown up by the electrical gun which is mystifying the police. Dupont, or Satanas, then claims the principal interest. He tries to kill Guard by means of an infernal machine. Normandin and his small son capture Satanas in a clever way. Irma, who escaped death on the Jean-Bart, turns up among her Apache friends. The installment closes with Satanas either dying or feigning death in prison. An absorbing number.

Pathe Exchange, Inc.

HER NEW YORK (Thanhouser), Jan. 7.—Agnes C. Johnson is the author of this five-reel photoplay and Gladys Hulette is the star. The result of the combination is a comedy-drama that is filled with ingenuous situations of a highly diverting nature. The picture is reviewed at length on another page in this issue.

LUKE'S LOST LIBERTY (Rolin), Jan. 7.—High life behind the bars is the subject of this one-reel farce. Luke and his pal find existence in prison so amusing that they depart with regret. The reel is well played and filled with slap-dash comedy.

FLORENCE ROSE FASHIONS, NO. 13 (Pathe), Jan. 7.—"Part of a Debutante's Life" is the name given to No. 13, of the Florence Rose Fashion Reviews. The number and attractiveness of the gowns displayed will delight the women. The reel also contains colored studies of a pair of active and amusing lion cubs.

THE LAST VOLUNTEER (Pathe), Jan. 7.—This picture is a three-reel version of the five-reel romantic photodrama made by Pathe in 1914. Irving Cummings, Robert Broderick, Paul Panzer and Eleanor Woodruff are members of a large and proficient cast, and the scenes of battle and political intrigue are ably handled under the direction of Oscar Apfel.

MAJOR BRENT'S PERFIDY (Astra), Jan. 7.—The sixth episode of "Pearl of the Army" shows the heroine being thrown from a rapidly moving train, and other incidents of a similar nature are introduced. The number is reviewed at length on another page of this issue.

THE FINAL CHAPTER (Astra), Jan. 7.—The closing episode of "The Shielding Shadow" is reviewed on another page of this issue.

Triangle Film Corporation.

THREE OF MANY (Kay Bee), Dec. 24.—A five-reel story of a tender-hearted woman's attempt to keep alive the fine friendship of two men called upon by a difference of nationality to destroy each other in battle. A fine performance in all its details, with Clara Williams at her best in the leading role.

THE FEMALE OF THE SPECIES (Kay Bee), Dec. 31.—A powerful contrast of two kinds of women, opposite in their moral code and way of living, yet extremely alike in the dominating sex impulse. Dorothy Dalton and Enid Markey in the leading roles.

TRUTHFUL TULLIVER (Kay Bee), Jan. 7.—One of the strongest Hart pictures ever shown on the screen. Satisfactory and complete in every detail, it should go well with any audience.

THE WEAKER SEX (Kay Bee), Jan. 7.—A very brilliant and beautiful presentation of a life topic by a fine cast, with Dorothy Dalton, Louise Glaum and Charles Ray in the leading roles.

Universal Film Mfg. Company

THE FASCINATING MODEL, OR, WHO'S BOSS? (Powers), Nov. 30.—A comedy number, by Harry Walze, featuring Ed. Sedgwick, Violet Eddy and others. A young wife takes a job as tailor's model in order to earn a new dress. Some farcical situations of a fairly amusing sort occur. The number is one of average strength.

BILLY, THE BANDIT (Victor), Dec. 12.—A comedy number, by L. V. Waters, featuring Billy Mason and Peggy Custer. The action is so jerky that it interferes with the plot development at times. Billy first sells a sand lot to an unsuspecting woman purchaser, and then abducts his girl in cave man fashion. The number is one of only fair strength.

ANIMATED WEEKLY, NO. 51 (Universal), Dec. 20.—Dynamiting a giant dam, fresh air hikers leaving New York, Greek dancers posing in St. Louis, a cattle round-up, Christmas preparations and other diversified features are included in this number.

PERILS OF A PLUMBER (L-KO), Dec. 27.—This knockabout number features Dan Russell as a plumber with flirtatious proclivities. He and his assistant create considerable humor in repairing a hotel bath room. A gay wife and an angry husband keep the plot moving. The slapstick work brings numerous laughs and is generally inoffensive. An amusing comic.

PRACTICE WHAT YOU PREACH (Nestor), Jan. 1.—A comedy number, by Bess Meredyth, featuring Eddie Lyons, Edith Roberts and Harry Nolan. An indifferent young husband neglects his wife. Later, at the club, he advises a friend to run off with another man's wife. The wife turns out to be his own. He saves her and awakens to his own selfishness. This is an enjoyable subject, nicely worked out.

HOW TO BE HAPPY, THOUGH MARRIED (Victor), Jan 5.—An amusing number, by Harvey Gates, featuring Agnes Vernon and Millard K. Wilson. The young husband reproves his wife for looking so dowdy around the house. She fixes up and flirts with his chum, which angers him. He breaks this off by bringing the chum home unexpectedly when she is looking her worst. The wife revenges herself by buying a lot of fine clothes and making hubby pay for them. An original and entertaining offering.

UNIVERSAL SCREEN MAGAZINE, NO. 4, Jan. 5.—This issue is full of entertaining and instructive pictorial topics. It pictures a new mail-handling device, modern methods of treating horses when sick or injured; a lesson in mixing tea biscuits; plants that catch insects, and some amusing animated sculpture work. A diversified and pleasing subject.

THE WHELP (Imp), Jan. 7.—A number, by Harvey Gates, featuring Ray Whittaker, Elizabeth Janes, Edith Roberts, Millard K. Wilson and Malcolm Blevins. This tells of two girls in the hands of a thief. He sends them out to steal, like Fagan, but two detectives get wise and the girls are rescued from their unhappy fate. The oldest girl falls in love with one of the detectives. This underworld story is slight in plot, but quite agreeably presented; it holds the interest rather well.

Universal Film Mfg. Co. Specials

LITTLE PARTNER (Universal Special), Dec. 19.—A sympathetic three-reel offering, adopted by Calder Johnstone from a story by James Dayton. Agnes Vernon is appealing as the daughter of an old prospector whose hard luck leads him to turn holdup. The father is hanged and the girl, unknowing the real truth, becomes the ward of two young and successful miners. This is developed in a pretty, attractive way, Wm. Worthington having charge of the direction. Franklyn Farnum, Clyde Benson and others appear. The later scenes are taken in the East, where the girl is being educated. A pleasing production.

THE IVY AND THE OAK (Rex), Dec. 21.—A two-reel number, by R. W. Kaufman, featuring Lee Hill, Lillian Concord, Dorothy Davenport and Clyde Benson. This reverses the usual plot of the actress and the simple country girl. In this case the hero, after reflection, marries the country girl. She becomes a spendthrift and proves untrue to him. His former actress friend, on the other hand, saves his honor and he afterward marries her. The subject is well-constructed and carries the interest along nicely.

IN THE DEAD O' NIGHT (Imp), Dec. 22.—A two-reel number, by Willis Woods, featuring Douglas Gerrard, Doc. Crane, George Berranger

and Ruth Clifford. This is drawn up and pictured along the lines of the oldtime melodrama, but so well handled that it carries nicely. It is not exceptionally well constructed in the opening scenes, but the story is a strong one of the type and makes up for the slight confusion in certain situations. The hero prevents the villain from poisoning his grandfather, and discovers the alterations in the old man's will. A strong melodramatic subject.

GIANT POWDER (Bison), Dec. 26.—A two-reel subject, by Maxwell Ryder, featuring Edith Johnson, Fred Church and others. This is a Western story, telling of a young city man who comes to a mining camp, falls in love with the trader's daughter and wins her after proving his mettle in numerous ways. The plot is slightly conventional, but is given a number of fresh twists. The scenic effects are also unusually good. This makes good entertainment.

BIRDS OF A FEATHER (Gold Seal), Dec. 26.—A three-reel subject, written by Wm. V. Mong, who plays the leading part, assisted by Nellie Allen and others. This is a slum story which leans a little too strongly to the sordid. It tells of the return of a convict to the out-of-doors. He is urged to go back to the old life by his two pals, but refuses. He loses his life in trying to prevent a bank robbery to save the honor of the girl's father. The return of Annie to her parents is pathetic and rather appealing. This part of the picture is stronger than the main plot.

STRONGER THAN STEEL (Laemmle), Dec. 27.—A two-reel number, from a story by George Bronson Howard, featuring Alan J. Holubar, Wm. Dwyer and Louise Lovely. A young society man invites an old derelict to his apartments and gives him a big dinner. He tells the old fellow he should steal rather than go hungry, and fills his mind full of false sociology. The old fellow, acting on the advice, tries to steal from his benefactor. There is a desperate struggle, at the close of which the police come, and the derelict is allowed to go. This contains food for thought and is unusually well handled throughout. A strong subject.

THE VANISHED JEWELS (Universal Super-Serial), Dec. 31.—This is instalment No. 1 of a new serial entitled, "The Purple Mask," written and directed by Grace Cunard and Francis Ford, who also play the leading roles. The former appears as Patsy Van Nuys, an adventurous society girl, whose love for excitement leads her to join forces with the notorious Paris Apaches. The latter appears in the detective role of "The Sphinx," better known as Phil Kelly. The girl hides the family jewels in this number to trick the detective, and in so doing compromises her own name. The interior and exterior views of the country place are very attractive, also the photography throughout. This gets a promising start and shows more preparation than some serials in which these popular players have appeared.

A DAUGHTER OF THE U. S. A. (Special—Universal), Dec. 31.—This instalment, No. 20, brings to a close this very successful serial. Liberty, Rutledge, Pedro and his sweetheart repair to Washington, where they have been summoned to testify before the war department officials. Spies follow Pedro and he and his sweetheart are killed. Liberty also is marked for death, but the assassin's bullet merely grazes her arm. She and Bob Rutledge are then married and Liberty receives a reward from the President for bringing about the death of the bandit Lopez.

POLLY PUT THE KETTLE ON (Red Feather), Jan. 1.—A holiday offering in five reels, by Grace Helen Bailey, featuring Ruth Clifford, Zoe Rae, Thomas Jefferson, Martha Maddox, Douglas Gerrard and others. The story concerns a young girl who mothers a flock of four children, the father being an unsuccessful inventor. The father dies during the story and she becomes companion to a maiden lady. Polly and the latter's nephew fall in love and are married after numerous trials of an interesting sort. This is full of semi-humorous home scenes and is pleasantly sentimental throughout. It makes a family offering of a pleasing type and is particularly adapted to the holiday season.

AN OLD SOLDIER'S ROMANCE (Gold Seal), Jan. 2.—A three-reel subject, by Arthur Maude and Constance Crawley, featuring Wm. V. Mong as a veteran at a soldiers' home. He falls heir to a fortune and leaves the home. He has always wanted a baby and adopts not one, but half a dozen. This part of the picture is laughable. The discovery of the long-lost son is not very convincing, but will be acceptable. This would have been stronger in two reels, as the first part drags considerably. The main situation is very pleasing.

ON THE TRAIL OF THE LONESOME PILL (L-Ko), Jan. 3.—A two-reel comic featuring Phil Dunham as a hobo who visits a hop joint and smokes opium. Some of the interior scenes are rather dark. The hobo's dream is pictured in full and contains some funny knockabout work. This is not exceptional, but makes a good average feature.

BLOOD MONEY (Bison), Jan. 6.—A two-reel Western number, by Harry Carey, featuring Louise Lovely, Jack Richardson and the author. There are some good episodes in this, but some of them are not entirely convincing. The wife's solicitude for the bandit is not well accounted for. She terms the reward money, "blood money," and the efforts to obtain this leads to her husband's death. A fair subject.

THE RED STAIN (Rex), Jan. 4.—A two-reel subject, by L. V. Jefferson, featuring Jack Nelson, Mollie Malone, Annette Defoe and Fred Montague. The young architect is in love with the elder of two sisters. Cecile, the elder, conspires with her father, also an architect, to steal her lover's plans. The younger sister outwits them and the young architect transfers his love to her. It is rather hard to believe the younger sister could be honest with such a strong streak of dishonesty in the others. It would have been better to show her as a maid or friend. In spite of this weakness the story is entertaining and well presented.

SUSPECTED (Universal Super-Serial), Jan. 7.—No. 2 of "The Purple Mask" series. Phil Kelly has recovered the missing Van Nuys jewels, after following Patsy to the Apache headquarters. But the girl escaped. He suspects her identity, however, and later when she steals the Dupont pearls, he takes up her trail speedily. She enters into confidential terms with the family butler, a member of the Apaches. The series begins to appear like an interesting succession of detached adventures on the part of the girl, with the detective close on her heels. Such plot as there is is not to be taken too seriously, but merely as a vehicle for light-running amusement. In this the opening numbers have succeeded very well.

World Pictures.

A WOMAN ALONE (Peerless), Jan. 1.—The leading role in this five-reel drama is taken by Alice Brady, who justifies her position at the head of a thoroughly good cast. Railroad life, in which the wife of a station agent and the son of the president of the road figure, furnishes most of the local color. The story is well told. It is reviewed at length on another page.

Paramount Has Dickens Week

Two of Famous Author's Stories and a Flock of Other Subjects for Week of Jan. 8.

CHARLES DICKENS, the immortal English writer, whose beloved characters have been handed down in literature, has proved to be the source for the most splendid material for the photoplay that can be found among the writers of old. The success of "Oliver Twist," the Lasky production on the Paramount program a few weeks ago, proves that Dickens offers splendid material and, for the week of January 8, Paramount will release the Famous Players' production of "Great Expectations," another of this writer's works, and, aside from being the work of a master novelist, combines action and mystery to an unusual degree, making it one of the most successful productions that the Famous Players have presented on the Paramount program for many months. Louise Huff and Jack Pickford, who secured such a tremendous success when they appeared in Booth Tarkington's "Seventeen," will co-star in this picture, which has been produced under the supervision of Robert G. Vignola.

The other feature for the week will be the Lasky production of "A Mormon Maid," in which Mae Murray, who recently made such a success in "The Plow Girl," will play the title role. This is a thrilling story of Mormon life in Utah, and the picture contains more action than any other in which Miss Murray has appeared since her adoption of the screen in preference to the stage. Special accessories, advertising and publicity have been prepared by Paramount for this production, which will undoubtedly prove to be one of the most elaborate for the month of January.

Surrounding the program for the week of January 8 will be three single reel "little features," including the forty-eighth edition of the Paramount Pictographs, the magazine-on-the-screen; the forty-ninth of the series of "Weekly Trips Around the World," in which Burton Holmes will take his fellow travelers to "Quaint Quebec," and a Black Diamond comedy, entitled "Braving Blazes."

The forty-eighth edition of Paramount Pictographs contains four exceedingly interesting subjects, of which the first is "Fine Arts with Hammer and Anvil," which deals with the artistic work that has been accomplished in shaping metals at Columbia University. The pictures were posed especially for Paramount by Professor Edward Thatcher, who holds a chair at this university and instructs a large class of ambitious students in jewelry and art metal work.

The second subject deals with the interesting subject, "Experiments in Physics," telling of the great problem of vibration. Another subject is "The Remaking of Useful Citizens," photographing the "Children's Village" at Dobbs Ferry, New York, where a great deal of usefulness has been given the young children by combining both outdoor advantages of the country, vocational training recently taken up by the Board of Education, and the idea of self-government, which is an important factor in training children and giving them self-reliance.

The closing subject deals with "How Niagara Is Harnessed," and shows the twenty million tons of water flowing over these falls each hour are harnessed and made to do the work which lights the many towns throughout the state of New York.

Burton Holmes, in forty-ninth "Weekly Trips Around the World," takes his fellow travelers this week to "Quaint Quebec," in which little travelette he introduces his fellow journeyers to the most picturesque of all Canadian cities, and which is the most foreign looking city in all North America, having taken its name from the Indian word which means "The Strait," as the city itself dominates a narrow strait of the St. Lawrence river, the city being dominated by a citadel mounted behind the city on a lofty bluff.

A comedy full of rollicking fun and a great deal of keen comedy suspense is "Braving Blazes," which will be released this week, and which is filled with a number of scenes in which trick photography is used and which completely dazzles the mind of the motion picture lover.

Paramount, having started its co-operative service of "exhibitor first" for the year 1917, has planned many additional series for the presentation of the features on the Paramount program and the single-reel features surrounding it for this week. One, three and six sheets of every description, together with cuts, mats and other necessary advertising accessories, are being issued through the exhibitors' co-operative plan, in accordance with the plan which will enable a Paramount exhibitor to better present these "better pictures in better theaters to a better public."

Manufacturers' Advance Notes

MARC MacDERMOTT IN "THE LAST SENTENCE."

Marc MacDermott, co-starred with Miriam Nesbitt in the Edison feature "The Last Sentence," for release January 1 through the Kleine-Edison-Selig-Essanay Service, probably has played leads in more successful motion pictures than any other male star now before the public. Long before the day of the multiple reel feature, Mr. MacDermott was the idol of the "fans." His work in many Edison one-reel subjects still

Scene from "The Last Sentence." (Edison).

ranks with the most artistic portrayals of character ever seen on the screen.

In "The Last Sentence," Mr. MacDermott has a role which is particularly well suited to his powers, and film critics are unanimous in saying that he has never been seen to better advantage. Miss Nesbitt, too, is given splendid opportunities. These two popular players are supported by an unusually well chosen cast, including Grace Williams, Herbert Prior, Elaine Ivans, Gladys Gane and Raymond McKee.

FIFTH EPISODE OF "PEARL OF THE ARMY."

The dramatic possibilities latent in a conflict between unscrupulous foes of America and undaunted patriotism are utilized effectively in the fifth episode of Pathe's military-mystery serial "Pearl of the Army," which is announced for release under the title "Somewhere in Grenada," the week of December 31st.

Again Pearl White as the heroine has the leading part in a group of bewildering adventures. The Silent Menace urges that an immediate blow be struck against America. By display of courage, amounting to rashness, Pearl Dare recovers the Panama Canal plans stolen from Captain Ralph Payne, and entrusted by the Silent Menace to one of his messengers. She turns them over to her father, but T. O. Adams, a new and strange figure in the case, substitutes a worthless envelope for the valued packet in Colonel Dare's pocket.

At Paso del Norte, Colonel Dare establishes a patrol base. The town is attacked by Bolero, under orders from the Silent Menace. In the kaleidoscopic succession of thrills that follow Pearl and Adams who is acting as her father's orderly in order that Colonel Dare might watch him carefully, are made prisoners in a secret cellar under Bolero's headquarters, the water works. A shell from an American gun bursts in the water works. Pearl and Adams are imprisoned as the water rises. "There is no means of escape," he says, "we will both be drowned. Before that, there is something I must tell you." With that he takes her in his arms and kisses her.

JANS BUYS JERSEY RIGHTS OF "WITCHING HOUR."

The New Jersey Metro Film Service, 71 West Twenty-third street, through its president, Herman F. Jans, announces the purchase of the New Jersey rights to "The Witching Hour," a Frohman picture production. Accompanying this is a statement from Mr. Jans, in which he announces an arrangement with the Frohman Amusement Company whereby the New Jersey Metro will handle all the Frohman picture productions for New Jersey.

"MASQUE OF LIFE" SENSATION AT LOEW THEATERS.

"The Masque of Life," the European film production which recently played at the Park Teater in New York, has proved a sensation in the Marcus Loew Theaters in Greater New York. Big crowds everywhere turned out for the initial showing, and the picture broke all records for week day business at the New York. In spite of the fact that it was but a short time before Christmas enormous business resulted.

Rita Jolivet, who, as Pierette, with Hamilton Revelle as Pierot, presents the picture to American audiences, accepted Mr. Loew's invitation to appear at his houses with the picture and talk about the film. Her appearance everywhere was greeted with storms of applause.

Marcus Loew has purchased the rights for the state of New York for this film, and is in a way to get back seven times the price he paid for it in rentals from other exhibitors. The picture broke all records at his 116th street theater in Harlem, and is being used two days in all his picture theaters, where films are shown only one day, and three and four days in vaudeville theaters.

"THE POISON MAN" (Gaumont).

As episode succeeds episode in the great Gaumont photo-novel, "The Vampires," and spectators are amazed at the ingenuity which provides new thrills for each installment. January 11, through Mutual, the eighth episode, "The Poison Man," will be released. Venenos, who made his first appearance in the preceding chapter, now takes the center of the stage with the other favorites. Charles Moriss, who has the part, practically dominates this and the following chapters.

The story of "The Poison Man" recites the efforts of the Vampires to revenge themselves upon Philip Guard and the girl he is to marry. Venenos, now leader of the band, installs Irma Vep in an apartment next that of the girl they seek to kill. Irma's maid becomes friendly with the maid in the other apartment and learns of a betrothal dinner. Venenos sends away the caterer and installs Vampires to cook and serve the dinner. The guests are to be murdered by poisoned wine. The trick is discovered when a bottle is given before the dinner to the janitor. His death reveals the plot. There is a thrilling fight, in which the Vampires are successful enough to make their escape.

Philip plans to send his fiancee to the country, but Irma Vep and her maid try to foil the lovers by spraying the limousine with a powerful anaesthetic. The automobile arrives with a trunk strapped to the running board. As the women set to

Scene from "The Poison Man" (Gaumont).

work, Normandin emerges from the trunk. However, he is overpowered by the noxious fumes, and Irma takes his place in the trunk. The queen of the Vampires is thus taken to the country, and is enabled to telephone the hiding place's location to her pals. A sensational flight and fight from automobiles is staged as the conclusion of this episode. Juliet Musidora as Irma Vep is seen at her best.

Fox Releases for January

Super De Luxe Production by William Farnum Will Be Offered on the Seventh—Other Good Subjects on the List.

TO INAUGURATE Fox Film Corporation's recently declared policy for 1917, William Fox will present in January to motion picture exhibitors and to the public, two of the biggest and finest film masterpieces ever offered on any producing program. The photoplays, remarkable cinema achievements from a dozen standpoints, are "The Price of Silence," William Farnum's first super de luxe release, and "The Darling of Paris," Theda Bara's premiere production under the new policy.

The initial super de luxe production will be Mr. Farnum's. This is "The Price of Silence," scheduled for release on January 7. A pathetic story of love and sacrifice for a friend's honor has been conjoined effectively with a mighty plea for the child slave of the factory. While acting in "The Price of Silence," Mr. Farnum spoke frequently of how completely the character of Senator Deering, whom he portrays, had mastered him completely—far more than any one of his previous screen impersonations had done. In consequence, the brilliant actor gives a performance which is memorable for its unrestrained appeal.

The production of the super de luxe subjects by Miss Bara and Mr. Farnum will in no way interfere with William Fox's established weekly release system. On many weeks throughout the year, there will be, therefore, two Fox pictures.

This will be the order of releases for the first three weeks in January:

January 1—George Walsh in "The Island of Desire," a fast moving film of romantic adventure in the South Sea Islands, with one of the finest surprises in a thousand photoplays, as a climax. Mr. Walsh is supported by a cast of exceedingly high quality, headed by Anna Luther and Margaret Gibson. Willard Louis, Hector V. Sarno, William Clifford, William Burress, and Herschel Mayall, Sam Searles and Marie McKeen are also among the players. Otis Turner directed the screening. The characters in the film are novel, and not hackneyed.

January 8—William Farnum in "The Price of Silence," directed by Frank Lloyd, a picture that will not only interest, but will do, unquestionably, a deal of constructive good.

William Fox's weekly release for this date will be "A Modern Cinderella," a new June Caprice subject, most of the exteriors for which were snapped outside a beautiful winter resort in Florida. In the cast are Frank Morgan, Betty Prendergast, Stanhope Wheatcroft, Grace Stevens and Tom Brooke.

On January 15, Virginia Pearson will be seen in "Bitter Truth," the drama of a woman's soul. Jack Hopkins plays opposite the beautiful star of the Southland. The production was directed by Kenean Buel.

GAUMONT PROGRAM FOR WEEK OF JAN. 7.

The week of January 7 brings from the Gaumont studio, through Mutual, the customary four single reels and the eighth installment of the sensational photo-novel, "The Vampires." The first to reach the screen is "Reel Life," the Mutual Magazine in Film, No. 36, January 7. It shows making "Turpentine from Waste Timber," "An Argosy from the Arctic," "Growing English Walnuts in the United States" and "How to Design Your Own Gown."

Two days later "Tours Around the World" No. 10 is released. It contains wonderful pictures of "The Foothills of the Pyrenees," characteristic scenes of "Life in Egypt" and views of Budapest, Hungary.

The third single reel of the week is the split reel, "See America First" (No. 70), "In the Heart of the Blue Ridge" and a Gaumont Kartoon Komic, "The Gourmand." The scenic views are of great historical interest, showing Lexington, Va., where are located the Washington and Lee University, the Virginia Military Institute, the home of "Stonewall" Jackson and the grave of Robert E. Lee. Another interesting view is of the celebrated Natural Bridge.

The fourth single reel of the week is the Mutual Weekly. No announcement of its contents can be made in advance of its release, as it is only made up the day it is shipped.

"The Poison Man" is the name of the eighth episode of "The Vampires." It is released January 11. All the leading characters who remain alive after seven chapters of highly sensational activities have prominent parts in this duel between Philip Guard, the brave reporter, and the arch criminals of Paris. Juliet Musidora, who has established herself as a favorite, has many exciting moments in her role as the queen of the Vampires.

TRIANGLE JANUARY 14TH RELEASES.

Frank Keenan and Margery Wilson and Dorothy Gish are the stars of the Triangle feature releases for January 14. Keenan and Miss Wilson appear in a Kay Bee production of life in Louisiana before the war, when yellow fever was a constant menace and slavery a commonplace. The title of this feature is "The Bride of Hate," and it was written by John Lynch and directed by Walter Edwards. Dorothy Gish is starred in a Fine Arts play of Civil War times entitled "The Little Yank," written by Roy Somerville and directed by George Siegmann.

"The Great Secret" to be Shown

First Five Chapters of Metro Serial to Be Presented to Exhibitors at Special Showing.

IN RESPONSE to thousands of queries from exhibitors regarding "The Great Secret," the new Metro serial, with Francis X. Bushman and Beverly Bayne as co-stars, the Metro Pictures Corporation has arranged to show the first five chapters, for exhibitors only, throughout the United States and Canada. The biggest of these showings will be in New York city. Arrangements have been made for projecting the chapters in a theater on Broadway, with an orchestral accompaniment. Exhibitors are showing a tremendous interest in this, the first serial to be offered by Metro, and the demand for it already much greater than had been anticipated.

The serial is replete with those incidents of daring and thrill, interspersed with romance and love, that go to make a great picture. Experts who have seen the first chapters of "The Great Secret" pronounce it an amazing screen novel, having in it a plot that gives reminder of the best works of Dumas, Gaboriau or Sir Conan Doyle. The operations of a band of wealthy and unscrupulous men, known as The Secret Seven, forms the basis of the action.

"The Great Secret" is the first serial in which Mr. Bushman and Miss Bayne have appeared. It has been produced under the direction of Wm. Christy Cabanne, who was chief of staff for D. W. Griffith. The serial promises to provide an abundance of heart interest, brand new situations, thrills and relief comedy. It also serves to provide Francis X. Bushman with the most arduous role in his screen career. Miss Bayne shines with unusual splendor in her role of Beverly Clarke. Surrounding these screen favorites is a company of unusual excellence, especially chosen for the fidelity to types of modern life that they represent. The production promises to be one of the motion picture sensations of 1917.

"ENVY," M'CLURE'S PICTURE, FULL OF GASPS AND GRINS.

McClure Pictures announce this week, for the first time, the details of "Envy," the initial one of the Seven Deadly Sins, the series of five-reel features to be released by Superpictures, Inc., through the Triangle exchanges beginning in January.

Ann Murdock, the star of "Envy," will be supported by Shirley Mason and George Le Guere. Miss Mason, talented sister of Viola Dana, has played many leading parts in Edison pictures and was a hit on tour in the leading role of "The Poor Little Rich Girl." Mr. Le Guere, widely known juvenile. has supported such stage stars as David Warfield, Walker Whiteside, Dorothy Donnelly and Gertrude Elliott. He has played leading parts in such film productions as "The Blindness of Virtue," "The Turmoil," "The Upstart" and "The Evil Thereof."

Others in the cast are Lumsden Hare, Jessie Stevens, William Wadsworth and Robert Cain. Mr. Hare has appeared under the management of Charles Frohman, supporting Ethel Barrymore, Maude Adams, John Drew, Billie Burke and many other stars. In motion pictures he will be remembered for his work in "Friday, the Thirteenth," "Arms and the Woman," "Love's Crucible" and "The Test."

Mr. Wadsworth has been on the stage for 23 years, supporting among others James K. Hackett, Madame Modjeska Annie Russell, Otis Skinner and Blanche Walsh. He is readily remembered for his work in Edison's "Wood B. Wed" comedies

Scene from "Envy" (McClure).

"Envy" was directed by Richard Ridgely and photographed by George Lane. The opening play of the group, of the "Seven Deadly Sins" introduce Eve Leslie (Miss Mason) and Adam Moore (Mr. Le Guere), whose love story is carried through the entire series.

Universal Opens New Year Strong

Week of January 1 Brings Five-Part Red Feather Feature and a Host of Other Subjects.

As a fitting greeting to the year 1917 the Universal Film Company has arranged an exceptional program for the week of January 1, headed by a strong dramatic five-act Red Feather feature, "Polly Put the Kettle On," with Douglas Gerrard in the leading role. The story is by Grace Helen Bailey and was suggested by that well-known song,

Scene from "Polly Put the Kettle On" (Universal).

"Polly Put the Kettle On; We'll All Have Tea." Elizabeth Chandler Hendrix wrote the scenario from which Douglas Gerrard produced the play. The cast includes Zoe Rae, Lena Baskette, Thomas Jefferson, Ruth Clifford and other well-known players. "Polly Put the Kettle On" will be released Monday, January 1, the same day that Eddie Lyons and Edith Roberts appear in "Practice What You Preach," a one-reel comedy under the Nestor brand. This is from the pen of T. Shelley Sutton and produced by L. W. Chaudet.

On Tuesday, the 2nd, William V. Mong and Nellie Allen are featured in a three-reel human interest drama to be released as a Gold Seal, under the title of "An Old Soldier's Romance." Constance Crawley and Arthur Maude wrote the story from which Mr. Mong wrote the scenario, and then produced the play. Also on that day a Victor comedy, "Bombs and Bank-notes," with Wallace Beery, will be released.

Phil Dunham appears in a two-reel L-KO comedy that will be released on Wednesday, January 3. This is called "On the Trail of the Lonesome Pill," and portrays the ludicrous experiences of Phil. Supporting Mr. Dunham are Lucille Hutton and Vin Moore. The fifty-third edition of the Universal Animated Weekly is released the same day. "Alone in the World," featuring the Smalleys and Antrim Short, is on the program for the same day. This is a gripping, tense drama produced under the Laemmle brand.

"The Red Stain," a two-reel society melodrama, featuring Molly Malone and Jack Nelson, will be the main release on Thursday, January 4. This is a Rex photoplay and was produced by George Cochrane from the scenario of Harvey Gates taken from the story by L. V. Jefferson. Burton Law, Fred Montague and Annette De Foe support the leads. Appearing the same day is a Big U Indian drama entitled "The Uprising" with Mona Darkfeather.

Friday, January 5, the Imp two-reel drama of modern life, "The Moral Right," with Douglas Gerrard in the lead, will be released. The story is from the pen of Harry Man, scenarioized by Fred Myton and produced by Douglas Gerrard. Francelia Billington and A. W. Wertz give excellent performances in the support of Mr. Gerrard. "How to Be Happy, Though Married," a Victor comedy featuring Agnes Vernon, is also scheduled for release the same day. F. A. Kelsey produced this scream from the story by Harvey Gates. Issue No. 4 of the Universal Screen Magazine is released this day.

Harry Carey and Louise Lovely are featured in "Blood Money," a two-reel western drama released under the Bison brand on Saturday, January 6. F. A. Kelsey produced the picture from the story by the leading man. Jack Richardson, William Gettinger and Vester Pegg do some clever acting in the support. "Love in Suspense," a Joker comedy with Gale Henry and William Franey is another release for this day. The production was directed by William Beaudine from the story by Karl Coolidge. "The Wall of Money," a one-reel Rex drama featuring Pauline Bush and Wallace Reid, is on the program for the same day.

"The Whelp," a one-reel Imp drama featuring Edith Roberts and Malcolm Blevins, will head the releases for Sunday, January 7, produced by M. K. Wilson from the story by Harvey Gates. Supporting the leads are: Millard K. Wilson, Raymond Whittaker and Elizabeth Janes. A Power's split-reel consisting of "The Trials of Willie Winks," a comedy cartoon, and an Educational, is also released this day. On the same date appears "The Jewel of Death," a two-reel Big U Hindoo drama.

The second episode of "The Purple Mask," featuring Grace Cunard and Francis Ford, is released this week. This is entitled "Suspected," and further discloses the thrilling adventures of Miss Cunard as Patricia Montez, and Mr. Ford as Phil Kelly, the detective, who is trying to solve the mysterious robberies committed by the terrible band of Apaches. Exhibitors were very enthusiastic in their praise of the first episode of "The Purple Mask"—not only because of the tremendous drawing card it proved, but also for the exactness of detail in production and the lavish manner in which it was handled. Miss Cunard wrote the story and Mr. Ford directed the production.

VARIETY SUBJECT AT PREPAREDNESS BAZAAR.

The feature of the National Preparedness Bazaar which opened last week at the Grand Central Palace, was the Variety Film Corporation's preparedness picture, "My Country First," starring Tom Terriss. Louis Rosenbluh, President of the Variety concern donated the picture to the Bazaar, among the patrons and patronesses of which are Mrs. Woodrow Wilson, Mrs. Jules S. Bache, Mrs. Ledyard Blair, Mrs. John R. Drexel, and Messrs. Major William H. Elliott, Sterling P. Story, Count James Minotto and many others of equal note.

Mr. Terriss appeared in person and delivered a speech on Preparedness at each showing of the picture which is in six reels. His remarks were listened to by delegations from the army and navy and from The Boy Scouts and similar organizations as well as by the throngs that packed the Grand Central Auditorium. Mr. Rosenbluh announces that the picture will be shown every afternoon and evening during the continuance of the Bazaar which will last ten days.

"THE ISLAND OF DESIRE" (Fox).

More time was probably devoted to the production of "The Island of Desire" than to any five reel photoplay within a twelve-month. The result is that George Walsh's new subject is a genuinely superb feature. It is released on Jan. 1, 1917. Anna Luther, the titian-haired darling of the films, appears opposite Walsh, and her performance is even better than the finished work which she did in "The Beast."

The cast is unexcelled—one of the best which William Fox has ever put forth. Besides Walsh and Miss Luther, there are Willard Louis and William Burress, veterans of many Fox pictureplays; and Herschel Mayall, William Clifford, Samuel Searles, Hector V. Sarno, Marie McKeen and Don, Mr. Walsh's dog. Margaret Gibson, who is seen in a leading role, makes her debut in William Fox pictures. The direction was in charge of Otis Turner, who made "The Mediator."

"THE GREAT SECRET" (Metro).

One of the greatest screen novels of 1917 is "The Great Secret," the Metro-Quality serial, in fifteen chapters, with Francis X. Bushman and Beverly Bayne as stars. On New Year's day the first chapter of this production will be seen. It is a story of New York life, powerfully told, and is really a

Scene from "The Great Secret" (Metro).

motion picture novel that ranks with the best stories of Dumas, Gaboriau or Sir Arthur Conan Doyle.

"The Great Secret" was written by Fred de Gresac, and was adapted for the screen and directed by William Christy Cabanne.

Mr. Bushman is supported by a specially chosen cast, containing such names as Edward Connelly, Fred Stanton, Helen Dunbar, Belle Bruce, Dorothy Hydell, Sue Balfour, Tammany Young, Ed Lawrence, Charles Ripley, Art Ortego, John Leach, Baron Wenther, William J. Calhoun, Fred Roberts, Robert Carson, Tom Blake, W. J. Butler, Charles Fang, Lillian Sullivan, Marie de Chett and others.

Mary Maclaren Coming Back

Will Appear in New Subject for Bluebird Series—Other Good Bluebirds.

AFTER an absence of twenty weeks, Mary MacLaren, who made her bow to Bluebirds as the heroine of "Shoes," returns to the series in "The Mysterious Mrs. Musselwhite," with Harrison Ford her co-star, on February 5. Lois Weber, who brought Miss MacLaren up from maid parts to star-dom in "Shoes," still directs her and has created an unusual feature in the oddly-titled "The Mysterious Mrs. Musselwhite."

Following the excellent impression she made in "Shoes," "Saving the Family Name," and "Wanted—A Home," Miss MacLaren, for a time, turned her services, under Miss Weber, to features that have been marketed on state right lines—"Idle Wives" being the most popular of the lot. Her return to the Bluebird program will be good box-office news to the exhibitor.

The feature preceding "The Mysterious Mrs. Musselwhite" will introduce Franklyn Farnum as the star of "The Devil's Pay Day" with Leah Baird his leading lady, scheduled for January 29. This is Miss Baird's first appearance in Bluebirds, but Mr. Farnum will be remembered as the star of "A Stranger from Somewhere," in which he was favorably received by the "fans."

What Bluebird asserts is the prettiest picture it has made will be "God's Crucible," to be released January 22. This feature will begin Bluebird's second year as a releasing corporation and was selected particularly to give the program a flying start on the new period. Lynn F. Reynolds who has given Bluebird such popular releases as "The End of the Rainbow," "The Girl of Lost Lake," "The Secret of the Swamp," etc., took his company, headed by Val Paul, George Hernandez and Myrtle Gonzales, to Arizona's Grand Canyon and there reproduced the wonderfully beautiful and impressive nature-settings that have fixed Grand Canyon as one of the world's wonder spots.

Ella Hall, in "Her Soul's Inspiration," on January 15, will appear as Bluebird No. 52 in the Bluebird series, affording one of the most attractive subjects she has appeared in since she became a Bluebird star.

EDISON COMPLETES "THE ROYAL PAUPER."

The final scenes of Edison's five-part feature "The Royal Pauper" have been completed and it is announced that the subject will be forthcoming through the Kleine-Edison-Selig-Essanay Service February 12th. The story is that of a little poorhouse girl whose dreams of splendor come true in dramatic fashion. "The Royal Pauper" introduces to filmland a new screen star in the person of Miss Francine Larrimore, the little actress who substituted occasionally for Madge Kennedy in the New York production of "Fair and Warmer," and attracted so much favorable attention that she was placed at the head of the company organized to play this popular farce for the delectation of Chicago audiences.

"WHEN THE MAN SPEAKS" (Essanay).

A thrilling battle between railroad workers and their "boss" opens this drama. Tense dramatic action continues to the end,

Scene from "When the Man Speaks" (Essanay).

without let-up. The photoplay is the fourth of Essanay's "Is Marriage Sacred?" series. It presents the marital problem growing out of a young wife's wrong conception of her husband's kindly indulgence. A variety of scenes are shown from the saloon hangout of a disgruntled mob to a ballroom with a society dance in progress. The roles are portrayed by Essanay's stock company, including Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford. The screen time is 29 minutes.

PAULINE FREDERICK IN "THE SLAVE MARKET."

The completion of the Famous Players production, "The Slave Market," in which Pauline Frederick is the star, and the first Paramount picture for the year 1917, has served to impress upon at least one director the fact that there is war going on in Europe. That man is Hugh Ford, who has been in charge of Pauline Frederick's newest starring vehicle.

The cause for Mr. Ford's sudden interest in the war lies in the fact that "The Slave Market," which was written by Frederick Arnold Kummer, is a pirate story. That means, of course,

Scene from "The Slave Market" (Famous Players).

that a good sized ship would be required for the settings of many scenes—for it is not a tale of the submarine or of river pirates, but of the Spanish Main. Mr. Ford's first idea was to take these scences in Cuba when Miss Frederick, Thomas Meighan and Ruby Hoffman, Wellington Plater and the rest of the company were there, but the only ship that in any way answered his requirements was to be had only on such terms that he virtually bought the ship outright for the privilege of using it three days, whereat Mr. Ford rebelled.

Mr. Ford is noted, among other things, as being a great globe trotter, and during his many sea voyages he has become very friendly with the officers of some of the liners. After he had come as near to giving up the search as any motion picture director ever comes to giving up any search, Mr. Ford boarded a ship, at the Tiebout Basin and found, to his surprised delight, that the captain had been the second officer of one of the British liners on which he had traveled, and with whom he had many smoking-room chats.

After a brief interchange of pleasantries, Mr. Ford outlined his difficulties and was informed that, inasmuch as the freight blockade had delayed the arrival of the cargo for which they were waiting, they were at his disposal for a very reasonable sum. Mr. Ford rushed back to the Famous Players' studio and assembled his company as rapidly as possible, determined to take the pictures before the captain changed his mind or the ship's cargo arrived.

"THE WHITE RAVEN" (Metro).

"The White Raven," the second great photodrama starring Ethel Barrymore since the announcement that the celebrated star has forsaken the speaking stage to act in Metro wonderplays, has been completed and will be released on the Metro program January 15, 1917. George D. Baker has directed this five-part feature photoplay, adapting it from the original story by Charles A. Logue, and Rolfe Photoplays, Inc., is the producing company.

In "The White Raven" Miss Barrymore has the part of "Nightingale Nan," supported by a notable cast, including William B. Davidson, who plays "the stranger," Walter Hitchcock (John Blaisdell), Ethel Dayton, Viola Fortescue, George A. Wright, H. H. Pattee, Mario Majeroni, Phil Sandford and Ned Finlay. For vigor, for sheer imaginative power that grips the spectator, "The White Raven" is unparalleled, furnishing a remarkably strong vehicle for this most magnificent of stars.

ELAINE IVANS IN KLEINE-EDISON FEATURE.

Marc MacDermott and Miriam Nesbitt are the featured players in Edison's "The Last Sentence," which will be the Kleine-Edison-Selig-Essanay Service offering January 1st. Prominent in their support is Miss Elaine Ivans, a newcomer to the screen, whose work in this story has caused those who have seen the advance showings to venture the prediction that Miss Ivans will ere long be featured as a star. Besides being young, beautiful and attractive, Miss Ivans is possessed of real acting ability, as her strong emotional work in "The Last Sentence" clearly proves. Other well known players in the cast are Grace Williams, Florence Stover and Raymond McKee.

Bennett on Mutual Program

Appears in "The Gilded Youth" with Other Releases for Week of Jan. 1.

RICHARD BENNETT in a five-reel Mutual Star Production entitled "The Gilded Youth," heads the Mutual releases for the week beginning Monday, January 1, 1917. This is the fourth of the series of Mutual Star Productions in which he has starred. Mr. Bennett's impersonation of a young scion of a wealthy family, who is reduced to poverty and want through gambling and drink, is most convincing.

The story of "The Gilded Youth" is interesting and deals with the re-establishing of a lost fortune by means of a coat won in a raffle. There are some rattling good race track scenes in the production in which our hero wins and loses a fortune, finally becoming a jockey, in order that he may follow the horses. Supporting Richard Bennett in "The Gilded Youth" are Rhea Mitchell, who gives a delightful impersonation of the little boarding house slavey.

On Monday, January 1, Ethel Grandin in a two-reel drama, entitled "Pangs of Jealousy," will be released. This is a strong drama and gives Miss Grandin splendid opportunities to prove her ability as an emotional actress.

"Tours Around the World," in one reel and picturing Rio de Janerio (capital of Brazil), and a ramble around Luchen will be offered on Tuesday, January 2.

"Mutual Weekly" No. 105, presenting the world's most important and interesting happenings, together with "See America First," a one-reel scenic, showing the beautiful scenery around Pasadena, California, "The City of Roses," on the same reel with "Miss Catnip Goes to the Movies," "Kartoon Komics," by Harry Palmer, will be released on Wednesday, January 3, 1917. On Thursday, January 4, a one-reel comedy will be offered. J. Warren Kerrigan in a one-reel American drama will be shown on Friday, January 5.

Lois Meredith in "The Girl Who Can Cook," another of the one-reel Mutual Star comedies, will appear on Saturday, January 6. The story of this delightful comedy tells of how the uncle of a rich young bachelor tries to make a match between a girl at a house party and his nephew. Finding that she cannot cook, he decides on a plainer and simpler girl, who cooks a delightful meal, in the absence of the cook. Of course the nephew is also fond of good cooking and asks the simpler miss to marry him.

"Reel Life," the film magazine from the Gaumont studios, and "The Land of Nowhere," a two-reel Vogue comedy featuring Rube Miller, will be released on Sunday, January 7. "The Land of Nowhere" is a typical Vogue comedy and deals with the mishaps Rube has in a Bowery dance hall.

LOIS MEREDITH IN "THE GIRL WHO CAN COOK" (Mutual).

There is a very old saying that "the way to a man's heart is through his stomach." This is proved without a doubt and in a most interesting way in the sixth of the series of seven Mutual Star Comedies, "The Girl Who Can Cook," featuring Lois Meredith, which will be released the week of January 1.

"Mary Sheldon," the character which Miss Meredith assumes, is a genial, comfortable, nice little girl, but not sufficiently stunning in appearance and sophisticated in manner

Scene from "The Girl Who Can Cook" (Mutual).

to attract attention at the house party where "Julian Wilks," a striking coquette, is also present. But when the cook suddenly leaves, and the hostess is left stranded, Mary saves the situation by going into the kitchen and preparing dinner herself, a fact which at once makes her eligible in the eyes of the handsome and wealthy young gentleman of the party, and of his eccentric old uncle.

Miss Meredith, who is herself very popular both on the stage and screen from her work in "Help Wanted," "Peg O' My Heart" on the former and "Help Wanted" and "The Woman" on the latter, is supported by an unusual cast.

Theodore Babcock, formerly associated with "Captain Jinks of the Horse Marines," with Fritzi Scheff in "Pretty Mrs. Smith," with Blanche Walsh in vaudeville, and of many other notable productions, appears in the cast, as does Ann Warrington, Margarette Chaffee, and Paul Edwards.

Twelve Essanay Dramas

Titles of Forthcoming Dozen Dramatic Releases Announced By President Spoor.

THE complete list of titles of the twelve photoplays which will comprise Essanay's dramatic series, "Is Marriage Sacred?" have been announced. "The Burning Band" was the first release and was followed by "Dancing with Folly."

"Wife in Sunshine," released December 30, reveals a wife who is loyal to her husband so long as he is prosperous. She learns, to her greatest misfortune, that this is the wrong attitude to take.

"When the Man Speaks," released January 20, is the parents' intolerant treatment of their daughters. It leads the girls to deceive them in meeting their beaux.

The girl trifles with the serious purposes of her many suitors in "The Magic Mirror," released January 27, and finds herself without suitors when finally she seeks marriage.

"Shifting Shadows," released February 3, presents the joys and sorrows of married life, but show that always there is sunshine at the end.

"Desertion and Nonsupport," released February 10, are the two main charges upon which divorce suits are based. This drama shows how such complications might easily have been avoided, had reason entered into the scheme.

"Ashes on the Hearthstone," released February 17, are the ashes of what had been a happy marriage, destroyed by divorce. The child of the couple, however, enters the play, to rebuild the home and happiness.

"The Extravagant Bride," released February 24, tells its own story.

"Social Obligations," the last of the series, shows a wife who neglects her husband and home for pink teas, card parties and trouble.

The "Is Marriage Sacred?" series is being enacted by a stock company of noted screen stars, specially formed. In the cast is included such well-known actors and actresses as Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Each of the photoplays has a separate and distinct plot, and is offered under an individual title, as above. The screen time for each one is approximately thirty minutes.

"OLIVER TWIST" PROVES ONE OF SEASON'S GREATEST FEATURES.

The Lasky adaptation of Charles Dickens' great masterpiece, "Oliver Twist," which has just been released on the Paramount program, has proven one of the greatest photoplay successes of the year now drawing to a close. In it Miss Doro has scored a tremendous personal triumph and the photoplay itself has been hailed as a master production.

From the many congratulatory telegrams which have been received by Jesse L. Lasky, president of the company which bears his name, the following was selected from W. H. Seely, manager of the Piccadilly theater in Rochester, which opened with the exhibition of this production, as being typical of the sentiment which was expressed by many:

Rochester, New York, December 10, 1916.

To William Sherry,
729 Seventh Ave., New York.

More than eight thousand patrons of Piccadilly theater have today seen Lasky infuse blood into the viens, strike light into the eyes, and breathe life into the nostrils of Dickens' characters in the Paramount classic, "Oliver Twist." The directors of the theater congratulate you upon this marvelous production by a cast that Dickens' himself might well have chosen it has held our huge audiences breathless all day. Thank Miss Doro and everybody who had anything to do with "Oliver Twist."

"THE MASTER PASSION" (K-E-S-E).

Kleine-Edison-Selig-Essanay make the announcement that "The Master Passion," an Edison production, featuring Mabel Trunnelle and Robert Conness, in five acts, will be released Jan. 8th instead of "Little Shoes," a Selig production, as was first planned. "The Master Passion" is presented by an all-star cast in which, aside from Mabel Trunnelle and Robert Conness, there appears Helen Strickland, Richard Tucker, Raymond McKee, Olive Wright, Bigelow Cooper and A. Lincoln. The story is said to be fascinating and deals with a situation extraordinary in connection with the rise of an ambitious woman to become the idol of the Paris Opera after having deserted her husband and child. Finally, with the world at her feet, she tastes life's bitter dregs. Disillusionment brings regeneration and the triumph of mother-love. Finally, through sacrifice to save her daughter from a scoundrel, the woman's debt is paid and Destiny leads her once more to the family hearthstone, there to find eternal peace of soul.

"THE PIPER'S PRICE" (Bluebird).

Dorothy Phillips will make her second appearance as a Bluebird star on January 8, appearing in Joseph De Grasse's screen version of Mrs. Wilson Woodrow's story of the same title. Maud George, William Stowell, Lon Chaney and Claire Du Brey complete the cast. Ida May Park prepared the scenario and King Gray photographed the scenes.

There in one paragraph are the salient points for the exhibitors' program and advertising. Although this picture em-

Scene from "The Piper's Price" (Bluebird).

ploys a "short cast" there is no likelihood of any of the "fans" being disappointed because numbers are lacking. The quartet of principals, not forgetting Claire Du Brey's role as the maid, provide five acts of intense emotional proceedure, with interest sustained to the last foot of film.

Mrs. Wilson Woodrow's story deals with the divorce problem and sheds new light upon the increasing vogue of marital disagreements that end in the courts. Lon Chaney, who has hitherto been Bluebird's principal villain, is the hero in "The Piper's Price." The leading man, William Stowell, is new to Bluebirds.

"BILLY WEST COMEDIES" POPULAR.

Manager H. M. Davis, of the New York branch of the Unicorn Film Service Corporation, reports an almost overwhelming rush of business with the "Billy West Comedies," which are being produced by the Unicorn concern. "These two-reelers," states Mr. Davis, "have been eagerly booked by every exhibitor in the New York territory, and the same holds true of the volume of business done by the Unicorn exchanges of which there are twenty-eight throughout the country. According to Mr. Davis, this proves that there is a distinct demand for brisk and smart modern comedies, which, while they are clever and brilliant in theme, are still not of the slap-stick variety.

The "Billy West Comedies," already released, are "His Married Life," "Boarders and Bombs" and "His Waiting Career." Director Fritz Wintermeier is busily engaged on the production of a series of succeeding "Billy West Comedies," the titles of which will be announced shortly.

"A NEAR-SIGHTED AUTO-PEDIST" (TWEEDLEDUM).

If the director and the Eagle Film Co. can keep Tweedledum supplied with autopedes to replace the ones he breaks, this energetic comedian will soon be ready to release his newest comedy, "A Near-Sighted Auto-Pedist." To the despair of his director, Tweedledum has already broken four of the machines and no way seems to have been found to make them strong enough for the rough handling he gives them. When this comedy is finished it is destined to create a sensation such as was produced by Tweedledum's famous release, "A Near-Sighted Cyclist," made by the Eclipse Company, and of which the record number of 950 prints were sold throughout the entire picture world. The Unity Sales Corporation expects to release this picture the early part of January, provided there is no further postponement.

SPECIAL MUSIC FOR NEW MARY PICKFORD SUBJECT.

Particular care is being devoted to the musical settings of the new Mary Pickford production, "The Pride of the Clan," to be released by Artcraft on January 8th. For this work the Artcraft Pictures Corporation has secured the services of William C. Stickles, the well known composer, of the firm of George W. Beynon, Inc. Mr. Stickles and has associates are pioneers in preparation of musical scores for motion pictures and have had wide experience in this field, having turned out eighty-five orchestra scores for screen productions during the past year.

One of the features of the musical accompaniment for "The Pride of the Clan" will be displayed in the fact that the entire score can be presented as a piano solo. The piano sheets in such musical scores in the past have never in themselves presented a comprehensive accompaniment for the picture. "The Pride of the Clan" piano score will offer a distinct departure from the usual motion picture music in that it fits a perfect accompaniment in itself and can be handled entirely separate from the complete score. The score prepared by Mr. Stickles will be published by Schirmer, Inc., the well known music house.

"THE FINAL STAND," LAST OF "YELLOW MENACE."

The sixteenth and last episode of "The Yellow Menace" will be released this week by Unity under the fitting title "The Final Stand." In this exciting conclusion to a most thrilling serial, we see Ali Singh defeated in all his nefarious schemes and recalled in disgrace by the mysterious Council of Ten whose destinies he has been supposed to reign. Determined, however, not to be caught, he prepares to escape and dresses a substitute in his own clothing, sending this man away with Katisha, his faithful slave, in a car. They are pursued by soldiers and the spurious Ali Singh is shot and expires.

For those who like melodrama and thrills in serials, there is ample to hold them to the last in "The Yellow Menace." The interest in Ali Singh's demoniacal career is not allowed to lag for an instant and the suspense as to the final outcome is sustained throughout the serial at its highest pitch.

"LITTLE SHOES" ESSANAY'S NEXT WALTHALL FEATURE.

"Little Shoes" is the title of the next Henry B. Walthall feature to be offered by President George K. Spoor of Essanay. It will be produced for a screen time of approximately one hour and fifteen minutes. It will be released on January 15 through Kleine-Edison-Selig-Essanay service.

"Little Shoes" is taken from "The House of the Little Shoes," a widely read novel by Eleanor M. Ingram. It is a sensational and romantic story, in contrast to the intense drama of "The Truant Soul."

Mr. Walthall has begun work in this feature. As in "The Truant Soul," he will be supported by Mary Charleson. Patrick Calhoun, who played the heavy in the superfeature, will also appear in Mr. Walthall's supporting cast. Arthur Berthelet is directing the play.

"THE ETERNAL SIN" COMPLETED.

Herbert Brenon has returned from St. Augustine, Florida, where he passed nearly two weeks in making more than a hundred scenes for his next Selznick-Pictures production, "The Eternal Sin," in which Florence Reed will be seen as Lucretia Borgia. The quaint city of the south, one of the oldest on the American continent, was admirably adapted to the purpose for which Mr. Brenon selected it. "The Eternal Sin" is now almost completed, the few remaining episodes being interior

Scene from "The Eternal Sin" (Selznick).

scenes, elaborate settings for which were built in the big studio on Hudson Heights while the company was in the sunny south.

Absolute fidelity to all detail is one of Mr. Brenon's fixed principles, and a great deal of research was necessary in building the magnificent palace scenes. The throne room, the banquet hall, the library of the Duke d'Este, Lucretia s husband, and all of the other spacious rooms were copied from rare prints and authentic copies of famous paintings.

General Film War Pictures

Intensely Thrilling Realism In British Government's Motion Pictures of the Great Conflict.

PHOTOGRAPHED while history was in the making, the British government war films, which are to be released by the General Film Company in weekly divisions of two reels of 1,000 feet each, show war in all its horror. Close-range pictures of trench fighting and scenes in which the camera's eye looked upon miles of batlefronts are seen. Those who have seen the films say that such thrilling and intensely realistic pictures can neither be described or imagined. To see them is to be actually in the war, and a part of it.

They are real pictures of real fighting, taken on the firing line. The cameramen did not follow at a safe distance behind the surge and shock of battle. The photographers were especially commissioned officers. Often the tripods were shot from under the cameras. Many of the photographers gave their lives for these pictures. Again and again films were brought in by soldiers, who found them in exposed positions, with no word as to the fate of the men who had done their duty.

Naturally, these films differ radically from the "war pictures" taken "somewhere" in the rear, the familiar views of the men and materials of warfare posed for the camera. They are vital and vivid, with a grim, desperate realism which cannot be simulated, and convey an idea of the frightfulness of modern warfare.

It was not the original purpose to allow these pictures to be seen by the public. Finally, the British government decided to send them to this country for the benefit of war relief funds, and the Patriot Film Corporation was formed for this purpose. Its entire gross profits will be turned over to the various relief funds.

These are the only motion pictures showing Great Britain's tremendous war activities, and the only war pictures of any kind which have been allowed to leave England uncensored. They include pictures of all processes in the manufacture of munitions; of the training and mobilization of the great army of 5,000,000 men; of all phases of the Battle of the Somme; of the Grand Fleet in the North Sea, showing the maneuvres of all the varied units! the Aeroplane Corps, including thrilling encounters 5,000 feet above the clouds, and the American Red Cross Ambulance Corps in action.

Keen Cartoon Program for New Year

Releases Completed for January and February—Pictures Cover a Variety of Subjects.

THE Keen Cartoon Corporation has just announced its releases for the beginning of the New Year. The list, which covers the period from January first to February 26th, inclusive, embraces a variety of subjects which are as follows:

January 1st, "Mose Is Cured"; January 8th, "Old Forty Niner"; January 15th, "Jeb Jenkins, the Village Genius"; January 22d, "Jerry McDub Collects Some Accident Insurance"; January 29th, "Henry W. Zippy Buys A Pet"; February 5th, "Zoo-Illogical Studies"; February 12th, "A Dangerous Girl"; February 19th, "Dr. Zippy Opens A Sanatorium" and February 26th, "The Fighting Blood of Jerry McDub."

Each release is a comic story, illustrated by characters originated for the story by one of the many high-class comic artists in the employ of the Keen Cartoon Corporation and, unlike the usual run of cartoon film, these stories are complete with plot and situations and are not secondary to the characters themselves. Rather, the characters are conceived with the object of bringing out in every detail the amusing conception of the authors.

E. I. S. Enters Feature Field

Dixon Boardman is President—Company Now at Work on "Trooper 44," a Story of the Pennsylvania Constabulary.

THE latest entrant into the production field is the E. I. S. Motion Picture Corporation, of which Dixon Boardman is president and director general. Hitherto known as producers of high-class educational pictures, the E. I. S. concern now intends aggressively to enter the production field and put out features.

The first production is entitled "Trooper 44," and is now in the process of making in the coal and iron regions of Pennsylvania. A unique feature is the fact that for the first time in the history of that famous force it enlists the services upon the screen of the mounted Pennsylvania state police.

The E. I. S. players are now working on outside locations at Greensburg, Westmoreland county, Pennsylvania, where are situated the barracks of Troop A, the largest and most important of the mounted police garrisons.

The picture is being directed by Roy Gahris, under the general supervision of Mr. Boardman. The leading role, that of "Jack," otherwise Trooper 44, is played by George Soule Spencer. W. W. Black is intrusted with the heavy character of Ian Sanford. June Daye is seen as Ruth Moreland, and Betty Dodridge enacts Cora Watson.

The camera work is directed by Fred Armitage, with whom is associated Charles Charlton. "Trooper 44" will in all probability be released early in the New Year.

"PATRIA" SCORES WONDERFUL HIT.

Following the enthusiastic reception given to the International's "Patria," the serial supreme at the Ritz-Carlton, by New York's most exclusive society, Chicago's social set had its opportunity to see the great patriotic photoplay at a private showing at the Congress hotel in that city recently. The reception given this wonderful cinema drama in Chicago was no less spontaneous and enthusiastic than in New York.

Similar private showings of "Patria" were also given in Pittsburgh last week. One was at the palatial residence of Mr. Hay Walkers in Sewickley, the millionaire's suburb of the great industrial city. There were seventy guests for dinner and to view the photoplay afterwards, and all of them were unanimous in their praise of the picture. A trade showing was also given at Pittsburgh at the Moose Temple, at which exhibitors from all over the district were present. Members of the National Security League of Pittsburgh who saw it pronounced "Patria" to be the finest screen drama from a preparedness standpoint ever produced.

BURKE & JAMES HANDLE UNIVERSAL CAMERA PRODUCTS.

Arrangements have just been completed by Burke & James, Inc., of Chicago, whereby they have become the sole and exclusive wholesale distributors for the products of the Universal Camera Company of that city. The Burke & James Company are by no means new in the motion picture field, as they have handled the famous Voigtlander and Dallmeyer motion picture lenses for several years and up until the opening of the European war did a large business in Ernemann and Bioscope motion picture cameras. This arrangement will enable the manufacturers to devote their entire time to turning out Universal cameras, tripods and accessories, so that they will be able to supply those who desire Universal cameras on short notice, a condition which, due to the great demand, has not existed previously. Burke & James, Inc., also maintain an office at 225 Fifth avenue, New York City, for taking care of Eastern business.

FEDERAL FEATURE FILM REORGANIZES.

The reorganization of the Federal Feature Film Company, whose offices are located on the twelfth floor of the Forty-Fifth Street Exchange building, was effected recently. In announcing the policy of the coming year, one of its officers said:

"We entered this branch of the film business to cater to the wants of the small exhibitor. It is he who needs the most help. The small exhibitor cannot afford to pay top prices for feature films, but there is no doubt to the fact that he would be willing to have them shown in his theater if he could secure them at a reasonable price. In this connection, attention is drawn to the fact that the Federal Feature Film Company has purchased the rights to many feature film successes dating two years and less back. Naturally, the price we paid for these features is considerably less than the production's actual worth, but it is in this way that we can rent pictures to the exhibitor at a price which he can meet.

"ON ITALY'S FIRING LINE" (Selig).

"On Italy's Firing Line" is a noteworthy Selig feature, in three reels, released in General Film Company's regular service on Monday, January 1st. This film presents motion pictures of the great conflict waging in Europe, and are pictures that have never been shown to the public before. Additional interest is attached to this production because of the fact that perhaps for the first time, the activities of the Italian armies are shown in detail. The pictures include regimental charges, the bringing of heavy artillery up to mountain fortifications, battles in the Alps above the clouds, Italian troops on the march, the cutting of military roads on mountain sides, artillery duels with bursting shells and shrapnel, and finally the death toll caused by war. These pictures are not only of deserving interest, but they are educational, and properly open the New Year program of the Selig Company, in General Film Service.

NOTICE ! ! ! !

Attention of Moving Picture Producers is called to the fact that any scenarios written by the late Sully Guard, my son, are the exclusive property of the undersigned, and any companies purchasing same do so at their own risk. I hold the original and registered scenarios. I am giving this warning because I have been informed that other parties have attempted to dispose of some of these stories.

INDA PALMER GUARD.

EVERY CAMERA MAN

CAN AVOID SCENE MIX-UPS

and keep accurate record of each exposure, by using the book we will send you, postage prepaid, if you will send us 15c in stamps.

ROTHACKER FILM MFG. COMPANY

1339 Diversey Parkway, Chicago

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Censorship Flurry in Maine College Town

Waterville, Site of Colby College and Coburn Institute, Has a Discussion on Censorship but Wants No Local Censors.

From John P. Flanagan, 147 Park View Ave., Bangor, Maine.

WATERVILLE, Me.—Attempts of a few would-be guardians of the public morals in Waterville to have local censorship on the ground that the people do not know what pictures they want, and that it is the duty of some who feel they know about moral matters to censor the pictures, have met with the cordial disapproval of a majority of the people of this city.

Waterville has been talking of better moving pictures seriously during the past few weeks, but has put a quietus on the attempt to censor. The conclusion reached after holding several meetings of women's clubs, prominent educators of Colby College, which is located here, and ministers, is that the people of Waterville must cooperate with Manager Cornelius B. Kelleher of the City opera house.

The Waterville Woman's Club was behind the movement to censor pictures, and the Coburn Classical Institute authorities also started to make a similar move, but so quickly did the idea meet a frost that but little has been heard of it since.

Coburn Faculty Felt Need of Better Film

At the meeting held to discuss the matter, Principal Hathorn of Coburn said that the Coburn faculty had for a long time felt that there should be a higher grade of pictures shown in the city and that it was time to do something. Dean Cooper of the woman's division of Colby College said that she had taken the matter of good pictures up with Manager Kelleher of the opera house, who had always seemed willing to do what he could but that somehow nothing had come of it. She felt that Mr. Kelleher was trying to put on the pictures that the people demanded and that it was necessary to arouse a sentiment for better pictures so that the house showing them would be patronized as it should be. She felt that the average young person cared very little about the quality of the picture and that it was the duty of those who have them in their care to see that only the best pictures were shown them.

Want No Censors.

It was agreed that the city is not ready for a censor and the thing to do is to cultivate a taste for better pictures among the people, particularly the adults.

Some of the people interested gave out a statement that at the City opera house the plan will be tried of putting on for two days of the week a series of pictures that will be all that the sincerest critics of the movies would wish. All are agreed that the Paramount pictures now being shown at the opera house are fully up to the standard. They are clean, have some of the best people in the profession, and in general are above criticism. Objection is made, however, to some of the serial pictures.

A Waterville man says "Waterville is entertaining during nine months of the year several hundred young men and young women who are away from home, who desire amusement, and who are entitled to the very best kind of amusement that it is possible for the people of the city to give them."

Manager Kelleher has expressed himself as being eager to do his share in bettering conditions, but like any other practical business man, feels that he should not be asked to bear the cost of it, and if the people will attend the shows of pictures that are of the very highest order, he will be only too pleased to run them.

Maritime News Letter

By F. F. Sully, 68 Lansdowne Ave., St. John, N. B.

A Holiday Attraction to the Goldings.

ST. JOHN, N. B.—Mr. and Mrs. Walter H. Golding recently entertained at their home, 36 Richmond street, a very distinguished visitor—the Stork—and it left as a special holiday attraction a bouncing baby girl. In spite of the many temptations to name the new patron of the Imperial, Mary Pickford, Marguerite Clark or Lillian Walker, she will have the quaint but pleasing old family name, Martha Lillian, after her mother.

Local Famous to Move.

St. John, N. B.—The local exchange of the Famous Players is making preparations to move into its new quarters in the Odd Fellows' building at Union and Prince William street, the same structure in which the Canadian Universal now has its offices. There will be a large general office, a private office for the manager, a spacious projection room and shipping quarters. It is expected that with the completion of necessary renovations and improvements by the first part of the year, the Famous Players men will be settled in their new offices.

Remodeled Empire Theater Ready.

Halifax, N. S.—J. G. B. Metzler is to have the remodeled Empire on Buckingham street all ready for the holiday trade after extensive repairs and improvements that have necessitated an outlay of more than $5,000. A new brick front has been erected; 150 new seats have been added, making the total seating capacity now 900. The front of the Empire is now said to be one of the most attractive in the city, and the appointments throughout have been made modern in every respect. Mr. Metzler has been running the Bluebird features, and says he is highly pleased with the results. The Empire has been established only two years, but business has so increased as to warrant the improvements.

St. John Opera House Leased.

St. John, N. B.—With the application before the City Council for permission to erect a large overhead sign at the entrance of the opera house, it became generally known last week that J. M. Franklin, manager of the Strand theater, Halifax, had signed a lease for the St. John opera house, becoming effective March 1, at the expiration of the lease now held by Fred G. Spencer, who is running a high-class program of features through his manager, Walter C. McKay. Mr. Franklin will change the policy somewhat, offering five acts of vaudeville and pictures. He has already signed a contract for the "Crimson Stain Mystery" for the opening week. It is understood that Mr. Franklin is to make general improvements throughout the building.

President Golding at New Theater Opening.

Halifax, N. S.—Walter H. Golding of St. John, president of the Maritime Exhibitors' League, was a recent visitor in the city, coming in his official capacity as president of the league to extend felicitations to R. J. McAdam on the opening of his beautiful new $100,000 Casino theater. Mr. Golding made a thorough inspection of the building, and pronounced it as second to none in Canada.

No Artcraft and Monarch Pictures Here.

St. John, N. B.—I. Soskin, of Toronto, general sales manager of the Monarch Film Company, spent a week in the city recently endeavoring to close negotiations for bringing the Clara Kimball Young and the Mary Pickford productions into this territory. It is understood that none of the local exhibitors could afford to pay the price demanded, and, furthermore, the company, in view of the recent action taken by the Maritime Exhibitors' League, declaring themselves opposed to the deposit system, said that it would not bring the Monarch and Artcraft pictures into this territory. So far as men of the trade in St. John now know, these pictures will not be seen by Maritime audiences. This seems to be a reason for general regret, for these widely advertised features have caused much comment, and it is not at all unlikely that they would draw big houses.

On his return to Toronto, Mr. Soskin was accompanied by Louis Rosenfeld, who will make his headquarters in the Queen City as distributing agent for the Monarch company, after serving several years as the St. John manager for the Famous Players, a position which has fallen to Mitchell S. Bernstein, who was formerly of the Toronto office.

Manager Thomas Prince Weds.

St. John, N. B.—Thomas Prince, manager of the Palace theater, signed a new contract, promising faithful and perpetual service in all departments, one morning during the past week in the Mission Church, Paradise Row, when he was united in marriage to Miss Florence May Wilson, youngest daughter of Mrs. and the late Benjamin Wilson of this city. The bride was attended by Miss Ollie Prince, sister of the bridegroom, and Benjamin Wilson, brother of the bride, was best man. Mr. and Mrs. Prince received a wealth of gifts, including two substantial checks from the bridegroom's brother, Edward Prince of Timmins, Ontario. The bridegroom's gift to the bride was a beautiful platinum mounted diamond ring.

St. John, N. B.—I. Secours, formerly with the Montreal office of the Fox Film Corporation, has arrived and taken up his duties in the local exchange under Manager Carl Crawford.

Capital City Film Matters

Plan Erection of Exchange Building—Shipping Congestion Delays S hows—General Film Exchange Gets More Territory—Women Revise Dates for Children's Shows—Milliman Guest of Government.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The next regular meeting on January 8 of the Washington Exchange Managers' Association is expected to be one of the most important since its organization, for there are many interesting matters to be brought up. This meeting will be of the usual type, consisting of a supper at the National Press Club, following which the meeting will be addressed by W. J. Costello, who is planning the erection of a film exchange building at Sixth and G streets, northwest. The special committee, of which George Mann, of the Famous Players exchange, is chairman, will have a very interesting report on the controversies between the exchange managers and the express companies doing business in Washington. The meeting scheduled for December 18 was called off because of the fact that a number of the managers had gone to Charlotte, N. C., to participate in the semi-annual convention of the North Carolina Motion Picture Exhibitors' League. The next meeting will be held Monday evening, January 8.

No More Mounted Paper for Mutual.

Washington, D. C.—E. G. Evans, manager of the Mutual's Washington office, has just announced that the handling of mounted paper will be discontinued the first of the year. Mr. Evans said that he believes this will result in a considerable saving to his exhibitor patrons. In the first place, a saving will be effected in express charges and it will be found that the unmounted paper is much easier to handle when transported any distance. Another factor is the high cost of poster production and the difficulties experienced in obtaining mounting facilities. This latter is largely due to an inability to freely secure supplies of cotton backing. The cost of poster production has increased enormously during the past year or two. The high cost of cotton must be considered, and there is also considerable difficulty in securing the posters themselves on account of the shortage of colors and the shortage and high cost of paper.

Congestion in Express Offices.

Washington, D. C.—"If you don't get your show on time, please don't blame the exchange managers." That is the plea that has gone out from Washington, where the exchange managers are decidedly up against a shipping proposition because of the shortage of cars. It is understood that transportation was more heavily burdened this year than ever before, and that the express companies have found it impossible to unload incoming trains because the platforms have been loaded with outgoing shipments, making it almost impossible to handle the trucks. This has resulted in a congestion that will last until early in January. The companies have pressed freight cars into service and these are being loaded with express matter and attached to the regular trains. Usually this condition is present only for two or three days around Christmas; this year it will be a question of two or three weeks. When the exchangemen learned of the possibilities of a tie-up they started in to ship their shows two days in advance of booking dates, and in a number of cases they sent men with shows by trains to the cities where the theaters of their customers are located to forestall any possibilities of disappointment.

Milliman Guest of Uncle Sam.

Washington, D. C.—Quite an honor was last week conferred upon C. R. Milliman, manager of the Universals Washington branch, when he was selected to be the guest of the United States Government, and as such proceed to White Sulphur Springs, W. Va., with the Universal feature, "The Eagle's Wings." Mr. Milliman exhibited this picture to a committee of twenty-eight of the Council of National Defense. The Council consists of a group of men selected by the War and Navy Departments to promulgate plans for an industrial national defense in the event of war. Following this exhibition a print of the feature was purchased by the Government and placed in the care of Dr. Franklin H. Martin, a member of this committee, who is to travel throughout the United States appearing before business and social clubs and organizations speaking on the subject of national preparedness. While at White Sulpher Springs, Mr. Milliman also exhibited the picture to a convention of surgeons in session at that time.

More Territory for General Exchange.

Washington, D. C.—The Washington branch of the General Film is continuing to grow, for there has just been added to the territory of Manager A. J. Nelson the states of North and South Carolina. The theaters in that territory were formerly served from the Atlanta, Ga., branch of the General Film Company through a sub branch in Charlotte. This latter office is now in charge of O. B. Swift, who recently arrived in Charlotte from New York. As previously mentioned in the Moving Picture World, Mr. Nelson had turned over to him the preceding week the business of the city of Richmond by the Philadelphia office This now gives him full control, so far as the business of the General Film is concerned, of Maryland, Virginia, North and South Carolina, and part of West Virginia and the District of Columbia. Mr. Nelson spent the week in Charlotte attending the convention of the Motion Picture Exhibitors' League of North Carolina and arranging with his assistant, Mr. Swift, for the handling of the business. The Charlotte office is well established and in position to give a most excellent service to the exhibitors of the two states. Efficiency is the watchword of Manager Nelson and he will make every effort to improve the business relations between the Washington and Charlotte offices and the theater men of the territory.

President Sees Fox Feature.

Washington, D. C.—Last week President and Mrs. Wilson celebrated their first wedding anniversary by attending the opening performance of the William Fox production, "A Daughter of the Gods" at the Belasco theater.

This was the first time since he entered the White House that President Wilson has gone to a theater to see a moving picture. He has seen photoplays before, but always at the White House or at private entertainments.

The attendance of the President and Mrs. Wilson on their first wedding anniversary at a motion picture will be pleasing to the motion picture fans and exhibitors of the country.

Revised List of Special Film Shows.

Washington, D. C.—The District of Columbia Federation of Women's Clubs has issued a revised list of theaters and dates for the demonstration motion picture performances to be held in Washington under its auspices. This organization is carrying on what it is pleased to call a "campaign for cleaner films for the District of Columbia."

According to the association's list, children's matinees will be held between the hours of two and three o'clock, Friday afternoons, January 5, 12, 19 and 26 at the following theaters: Avenue Grand, Empire, Home, Lyric, Olympic, Victoria and Howard. The Saturday afternoon matinees, to be held at the same hour, on January 6, 13, 20 and 27, will be given at the Masonic Temple Auditorium, Circle, Dumbarton, Truxton, Florida and Blue Mouse theaters.

Boy Scouts in uniform are to act as ushers, and members of the Women's clubs are to supervise the exhibitions. The theater managers have agreed to donate the use of their respective houses, the various exchange managers will furnish the films without charge, and Union operators will be on the job as volunteers.

Motion Pictures in Inaugural Ceremonies.

Washington, D. C.—A committee to take charge of motion picture arrangements incident to the inaugural ceremonies of the Fourth of March is to be appointed by Robert Harper, chairman of the general committee and in charge of everything pertaining to the inaugural festivities. It is said that in view of the present-day importance of motion pictures in all educational publicity work, such a committee would prove a valuable adjunct in the promotion of the inaugural. A. Brylawski, one of the pioneer moving picture men of Washington, has been made a member of the general committee, and he will also serve on the finance committee.

Phillips Takes Washington Theater.

Washington, D. C.—Lawrence Phillips, who formerly conducted the Opera House in Alexandria, Va., has taken over the Staunton theater, securing possession of the house from Louis A. Atkinson, who has been operating a chain of theaters in Washington. Mr. Phillips is also well known in the baseball world, being the official announcer of the American League team in Washington.

Benefit for Orphans at Circle.

Washington, D. C.—Dr. William P. Herbst, of the Circle theater; George Mann, of the Famous Players exchange, and E. G. Evans, manager of the Mutual co-operated with the Girls' Civic Club to the extent that 500 orphan children were given a special Thanksgiving matinee at the Circle theater. The program included "The Patch Work Girl of Oz," a travelogue and comedies.

New Hippodrome to Open This Week.

Washington, D. C.—Work on the new Hippodrome theater on Union street is being pushed. W. A. Donlevy, manager of the new theater, states the house will open for business Christmas week. The house seats 900 and is beautiful. Big features and vaudeville will be shown.

Pleased With Children's Shows.

Charlotte, N. C.—Manager H. L. Morrow is well pleased with the manner in which the children's matinees are taking at the Piedmont theater. Recently he started out showing a selected program of Universal educational films. The performances have been highly successful, not from a financial standpoint so much as meeting the wishes of his patrons. Mr. Morrow is a live, up-to-date manager, quick to take advantage of popular demands and in co-operating with the Federation of Women's Clubs he is bringing additional patronage to those of his exhibitions intended largely for adults.

New Jersey

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

M. P. Ex. Co. Serves Schools and Churches.

NEWARK, N. J.—The Motion Picture Exhibition Company, under the able management of Robert S. Sumner, serves a distinctive purpose in this community. Mr. Sumner books films to schools, churches and institutions exclusively. All of the pictures are educational, scenic or topical in character. Mr. Sumner is a keen advertiser, and is distributing several booklets describing methods by which motion pictures can be made both interesting and instructive in the class-room and in the church. The Motion Picture Exhibition Company also are the distributors for the Atlas projector, a machine made especially for class-room use. An example of the work done by the concern is a benefit for the Armenian War Relief [illegible] on Dec. 15, at which Mr. Sumner [illegible]hed the motion picture part of the [illegible]n. The offices of the company are [illegible] in Proctor's Palace theater building, [illegible] Market street.

Hespe Building Another.

[illegible]y, N. J.—Dr. H. Charles Hespe, [illegible] the Motion Picture Exhibi[illegible] of New Jersey, is having [illegible]d by William Neuman, ar[illegible]ect, 202 Ogden avenue, for the erecti[illegible] of a brick, terra cotta and concrete m[illegible]ing picture theater 65x136 feet, at Cen[illegible]ral avenue near Charles street. The new house will seat 1,400.

Thomas Egan at Unicorn.

Newark, N. J.—Thomas Egan is the successor to Jack Kraemer at the local office of the Unicorn Film, in the Strand theater building, 118 Market street.

Herbert Yudkin Loses Suits.

Newark, N. J.—Herbert Yudkin, manager of the local office of the Nation Film Company, suffered the loss of two new suits valued at $100. The suits were stolen from Mr. Yudkin's automobile Saturday evening while the auto was parked in front of the Proctor's Palace theater. The loss was reported to the police.

C. J. Straehle Managing the Star.

Newark, N. J.—Alterations costing $1,275 have been made on the Star theater, 650 Bergen street, by Mrs. Minnie Albe, the owner. The building is a concrete and brick affair, and after alterations will have a seating capacity of several hundred more than at present. Charles J. Straehle, who formerly managed the house, has again become associated in the same capacity.

Addition Built to Theater.

Union Hill, N. J.—Dominick Orlando, 467 Bergenline avenue, West New York, has the general contract for alterations and an addition to the one-story brick building at 312-316 Columbia street. S. Lottauer, the proprietor, will spend $3,000 in securing the improvement.

To Exploit "The Crisis."

Newark, N. J.—To exploit the film spectacle "The Crisis," the Crisis Picture Corporation has been incorporated under the laws of New Jersey. The registered agent is Fred W. Falkner, with offices at 116 Market street. The authorized capital is $2,000. The incorporators are Thomas McManus, Albert E. Arge and George J. Watson.

Olympia Theater Robbed.

Newark, N. J.—The Olympia theater, 324 Norfolk street, under the management of Isaac Itzkowitz, was entered Friday night and a bundle of carbons and other moving picture supplies were stolen.

"Where Are My Children?"

Newark, N. J.—During the week of Dec. 4 at the Terminal theater, "Where Are My Children?" did exceptionally good business. At the Goodwin theater during the entire week of Dec. 11 the film also did very well. James M. Ashcraft, manager of the northern New Jersey Supreme Photoplay Productions, is handling the film throughout this territory. His offices are located at 56 Proctor's Palace theater building.

"Montclair Moviefied."

Montclair, N. J.—The activities of Montclair were shown in a moving picture entitled "The Mystic Mountainside or Montclair Moviefield."

Supercensors Make a Visitation

Committee, Said to Represent 200,000 Sensible Women, Descends on the Legal Censor Board—Wants Guarantees of Respectability in Work of the Legal Body—Are Appointed Inspectors of Screens.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—The censorial fireworks have started and the equipoise of certain ladies connected with the igniting end of the business assists one to believe that they may have dynamite which might accidentally leave nothing in Baltimore but the smoking ruins of a flourishing motion picture center. They claim to represent 200,000 women. A committee led by Mrs. H. E. Parkhurst descended upon the state censors on Dec. 16. While they blamed their onslaught primarily on the showing of "War's Women" in this city, still, with all due respect to the ladies, we wonder if they haven't found other things so dull that they have been compelled to take up a new amusement?

It was quite a tea party. All the members of the Censor Board, Charles E. Harper, Wm. F. Stone and Mrs. T. B. Harrison, were present, and they had quite a tete-a-tete concerning the problems of moving picture censors. The committee was very graciously received by the members of the board and a petition was presented by the former which read in part:

Want Censors to Guarantee Respectability.

"We come today, not in a spirit of antagonism, but one of co-operation, and encouraged by the apparent desire of the board to do what is right, beg to inquire what power the board has in such a case and what protection they can offer our boys and girls attending the local houses. In other words, may we not expect that the stamp of the censors which precedes each film will be a guarantee of respectability in all cases and at all times?"

Mrs. Parkhurst explained that they were acting, feeling it their duty to protect children in the city from the pictures with a taint of immorality, and yet she admitted that she did not like the moving pictures. Then up spoke Mrs. Troupe and said that she loved them (the moving pictures) and went on an average of five times a week and admitted that there were more good than bad ones. Mr. Stone pinned her down with the question as to the names of some of the bad ones, but she refrained from giving an answer.

No Money to Inspect Screens.

It was then explained to the committee, who by the way are all mothers, that the board could not employ inspectors to examine the screens of all the theaters to see if the eliminations had been made, owing to their having to depend on the fees for the support of the office and that half of this sum had to be turned over to the state treasurer. It was also stated that they had to depend on the police and the public to report any improper scenes being shown at the theaters.

Made the Ladies Inspectors.

The outcome of the whole affair was to the effect that the ladies were advised by the board to notify them of any improprieties which they observe while watching the moving pictures in the theaters. Also be it noted that after January 1 no pictures will be permitted to be shown in the state of Maryland unless they bear the stamp of approval of the Maryland Censor Board.

Theater Company Alleged Insolvent.

Baltimore, Md.—On Saturday, December 16, an order was signed by Judge Dawkins in the Circuit Court requiring cause to be shown by December 26 why a receiver should not be appointed for the Lord Calvert Theater Company, conducting the Gertrude McCoy theater, at Fulton avenue and Baker street, of which F. C. Weber is the manager. The complaint was made by Charles L. Stockhausen and the bill was filed through Attorneys Baker and Orth. It is alleged that the company is insolvent and that fifty shares each of its common and preferred stock are owned by the complainant at a par value of $50 a share.

B. S. Seligman to Guide Crescent.

Baltimore, Md.—The Crescent theater, 1110-12 South Charles street, has again changed its manager and now has Benjamin S. Seligman acting in that capacity. His association, just prior to his present position, was with George M. Mann of the Paramount Washington office. Before this he worked with the Lubin Company and the Mastbaum interests in Philadelphia. Those who have met him like his manner. That he is on the job is illustrated by the fact that he immediately had a masher who annoyed a girl in his house arrested and fined $5 and costs.

Children's Matinees at Walbrook.

Baltimore, Md.—E. R. Beveridge, who, it is understood, is acting as manager of the Walbrook theater at North avenue and Rosedale street, has now inaugurated children's matinees for Saturday afternoons and, from all accounts, they are proving a great success. He ran as his feature on Saturday, December 10, "Rip Van Winkle."

Maryland Theater Benefit.

Baltimore, Md.—During the entire week of December 18 Frederick C. Schanberger, manager of the Maryland theater, ran a benefit for the crippled children of Baltimore and the state of Maryland to aid in providing gifts and Christmas cheer for the little sufferers.

Great Wizard Theater Improves.

Baltimore, Md.—A big improvement has been made in the exterior of the Great Wizard theater, 30 West Lexington street. Bohannan, Lewy & Fuld, the owners, realizing, as they always have done, that it is well to keep abreast of the times, have now had the large lobby of this house, which has heretofore been open, enclosed in a framework of plate glass and wood. It gives a very artistic effect to the house and will protect the patrons who have to wait.

New Ruling on Building Franchises.

Baltimore, Md.—It is understood that, according to a new system, unless a franchise to erect a moving picture theater is taken advantage of within sixty days, that it is forfeited. This happened in the case of John T. Langville, who applied for permission to build a theater at 1318-20-22 East Fort avenue. This ordinance passed the Council some months ago and now it has been reintroduced by Thomas D. Johnson of the Twenty-fourth ward.

Organizations in Buffalo Are Active

Film Club Grows and Will Get Down to Work January 1st—Buffalo Screen Club Wants to Unite Screen Clubs All Over the Country—Big Film Ball Coming —Theater Managers' Association Gets More Members.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Local film organizations are active this week. The following exchanges have joined the recently organized Film Club of Buffalo, viz.: Mutual, General, Merit, Popular, Pathe, World, Metro, Universal, Bluebird, K-E-S-E, Unicorn and Hughes Features. The club will be in working order by January 1.

J. E. Kimberley, World, is president, and C. A. Taylor, Metro, is secretary and treasurer. They are working out a practical program. A grievance committee will be appointed at an early date. One of the subjects to be taken up will be the improvement of the express service in this territory. Twelve out of the fourteen exchanges here have now joined the club.

"The purpose of the club is the mutual protection of the exhibitor as well as the exchanges," said Secretary Taylor. "Any complaint of either side can be satisfactorily adjusted by the club as a body. Any exhibitor can depend on receiving an absolutely fair hearing."

The Buffalo Screen Club continues to take the initiative in uniting the screen clubs of the country into a national body. It is hoped that the first national convention of the clubs will be held in this city. Several out-of-town screen clubs have sent replies that are favorable to the movement. It is expected that Pearl White and Francis X. Bushman will be among the stars who will grace with their presence the Screen club's ball in this city on the evening of January 29.

A band and orchestra, with fifty pieces in all, will supply the music for the dancers. Tickets for nine boxes at the ball have already been sold. The decoration committee claims that the hall will be transformed into a veritable fairyland.

The membership campaign of the Theatrical Managers' Association of Buffalo is proving very successful. The number of members has been increased to forty-five. Jules H. Michael, manager of the Academy, is actively working with his grievance committee and plans of the other committees are progressing.

The managers are co-operating with the New York organizations in the fight against Sunday closing. W. Stephen Bush will address the local association at the Star theater on the afternoon of January 4.

Small Fire in Salamanca,

Salamanca, N. Y.—Recently a blaze started in the projecting room of the Palm Garden theater, filling the place with smoke. The fire was extinguished by Manager W. B. Fox before much damage was done.

W. H. Teeple Moves Family Here.

Buffalo, N. Y.—W. H. Teeple, road representative of the Mutual, Buffalo, has moved his family from Rochester to this city. While in Rochester recently Mr. Teeple met Mr. Cobb, who is with the Eastman Kodak Company and is perfecting an invention for producing cartoon comics. The possibilities of the machine are wonderful, according to Mr. Teeple.

Theaters Change Hands.

The Star theater, Elmira, has been reopened by W. D. Burrill.

Fluke & Evans are the new proprietors of the Star theater of Kane, Pa.

N. F. Johnson, formerly of Hammondsport, N. Y., has taken over the Lyric theater of Elkland, Pa.

Personal Notes.

H. L. Byrne, former manager of the Bijou moving picture theater, Buffalo, has been here on a furlough. For several months he has been with the Seventy-fourth regiment, National Guard, at Pharr, Texas.

M. L. Morley has resigned as salesman for the General Film, Buffalo.

Walter Scheuer of the Dispatch Film Corporation was here recently in the interests of "Purity," which showed at the Family theater. Mr. Scheuer said that later he would probably bring the new feature, "The Crisis," to Buffalo.

Atlantic News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Jack Wells Changes Theater's Name.

ATLANTA, Ga.—Atlanta is to have a Rialto theater. Not a new playhouse, but an old one under a new name. Jake Wells, who now owns and operates the Piedmont theater, in making a new start and with a changed policy, has adopted also the new name, Rialto, the change to become effective Monday.

The continuous performance idea at this house is also a thing of the past. Three distinct shows are given each day, afternoons starting at 3 o'clock and evenings having two shows. Numerous improvements are being made for the betterment of the theater.

Leo Garner Visits Washington.

Atlanta, Ga.—Leo Garner, manager of the New Film Corporation, left for Washington, D. C., Friday on a brief visit to his family and to consult his company in regard to future business. Miss M. E. Karst is in charge during his absence.

Xmas Benefit at the Criterion.

Atlanta, Ga.—The Criterion was open Sunday from 2 o'clock to 10 p. m., under the auspices of a committee of ladies, who have made up their minds that the forty little children who are inmates of the Southern Christian home shall have as merry a Christmas as any other little boy or girl in the city.

Every cent taken in will go to buy dolls and horns and candy for the little tots at this orphan home. A great big Christmas dinner will also be served by the committee of ladies for the little tots.

A. C. Bromberg Goes to International.

A. C. Bromberg, who has been Atlanta manager of the Triangle since its organization, has resigned this position to take charge of the local office of the International.

Mr. Bromberg's resignation became effective immediately, and he assumed the management of the International office Monday morning, December 18. Mr. Bromberg has many friends in the South who will be interested to know of his change.

Federal Film to Open Branch.

Atlanta, Ga.—The Federal Film Company is preparing to open an Atlanta branch in the Moore building on Walton street.

S. A. Lynch Visits Atlanta.

Atlanta, Ga.—S. A. Lynch, known among his friends as one of the finest and cleverest men in the picture business today, spent the week in Atlanta. Mr. Lynch is now one of the largest individual factors in Atlanta film industry, if not in the whole South.

Mr. Lynch is head of the Southern Paramount Picture Corporation, controlling all the Paramount releases in this territory; head of the Southern World Film Company, and also the Triangle Film Corporation for this territory.

Ted Hardcastle Joins Essanay Players.

ATLANTA, Ga.—Announcement was made Saturday of a change in management of the Piedmont theater. Ted Hardcastle, who has been in charge of the house, will soon head a company of Essanay film artists who will produce a number of pictures in the vicinity of Atlanta and Chattanooga, with Mr. Hardcastle as the star. Mr. Hardcastle is well known through his work in a number of successful western reels. His headquarters will be either in Atlanta or Chattanooga.

Cincinnati Exchanges Form New Bureau

Credit Troubles Will Be Handled for Associated Film Exchanges by New Committee—Standing Committees Appointed.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, O.—A credit rating bureau, affiliated with that operated by the Retail Merchants' Association of the Chamber of Commerce, is to be established by the Associated Film Exchanges, which will be, it is believed, one of the first of its sort in the country. Credit troubles have been numerous in the past, giving rise to some warm discussions between film men and exhibitors, and it is thought that a business-like system for determining who is and who is not entitled to credit will enable the film men to separate the sheep from the goats with general satisfaction—excepting, perhaps, to the goats.

President W. C. Bachmeyer, of the Associated Film Exchanges, has appointed the following standing committees for the organization: Membership, Clarence Runey, H. A. Bugie and S. W. Hatch; trade rules, I. W. McMahan, W. S. Wessling, C. C. Hite; entertainment, C. E. Holah, L. W. Greenstein, R. H. Haines; traffic, H. J. Wessel, G. F. Weaver and C. E. Penrod.

Features and Prices at the Walnut.

Cincinnati, O.—With the completion of arrangements under which only films of special interest and drawing power will be shown at the Walnut theater, Manager I. Libson has determined to make permanent the schedule of prices heretofore placed in effect for films of unusual interest. Starting several weeks ago with the Metro presentation of "Romeo and Juliet," featuring Francis X. Bushman and Beverly Bayne, this schedule has since remained practically continuously in effect, as one big attraction after another has been shown, and it has been made the regular thing at the Walnut. For the entire lower floor 25 cents is charged, with 15 cents for the balcony, and, while the balcony is extremely popular with the thrifty, the house has been so well filled for the most part that the lower floor has received its full capacity quite regularly. Following a series of Clara Kimball Young pictures, and that featuring Nazimova in "War Brides," Ethel Barrymore in "The Awakening of Helena Ritchie," was a pronounced hit, Miss Barrymore being one of the best drawing cards on the screen. The success of Mr. Libson's move in placing higher prices regularly in force at a house which has at times been considered a failure, as too much out of the way, is the more interesting, in view of the fact that the regular price at all other feature houses is 10 cents.

Wanted to Film Spanking in Court.

Cincinnati, O.—Eight youngsters, caught in the act of stoning the Hippodrome theater, in Newport, Ky., after being ejected for disorderly conduct, were arrested and publicly spanked in the Juvenile Court by order of Judge Edward Boltz. The crime and its penalty were of some interest as providing amusement for the onlookers.

but a real "punch" was lent to the matter by the anxiety of a film company furnishing news service to one of the big circuits to take pictures of the affair. The Cincinnati manager wrote to the judge, asking permission to film the spanking, pointing out that the pictures would have a deterrent effect on other youthful criminals; but the court refused to see it that way, and this form of poetic retribution to the culprits—film immortality of an undesirable sort for disturbing a film show—was therefore not visited upon them.

Filming Men's Clothing Styles.

Cincinnati, O.—The Associated Film Companies will take moving pictures of the demonstration of men's clothing styles, which will be a feature of the annual convention of the National Association of Clothing Designers, to be held in Cincinnati at the Sinton hotel January 4 to 6. The designers, always have something interesting to spring, and interest in the new styles, while not as great as that in women's styles, is always great. Living male models will be used, parading up and down the Sinton lobby and "Peacock alley," and this will afford splendid scope for the pictures. They will be distributed through one of the news weeklies.

Screening of New Fox Features.

Cincinnati, O.—One of the most interesting advance showing for some time was that arranged by Manager Harry B. Day, of Fox, for the initial presentation to Cincinnati exhibitors of William Farnum in "The Price of Silence." The big ballroom at the Hotel Sinton was used for the exhibition, and it was well filled with exhibitors from Cincinnati and neighboring towns, as well as newspaper men and public officials. The publicity value of the picture's showing at this time, due to the recent enactment of a national law prohibiting interstate shipment of child labor products, was fully utilized by Mr. Day, and exhibitors have booked the picture liberally, appreciating the amount of public interest created by it. It will be first shown publicly at one of the large downtown houses.

New Tri-State Film Exchange.

Cincinnati, O.—The newest of the rapidly growing list of Cincinnati film exchanges is the Tri-State Film Company's office, at 23 Opera place. The company distributes in Ohio, Michigan and Kentucky the productions of the Art Dramas, Inc., and Christie comedies, and is pushing its work rapidly, with considerable success. Ralph E. Peckham is in charge.

Canadian Exchanges in Jam

Metro Pictures Transfers Its Franchise From Standard Film to Specialty Film—Interim Injunction Secured by Metro Against the Former's Use of Metro Releases—Independent Metro Releases Not Affected.

By W. M. Gladish, 1263 Gerrard St., E., Toronto, Ontario.

TORONTO, Ontario.—Developments of a sudden and sensational nature concerning several film distributing companies in the Dominion of Canada have occurred during the past week or two and the assistance of the courts has been sought to secure a definite solution of the situation. The case is this:

The Metro Pictures, Limited, with headquarters in Montreal, holding the releasing rights for all regular Metro productions in the Dominion, had vested the Standard Film Service, Limited, with its Canadian franchise after it had passed into the hands of receivers last spring. The Metro Pictures, Limited, with the consent of its fiscal agents, the Prudential Trust Company, decided to transfer its franchise from the Standard to the Specialty Film Import, Limited, which is the distributor in Canada of Pathe releases. At the same time, Metro Pictures, Limited, sent out telegrams to practically every exhibitor in the country instructing that Metro reels be sent to the nearest Specialty Film office instead of to a branch of the Standard. Letters were also sent to each Specialty Film Import branch authorizing those in charge to handle Metro business. Incidentally, seven current Metro subjects were taken out of Customs by the Specialty Film Company, on the authority of the Metro Pictures, Limited.

An interim injunction has been secured by the Metro Pictures, Limited, which restrains the Standard Film Service, Limited, from doing business with Metro releases or from disposing of the Metro reels in any way. At time of writing, an application for a permanent injunction is pending in the court.

Independent Metro Releases Not Affected

The jam between the three companies does not affect in any way, it is declared, the independent releases of Metro, such as the Metro "Romeo and Juliet" and others, as well as the new Bushman-Bayne serial, Sidney Drew Comedies, etc.

According to James Travis, Toronto manager for the Pathe distributing company, the Specialty Film Import, Limited, has definitely secured the Metro franchise in Canada through the Metro Pictures, Limited. "We have not done anything yet with the Metro subjects, however," said Mr. Travis, "and will probably not do so until all legal matters are disposed of. With Metro features along with Gold Rooster features and other Pathe releases, including comedies and weeklies, we will be able to furnish any exhibitor with a complete service."

Both L. E. Ouimet, manager of the Specialty Film Import, Limited, and A. H. Sawyer, manager of the Standard Film Service, Limited, have been in New York to take up matters in connection with the change, while N. A. Brodeur, head of the Metro Pictures, Limited, has remained in Montreal to look after that end of the situation. Mr. Rondeau, of the Montreal office of the Specialty Film Import, Limited, has been in Toronto to watch local developments.

At this writing, no exhibitor has yet been affected by the order of the Metro Pictures, Limited, or the court's injunction regarding the handling of Metro releases which had been booked from the Standard office, but it was intimated at the Toronto Pathe office that if any exhibitor disregarded the instructions action would be taken.

Permits to Make Appeals to Patrons for Charity.

Toronto, Ont.—Official announcement has been made by the Toronto Board of Police Commissioners that all persons appealing for funds for either patriotic or charitable purposes in any theater of Toronto must first secure a written permit from Mayor T. L. Church, regardless of the circumstances or the cause. This will not be issued by the mayor without a recommendation for the sanction from the local chief of police.

The reason for this step is that the appeal thing has been overdone.

Police May Charge 5 Cents a Sheet for Censoring Posters.

Toronto, Ont.—Toronto exchange managers turned wrong side out a few days ago when they received the intimation that the Toronto Board of Police Commissioners had decided to charge five cents per sheet for the censoring of every poster to be used in front of a theater or on a bill board. For a twenty-four sheet poster the charge would be $1.20, which sum is practically equal to the cost price of the poster when bought in large quantities. The Exchange Managers' Association immediately held two emergency meetings to discuss the situation and, with the municipal elections coming off on January 1st, it is more than likely that theaters around town will be used to good effect for a few days before the ballots are cast.

According to one or two exchange managers, if the proposed charge becomes effective it will seriously affect the use of posters. Some say that the burden of paying for the police censors' charge cannot be placed on the shoulders of exhibitors and the posters will be handled at a distinct loss.

Big "U" Notes.

Toronto.—Advertising Manager W. A. Bach of the Canadian Universal announces that the Big "U" in Canada is making arrangements for securing of a number of important British war features, including prints of official war-time views.

A private projection room has been established at the Universal headquarters in Toronto.

Exhibitor Gets Order Against Exchange

Crescent Palace Theater Wins Suit to Get Twenty Episodes of "The Iron Claw"—Got First Paper—No Contract.

TORONTO, Ontario.—A legal decision which emphasizes the necessity of business-like methods between exchanges and exhibitors has just been recorded in Toronto in the case of Rappaport v. Specialty Film Import, Limited, when the County Court jury gave damages to the plaintiff. The case arose from the claim of Abraham Rappaport, manager of the Crescent Palace theater, Dundas street, Toronto, that the Specialty Film Import, Limited, had failed to supply him with the twenty episodes of "The Iron Claw." In defense the exchange company denied that there had been an agreement for the booking and the plaintiff was unable to produce a contract. The jury, however, decided in favor of the exhibitor, partly on the strength of evidence submitted that other exchanges in Toronto did not require a signed contract for bookings.

Specialty Will Appeal Case.

Speaking to the MOVING PICTURE WORLD correspondent here, James Travis, Toronto branch manager of the Specialty Film Import, Limited, declared that steps would be taken for an appeal from the decision. "Mr. Rappaport and I disagreed about the price to be paid for a booking of the serial and that was the end of it so far as I was concerned," declared Mr. Travis. "I then proceeded to release the serial on the same dates with Manager Joy of the Beaver theater. Mr. Rappaport secured the paper from our shipping department for the first episode of 'The Iron Claw' without my knowledge. He claims that the fact that he secured the paper from our office was evidence that he had arranged for the booking."

Mr. Travis produced many signed contracts to show that his office requires signed agreements for bookings, but the court accepted as evidence a statement that some exchanges have not been securing signatures for bookings.

Sidney Taube Joins Regal.

Toronto.—Sidney Taube, formerly Montreal branch manager for the Universal, has joined the staff of Regal Films, Limited, Toronto, Canadian distributors for World Brady-Made pictures, whose headquarters have been established at 37 Yonge street, Toronto.

Roundabout Near New Orleans

Cotton Selling Is About Over and Business Is Steadier—Theaters in Mississippi Are Having Plenty of Patrons and Managers Are Contented—Good Cooking in Mobile—Doughnuts and Releases.

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—A recent "swing around the circle" in the New Orleans territory afforded some interesting notations among the exhibitors and leading houses in the adjacent cities. This section is traditionally affected by the marketing season for cotton. Whether a man has cotton or not, the fluctuations affecting that staple controls his moods just like the weather affects an old man's corns. It matters not whether the price goes up or down, he has that unsettled feeling. Fortunately for the picture business, the cotton season is about at an end for this year and exhibitors are beginning to feel that their feet are on firm ground. This has been a good crop year and the effect is reflected in the patronage at the motion picture theaters. It is getting better.

At Laurel, Miss, Manager W. S. Taylor of the Bijou theater, reported good business and he was correspondingly happy. He has a good house and a substantial patronage. The Ford theater at Brookhaven, which has only been open for a few weeks, has set the people of that enterprising town by the ears. They think it is just the nicest little theater that anybody can have and they attest their appreciation of it by the most liberal patronage. Manager Grady Ford is elated over the business outlook.

At Hattiesburg, Miss., Manager Hammock, of the Lomo theater, declared that business did not warrant any complaint. The Lomo is an attractive show house with a seating capacity of 900 and it is filled at every showing of the program. Hammond, La., has a new theater, the All Star with Bemis and Wallace as managers. It is a very pretentious house for a city of the size of Hammond and started out with an excellent business. It seats 650 persons comfortably and its capacity is none too great for its patronage.

Mobile, Ala., is one of the few cities in this section that boasts of a lady manager of a motion picture theater, but Miss M. Luckel, who presides over the destinies of the Empire theater, maintains an attractive house and sees to it that the attendance is kept up to a consistent standard. She is satisfied with nothing short of the best program and keeps a watchful eye on all of the releases that are shown in the Empire. Another Mobile exhibitor who is constantly on the lookout for all that is of the best for his theater is J. H. King, of the Crown. Besides his theater there is something also that interests Manager King, it is home cooking. Sometimes as he welcomes patrons, the savory odors of corn beef and cabbage of only such flavor as he knows come from his home, reach him, forthwith, within himself, a fierce battle between pleasure and duty ensues. If it is close to six o'clock in the evening, the Crown theater has to get along the best it can for an hour or so. Upon a recent visit of a man prominently connected with pictures, calf tongue and beans were served in honor of the occasion, but as a general thing corn beef and cabbage are regarded as dependable.

Another exhibitor who has a reputation along dietary lines is Bernard Anthony of Ponchatouls. In the evening Manager Anthony runs a fine picture show, but during the day he runs a bakery and occasionally he cooks doughnuts. His doughnuts have as good a reputation as his theater and both are in great demand. When Manager Anthony goes to New Orleans to brighten up his program, he spends about half a day studying recent releases and misses the train home, because he was delayed while making promises to send doughnuts to his exchange friends or spent too much time in explaining that the output of the delicious cakes is necessarily restricted on account of the high price of lard.

Clara Kimball Young and Company Here

New Orleans, La.—The event of the week in motion picture circles was the arrival of Clara Kimball Young and a company of players under the direction of Producer Giblyn. Southern scenes were required for one of the productions. The company originally intended to go to Florida. After the start had been made, they decided to change the point of destination and Miss Young, therefore, arrived unannounced. The selection of New Orleans was partly made because of a slight indisposition affecting the star, but she quickly recovered and immediately began work before the camera in some of the historic locations in the city. While here Miss Young and Manager Giblyn were the guests of Herman Fichtenberg, in whose new theater on Canal street, the Globe, Miss Young appeared on the opening program in "The Common Law." This is the star's first visit to New Orleans and she was delighted with the city and pleased with the wealth of quaint and interesting locations for pictures which it presents.

New Theater in Brookhaven Opens.

Brookhaven, Miss.—Ford's theater was opened on November 30 with the presentation of "The Fall of a Nation" and the house was packed at the initial showings. This new theater has a seating capacity of 800. It is fitted with opera chairs and all of the latest appliances to make it a first-class house in every particular. A Hope-Jones-Wurlitzer organ, in the hands of a competent operator, furnishes the music. Manager Grady Jones is very proud of his new theater and it would be a credit to a city of much larger population than Brookhaven.

A. J. Xydias May Open Exchange.

New Orleans, La.—A. J. Xydias, who gained distinction in Houston, Texas, as an exhibitor who kept his show running in the face of police interference, has been here for some time and has completed arrangements for the opening of an independent motion picture exchange. He will handle states right pictures exclusively and buy such films as he desires. There is no concern of this character here at present and the belief exists that an active film broker can acquire a very lucrative business.

Manager Jack Aunslet's Theater Chain.

Boonville, Miss.—Manager Jack Aunslet, of Boonville, Miss., was in New Orleans last week arranging for service for the chain of theaters which have recently come under his control. He is an old showman and knows how to reach and retain the public's approval. He will operate the Lyric theater at Boonville, the Princess at Lewiston and a new house at Pontococ, Miss., and will make feature houses of each one of them.

Elm Theater Bought by Taffan & Perez.

New Orleans, La.—The Elm theater, one of the best paying and most popular suburban theaters in the city, has been sold by W. F. Currie to Messrs. Tappan and Perez, who took over the business on Monday. Former Manager Currie will go to Denver, Colorado, where he will extend his operations. He has made an enviable reputation here by his ability to take indifferent or run-down theaters and quickly put them on a paying basis. He is a hustler, knows the game and is gifted with the personal equation that enables him to make and keep friends. The new owners of the Elm are experienced showmen, courteous and enterprising and the Elm will not suffer at their hands.

New Orleans Suburban Exhibitors' Luncheon

Meet to Take Account of Business Generally—Many New Theatres—A Complaint Against an Exchange Practice.

NEW ORLEANS, La.—The exhibitors in suburban theaters held an informal luncheon this week, at which many affairs affecting their business were discussed. There appears to be a physical realignment of suburban theaters under way and many of the exhibitors are not certain as to their future footing. There is a disposition on the part of patrons to neglect the rather inadequate places of amusement in favor of those that afford more comfortable service. Some of the make-shift houses are giving way to new ones that are being built with more attention to the requirements of a modern show house. There are about as many new theaters under way as there are old ones being abandoned, so that the average remains the same.

One of the practices of which complaint was made was that of exchange managers giving out advance programs to third parties. The exhibitors who are affected declare that the practice must stop, because it frequently creates conditions that are annoying and may be injurious.

Second Run Pictures in Western Theaters

Kansas City World Film Manager Says That Many Eastern Exhibitors Prefer Second Run Pictures—More Easily Advertised.

KANSAS CITY, Mo.—Richard Robertson, manager of the Kansas City branch of the World Film, recently returned from a short business trip to New York. "There is a very noticeable difference between the exhibitors of the East and those of the Middle West," said Mr. Robertson. In the West every exhibitor, even in the smallest theaters, will run only first run pictures if he can possibly get them. In the East, however, exhibitors are anxious to run second, third and even fourth run pictures. The Eastern exhibitor realizes the value of the advertising which a second or third run picture has had. He knows that a first run picture, no matter how good it is, has to be advertised before it can be successfully shown, and advertising a new picture costs a good deal of money, therefore he would rather let someone else have the first run and do the advertising.

"A good example of the Eastern exhibitor's desire to get second run pictures," continued Mr. Robertson, "is the case of the proprietor of one of the best theaters in a large New York town. The salesman for a film company was trying to get him to sign a contract for first run pictures, and the exhibitor refused to take the contract, but promised to sign for second run pictures if the salesman could get some other exhibitor in the town to take the first run productions. The salesman finally landed a first run contract in the town and came back to the first exhibitor, who immediately signed for second run pictures. He realized that every man, woman and child who sees the pictures once is a walk-

ing advertisement, and when the picture is run a second time in the town it will need very litle advertising.

"Western exhibitors, on the other hand, want only first run pictures, and it seems to be almost a matter of family pride to them. The result is that they have to do a good deal of advertising to get returns and to fill their houses. Advertising is the life of any business today," said Mr. Robertson, "but what surprises me is the fact that the Western exhibitor does not take advantage of the second, third and fourth run productions as the Eastern exhibitor does and reap the results of the advertising which the pictures have already had."

C. E. Oelrich Plans New Theater.

McPherson, Kan.—C. E. Oelrich, who bought two local shows from Howard C. Collins, is planning a new house. This will be named the Mikado, and will replace entirely the Grace. Mr. Oelrich will continue operating the White Way.

Another Boy in Calvin Edward's Home.

Kansas City, Mo.—J. Dixon Edwards, one of the most promising of the younger recruits to the Pathe exchange force at Kansas City (he is aged four), has a younger brother now. This is James Calvin Edwards, born December 15, whose lungs are surely built to equip him for talking an arm off an exhibitor. The "Calvin" in the name is a concession to the father, Calvin S. Edwards, Jr., manager of the Kansas City Pathe exchange.

Dick Garrety a Bluebird Roadman.

Winfield, Kan.—Dick Garrety, an exhibitor of Winfield, Kan., and well known in the Kansas City exchanges, recently accepted a position as traveler for the Bluebird at Kansas City. His knowledge of the exhibiting end of the game proved of great value to him in his first two weeks out on the road, and he was enabled to send in a good number of bookings. His territory will consist of the southern half of Missouri and Kansas.

Family Row Parties at Abilene.

Abilene, Kan.—Mrs. A. T. Seelye, who has been managing a moving picture show for about a year, has installed one especially effective innovation. This is the family row party, or line party, handled somewhat differently from the usual specialty of this kind. Many families of the town have their particular rows, in a section where the rows have five to eight seats. Whenever the families telephone that they will use the seats at night, the row is roped off and reserved. On other nights the seats in this row are available for anybody. An important result of this row party plan is that all the members of families are being inculcated with the moving picture habit, instead of the one or two members that usually constitute the "fans" of a family.

H. G. Gill Returns to Universal.

Kansas City, Mo.—H. G. Gill, recently the manager of the Kansas City Motion Picture Supply Co., has returned to the Universal exchange at Kansas City, where he was formerly connected with the supply and publicity departments. His new capacity is that of manager of the supply department. The Motion Picture Supply Company stock on hand was sold.

L. J. Doty, who has been managing the supply department for the past three years, was anxious to go out on the road for the company and this gave him the opportunity. He is making a big success with the road work.

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Kansas City Film Men Progress

Moving Picture Industry Locally Moves Toward Progress—Leading Members of the Exhibiting and Exchange Ends of the Business Join Advertising Club—Will Have a Forum of Ideas and Needs.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, Mo.—The moving picture industry in Kansas City has lacked a public forum where its point of view could be expressed to business men.

The industry is going to get this forum, in the Kansas City Advertising Club. Several exchange men and exhibitors have joined the organization and are being welcomed eagerly by the leading men in it.

"We are certainly glad to receive representative men connected with this big industry," said an officer of the club. Many times the subject of moving pictures is mentioned in our meetings and in our committee work. But heretofore there has been no member who could speak for the moving picture people, and we did not have therefore the facilities for reaching definite conclusions on any situation that arose. We have had meetings in which moving pictures were the subject, and have discussed them at the time—but afterwards, in the meetings, and in casual conferences of members, we were unable to find answers to the many questions that inevitably presented themselves following these discussions."

The situation is peculiarly acute with reference to moving picture advertising and exploitation in Kansas City right now. And the men who will represent the industry in the club will have plenty of opportunity to give counsel and to do actual work along the lines that the club is driving.

The first moving picture men to sign applications for membership were Richard Robertson, manager of the World exchange; C. S. Edwards, manager of the Pathe exchange, and W. B. Tuteur, a local exhibitor who has several theaters. Mr. Tuteur is the representative of the exhibiting end of the moving picture business in the Kansas City Rotary club, which indicates his standing.

It is likely, now that the ice has been broken, that several other exchange men and exhibitors will seek admission to the Advertising club, and it is certain that a general meeting of the organization will be held shortly after the first of the year, at which the moving picture business, with special reference to advertising, will be discussed. It is a certainty that it will be one of the best meetings of the club, in point of attendance and interest.

Kansas Commissioner Calls on Film Men

Exhibitors and Exchange Men Asked to Help Prepare New Legislation for the Industry — Electrical Drive — Inspections.

TOPEKA, Kan.—The moving picture interests are to be consulted regarding legislation in Kansas with reference to theater construction and operation.

P. J. McBride, labor commissioner of the state, who has done much good work in his department, told the exhibitors and exchange men at the big meeting in Topeka last summer that he would seek their advice when the matters of new bills came up affecting his department.

Mr. McBride is now "making good." He has asked L. J. Scott, secretary of the Amusement Association of Kansas, to help arrange a conference of exhibitors and exchange men, to go over the subject of new legislation and amendment of existing laws, and to assist in suggesting changes and new matter.

One of the matters of legislation that will be handled, for instance, is that of using electric power in operating machines. The law now forbids such equipment, strange as it may seem. It is said that electricity is used in some places, but nevertheless the law is being violated. The department is said to recognize that electric drive is far safer as well as better in other ways than the old-fashioned methods, and is eager to get the opinion of the profession on the subject, and to draft a law that will meet the varied needs of the exhibitors of the state, while providing for utmost safety.

In Kansas many of the state departments are in harmony with reference to inspections. Mr. McBride's department assists the fire marshal in keeping track of conditions, and his inspectors watch carefully the fire hazards. Consequently, this phase will be discussed when the conference on moving picture theater regulation meets.

Mr. McBride has done particularly progressive work in Kansas with reference to safety, and his exhibit and museum is one of the finest of such a department in the United States. He has prepared a lecture on safety, in which moving pictures are used, and he has devices and pamphlets on the subject, collected from many sources.

United Theaters Company Opens Branch

Co-Operative Concern to Seek One Theater in Each District and Book Films for That House Only—Claim a Saving to Exhibitors.

KANSAS CITY, Mo.—The United Theaters Company opened a branch office in Kansas City, Mo., 103 Finance building, Monday, December 18, with Ted L. Morse as manager. The company is to be incorporated.

This step marks the beginning in the Kansas City district of a project to reduce the distribution costs of films. The company already has contracts with many leading exhibitors who will secure their bookings through it; it has pictures available of the class that these exhibitors want, and it is said to have ample financial backing. Announcement is not yet ready of the people who are behind the project.

The plan is based on the idea of co-operation of exhibitors, and it has appealed strongly to all the exhibitors who have been tentatively approached. No effort has been made hertofore to get contracts, but Mr. Morse will now undertake that part of the work actively. It is likely that bookings will begin within the next thirty days. The plan is to make contracts with one exhibitor in each city or district.

Says Mr. Morse: "We will pay cash for films and distribute to our members at prices that will be nominal. There are enough good films on the open market to meet the exacting demands of the high class of exhibitors who have already made application and, with our large string, we will be able to make low prices for the high quality. The experience of chain stores and restaurants, the example of the Orpheum and other circuits, are sufficient illustration of the feasibility and virtues of the idea. Since the commodity will be sold before it is bought, and sold to a large number on a plan that reduces the cost of distribution and handling to a minimum, it is obvious that the expense to the company and the exhibitors will be vastly lower than the ordinary expense of securing pictures."

Denver Ball Date Put Off Again

Rocky Mountain Screen Club Long Planned a Big Film Ball—Has Put It Off Again—New Date Will Be When Clara Kimball Young and Her Company Arrives in Colorado—Other Stars Also Will Be Present.

By E. C. Day, Denver Times, Denver, Colo.

THE Rocky Mountain Screen Club ball is off again—that is, it is off so far as the last "definite" date is concerned. The big dance will be held though, not on December 27, as intended, but some time in January or February.

The Screen Club ball has been a prospect for almost every month for a year. Each time that a date has been set something interfered. First of all, a real screen star was needed to lead the grand march and, secondly, the City Auditorium was required to house the big crowd that is sure to attend. When one has been available, the other has not.

Two weeks ago it appeared that both could be had for December 27. Mary Miles Minter, Wallace Reid, Myrtle Stedman and Sessue Hayakawa all promised to be honor guests at the great event. And the city said it would be glad to lend the big building for the occasion.

Then the writer returned from a trip to New York with news that Albert Cappalani, director general of the Selznick studios, together with Clara Kimball Young and her entire company, were coming to Colorado to stage some scenes in "The Easiest Way." Immediately the dance committee began to figure on some plan to entertain the distinguished guests.

For a time it appeared that two Screen Club balls would be held; the first, as planned, on December 27, and the second, when the Selznick troupe came to the city. In the meantime, however, the city discovered that the interior decorating that they are doing in the auditorium will not be completed in time to make the building available for use on the desired date.

So now the Screen Club ball has been postponed. The date will again be definitely set whenever official information is received as to the time that Clara Kimball Young and her company will be in the city. The other screen stars have signified their willingness to come whenever their presence is desired.

The delay will only serve to make the ball the more elaborate. With two months in which to arrange for the event, the committee has set to work on a plan which will render it the greatest dance ever held in the Rocky Mountain district.

Pueblo Has New Commission Will Censor

Censorship Board, to Be Termed Welfare Commission, Brought Into Being by City Council — Members to Serve Free.

PUEBLO, Colo.—The long-threatened Board of Censors is a realty in Pueblo. It was born at a meeting of the City Council this week, when an ordinance providing for the appointment of a commission, which among other things will pass on moving pictures, was made a part of the laws of the city.

The body will not be known as a Censorship Board, however. It is called a Welfare Commission, and in addition to supervising the conduct of theaters and other places of amusement will have charge of city charities and jails.

Appointment of members of the board is expected to be made next week. There will be five on the commission, one representing the city, another representing the women's clubs, a third representing the amusement interests and the remaining two representing the two school districts in the city. The ordinance provides that the members serve without pay for the first year and then, if it is desired to continue the plan, arrangements will be made for providing remuneration.

The establishment of the Welfare Commission is the outgrowth of agitation started at the time the city officials stopped the showing of "Purity."

Manager Scott Reorganizes Staff.

Denver, Colo.—Ward Scott, manager of the Mutual exchange, has announced the reorganization of his staff. E. J. Haslam has been placed in charge of the booking department, Guy Hart in the bookkeeping department, Ross Burtis in the shipping department and J. F. Barber, the oldest machine man west of the Mississippi, in point of service, in charge of the supply department.

New Colorado Theater Company.

Denver, Colo.—A $50,000 moving picture enterprise has just been launched by T. A. Bucy of Sterling, Colo., with the incorporation of a company to operate a string of theaters in eastern Colorado and western Nebraska. Bucy and his associates already control houses in Sterling and Scotts Bluff and on the first of the year will take over the theater of Harry Dubuque at Alliance, Neb. Other additions to the list are planned from time to time.

Des Moines Majestic Reopens for Features

Big Elbert and Getchell Theater Will Show Special Features—Begins on December 24 With Ramona — Other Offerings.

By Dorothy Day, Tribune-Register, Des Moines, Iowa.

DES MOINES, Ia.—December the 24th marks the reopening of the Majestic theater, on Eight street between Walnut and Locust. The Majestic was closed at the beginning of the summer months by its owners, Elbert & Getchell, who operate the Princess Stock Company, the Empress vaudeville houses and the Unique theater.

Last week the management of the Casino, one of the largest motion picture houses here, headed by Abe Frankel, secured a lease on the Majestic for a term of years and will show only the larger photoplay attractions at an admission price of 25 and 50 cents. They will open with the big Clune production "Ramona" for the holiday week and will follow with Ince's "Civilization" for at least two weeks. Early in the new year the new management will show "War Brides," having secured the right from the Midwest Photoplay Corporation, distributors of the Selznick attractions in Iowa, Nebraska, Missouri and Kansas, with headquarters here.

The Majestic is one of the largest and most elaborate photoplay houses in the city and will supply a long demand for a showing of the greater productions in this city.

Exhibitor in Trouble With Ad Men.

Des Moines, Ia.—The Associated Vigilance Committee of the State Advertising Clubs of Iowa are remonstrating with J. Miloslowsky, owner of the Palace theater, one of the largest houses in the city, and his manager, Davis, for the advertising they carried on in connection with the showing of Pathe's "Arms and the Woman."

Fay Bainter, who is making such a signal success in the Stewart & Baker production, "Arms and the Girl," at the Fulton theater in New York, has a wide following of friends here since she headed the Princess Stock Company for the seasons of 1914-1915 and 1915-1916. The Palace management, it is said, took advantage, perhaps with entire good faith, of her popularity and the similarity in the names of the Pathe production and the stage play and exhibited a prominent sign heralding Pathe's picture as the screen version of Miss Bainter's Broadway success and giving the impression to the casual observer through the wording of the sign that Miss Bainter was herself appearing in the picture.

Interstate Film Company Formed.

Des Moines, Ia.—Abe Frankel, one of the owners of the Casino and the Majestic theaters, and W. C. Eddy, a well-known exhibitor and formerly the treasurer of the Iowa Exhibitor's League, are the business managers in a new film company, incorporated in the state of Iowa for $50,000. The new company is called the Interstate Film Company and has opened offices at 702 Mulberry street, next door to the General Film exchange. C. W. Jeffries, formerly the manager of the Des Moines General Film exchange, will be the acting manager of the company, with charge of the office. The company has already secured the right to the Mutt and Jeff comedies in the states of Iowa and Nebraska, together with the rights to Nat Goodwin's "The Marriage Bond." They will handle features in the very near future.

Des Moines, Ia.—R. S. Ballantyne, manager of the local Mutual exchange, gave a showing of "Charity," the Linda A. Griffith-Frank Powell production, to the exhibitors, exchange men, newspaper representatives and interested ministers and charity workers, at the Empress theater, Tuesday the 12th.

Changes Over the State.

Manley, Ia.—Pinta and Sablick have purchased the Rex theater of G. C. Clemmer.

Clear Lake, Ia.—C. E. Carrigan of the Palace theater bought out D. C. Bramson, who runs the Electric, this week.

Williams, Ia.—H. M. Wilson purchased the Electric theater from L. A. Miller.

Ruthven, Ia.—Perry Cedarholm is now the owner of the Electric theater, having purchased same from L. A. Miller.

At the Metro Exchange.

Des Moines, Ia.—At the Metro exchange all they can talk about is the new serial, "The Great Secret," with Bushman and Bayne, but they do get off the subject long enough to tell of the visits of Joe Gerbracht of the Twin Star theater in Ames and W. H. Myers of the Palace in Waterloo. Both exhibitors booked the big Metro production of "Romeo and Juliet."

General Film Reels.

Des Moines, Ia.—Daniel W. Robertson, special representative from the Vitagraph Company of America, came to the General exchange last week, bringing with him the first episode of the new Vitagraph series, "The Dangers of Doris," with Mary Anderson in the lead, for a trade showing.

E. H. Stricklund, formerly the roadman out of the Universal exchange in Omaha, is occupying a similar position at the General exchange here.

C. W. Stombaugh, the manager of the General exchange was in Omaha last week on business.

The people around the exchange report that they cannot supply their exhibitors with paper on "The Girl From Frisco," so heavily is it booked throughout the state.

Mutual Understandings.

Des Moines, Ia.—At the Mutual Harry Hierstiener is so busy he can scarcely take time to tell of what he found out in his trip over the state, securing bookings on the Mutual serials. He reports, however, that the sequel to the "Diamond" is going big and it will be shown in the city the fifth day of the New Year. He has a young

man, Mr. Lusk, assisting him in the serial department now.

Bowen, of Bowen & Becker of Chariton, paid a visit to the Mutual exchange last week.

Pathe Particulars.

Des Moines, Ia.—L. A. Sheridan, manager of the Pathe, feels that he can take a well-deserved vacation since he has booked his Pathe production in two of the largest houses in the city. He will spend the holidays in Kansas City.

Herbert Billings, formerly assistant booker at the Universal exchange in this city, is now acting as roadman for Pathe.

"Big Jim" Garrity of the Pathe deserves to be warmly praised over his steady work and rapid rise in the Pathe offices. He started in as posterman and is now on the road.

Manageress Miss Nichols Has a New Name.

Grinnell, Ia.—Miss M. E. Nichols, manageress of the Broadway theater in this city, is now known as Mrs. M. E. Nichols Myers. The cause is her acquisition of a husband by the name of Myers.

James Beatty Plays Santa Claus.

San Jose, Cal.—James Beatty, of the Liberty theater, with the assistance of the Rotary club, recently played host to sixty-five children from the Home of Benevolence. The youngsters were brought to the theater in a special car and were treated to a performance especially adapted to such an occasion, the program consisting of the Fox production, "The Mischief Maker," featuring June Caprice; "The Rink," with Charlie Chaplin; a Pathe Weekly, and a Bray cartoon. At the conclusion of the performance the children were treated to oranges.

Supply House Finds Country Business Good.

San Francisco, Cal.—The Breck Photoplay Supply Company has been doing an especially heavy mail business of late, the advent of winter having resulted in keeping exhibitors closer to their places of business. An especially heavy demand has been noted during the past few weeks for portable machines for both traveling exhibitors and business men.

San Francisco Briefs.

Ralph Tracy has again taken over the Cortland theater on Cortland avenue, recently sold by him.

F. Barbanell has purchased the Winters theater at Mission street and Templeton avenue.

H. Cawthorn, a well-known local operator, has left for Winnemucca, Nev., where he has accepted a position with the new American theater.

The Excelsior theater, on Mission street, near Onondaga avenue, has been purchased by Casto Bros., formerly of Butte, Mont.

Phil Doll, a prominent local exhibitor, has gone to Chicago on a short visit.

California Jottings.

Fresno, Cal.—The Kinema theater, which has a seating capacity of 1,800, is to be enlarged and space provided for 300 more seats.

Oakland, Cal.—The Franklin Amusement Corporation has been granted a permit to issue shares to K. A. Krueger in exchange for an interest in the theater business and to sell shares to Charles H. Beck, Warner S. Haines, M. A. Krueger, John C. Broadie and E. Floyd Smith.

Lincoln, Cal.—The Photo theater, formerly conducted by B. S. Logan, has been purchased by F. Naso, who has changed the name to that of the Lincoln theater. The house has been remodeled, repaired and renovated and is being conducted as a first-class photoplay house, with vaudeville at regular intervals. Mr. Naso has had wide experience in the moving picture business and has booked a long list of fine feature productions and serials.

Ten Thousand Toys in Theater

New Mission Theater Gives Big Christmas Surprise to Children—Ten Thousand Tickets Distributed, Each Entitling Holder to a Seat and a Present From Santa —Lasted Five Afternoons.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The Kahn & Greenfield circuit, with the co-operation of the organized merchants in the Mission district, played Santa Claus to the children in this district just before Christmas in a manner that did more to attract attention to the New Mission theater than anything it ever did in the line of advertising. Instead of making a contribution in cash for the benefit of a children's Christmas tree, this firm purchased ten thousand toys at a cost of one thousand dollars and announced that these would be given free to children. In order to secure the proper distribution of the toys, tickets to the number of ten thousand were given to the merchants of the district and these in turn gave them to children who applied for them.

A great Christmas tree was erected in the lobby of the theater and inside the doors were two Santa Clauses to distribute the toys. Each ticket was good for the admission of a child and for a present during matinees for five afternoons, and so great was the demand that it was found neccessary to purchase more toys. During these matinees the streets in the vicinity of the New Mission theater were crowded and it was necessary to have the services of six policemen to preserve traffic conditions. Mayor James Rolph, Jr., attended the first matinee and spoke to the children and other prominent men were in attendance at the others. One of the interesting features of these matinees was the fact that, in spite of the great number of free tickets distributed, a gain of about $125 a day was noted in the cash receipts. Many parents accompanied their children to the theater, purchasing admission tickets, and in many cases did not remain to see the show, passing out the side exits after securing the present. The event was a great success from an advertising standpoint and met with the general approval of the business men of the district, as it brought many customers to their stores to secure the tickets, although these were handed out regardless of whether purchases were made or not.

Davis Bros. Launch New Project.

San Francisco, Cal.—Sam and Mo. Davis, two of the oldest and best-known men in the moving picture business in this vicinity, have made their reappearance in the industry, after a short absence. Their last enterprise was a large poster exchange, originated by themselves, which developed to such a magnitude that it was visited by more exhibitors than any other exchange in the city. A good offer induced them to sell and other interests have occupied their attention for the past few months.

The new Davis venture now growing into shape is what might be termed a weekly program-magazine-newspaper. It is an eight-page publication, to be offered exhibitors, the front page to be devoted to the programs of individual exhibitors and having the appearance of having been published expressly for the houses in which it is distributed. The front page will permit exhibitors to advertise as they usually do on circular programs, the other seven pages being devoted to moving picture news to interest film patrons.

It will in no wise be a "trade" paper, containing nothing of interest to the exhibitor from the "trade" standpoint, but for his patrons it will be crowded with spicy news about moving picture people and what they are doing. Abounding in short, snappy paragraphs it will also have special articles on "How to Get in Pictures," "How to Write for Pictures," and the like, and will have a ladies' column, treating subjects of dress, hats, styles and cooking, from the standpoint of moving picture actresses. No special mention will be given to manufacturers or brands, but actors and their doings will be featured.

Big Contract for Pathe Exchange.

San Francisco, Cal.—Manager H. E. Lotz, of the local Pathe exchange, states that this branch is now doing the best businessness in its history, both on serials and features. One of the most interesting contracts that has been landed recently calls for a Gold Rooster production each week for the magnificent new T. & D. theater at Oakland, as well as for the San Jose house of the Turner & Dahnken circuit.

Fox Man Returns From Orient.

San Francisco, Cal.—Carey Wilson, who has had charge of the Australian exchanges of the William Fox Corporation for the past year, arrived here recently and after a short stay with Manager William Citron of the local branch left for New York. He reported that this concern had secured a firm foothold in Australia and that the demand for American-made film was steadily increasing.

Eastern Amusement Men Visit.

San Francisco, Cal.—Marcus Loew and Joseph M. Schenck of New York, owners of a chain of theaters in the East, also interested in the production of moving pictures, were recent visitors here and later left for the southern part of the state. They were accompanied by Mrs. Schenck, who is known professionally as Norma Talmadge.

Creditors in Charge of Theater St. Francis.

San Francisco, Cal.—The Theater St. Francis, which was opened last October by N. L. Josey, is now in the hands of creditors. A meeting of these was held a few days ago in the offices of Attorney Leo Kaufman and a committee was appointed to look out for their interests. Charles A. Rosenthal, Jr., who has been manager of the house since it was opened, will continue in this capacity.

Fox Exchange News.

San Francisco, Cal.—Work is being rushed on the new building being erected for the Fox Film on Golden Gate avenue and, from present indications, this will be ready for occupancy in February.

A trade showing of the new Fox comedies is to be made shortly at the Rialto theater and Manager Citron is expecting a large crowd of exhibitors.

Ned Holmes, publicity manager for the new Kellermann production, arrived here recently and is mapping out a campaign of publicity for this picture, which opens the first of the year at the Savoy theater on McAllister street.

Barney Bernard, formerly of the local office of this concern, but who has been at Los Angeles for the past eight months, is back in town.

Peerless Man Visits South.

San Francisco, Cal.—H. Solmson, with the Peerless, has returned from a two weeks' visit to the Los Angeles branch of this concern and reports that Manager McIntyre is doing a great business there, especially on Christmas comedies. Mr. Solmson also recently made a trip through the San Joaquin valley.

Motiograph Representative Busy.

San Francisco, Cal.—Edward H. Kemp, Commercial building, has done quite a heavy machine business of late, exhibitors having shown a tendency to get ready for the winter season by putting in new equipment.

Blue Law Exhibitor Acquitted

Indianapolis Jury Finds in Favor of Exhibitor A. C. Faring of the North Star Theater—Admitted Keeping House Open on Sabbath—Part of Proceeds to Charity—Jury of Business Men Out Eleven Minutes.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—Prosecutions of motion picture theater owners under the Sunday "blue law" came to an abrupt ending in the court of T. Ernest Maholm, justice of the peace, last week, when a jury, after eleven minutes' deliberation, acquitted A. C. Zaring, owner of the North Star theater, at Twenty-fifth street and Central avenue. Mr. Zaring, who is secretary of the Motion Picture Exhibitors' Association, admitted his theater was in operation Sunday and said it was up to the jury to decide whether its operation was a matter of charity or necessity, or both, which are the exceptions made by the blue laws.

After the jury had found Zaring not guilty, Stuart Coulter, deputy prosecutor, said the cases against the sixteen other theater managers would be dismissed.

No evidence was presented, all the facts agreeing. The jury was told a certain per cent. of the profits from Sunday shows are contributed to a charitable fund, from $25,000 to $50,000 having been realized since the fund was created.

Leo M. Rappaport, one of the attorneys who represented Mr. Zaring, pointed out that the blue laws of Indiana were passed sixty-five years ago, which was "before motion pictures were even thought of." He said the law was based on a period that modern civilization is trying to forget and the law as it now stands is obsolete.

"The educational and recreative qualities of motion pictures make them a reasonable necessity if not an actual one," continued the attorney. "They are a permanent educational institution. There is no religious question involved here. Churches themselves have motion picture exhibits, and I would just as soon submit the question involved here to a jury of twelve preachers as to you gentlemen. The fact that from 50,000 to 60,000 people attend these shows every Sunday is ample proof that the public as a whole is in favor of the Sunday operation.

"There probably is no absolute necessity for the Sunday operation of street cars, for the making or distribution of ice cream on Sunday, or for park policemen to be on duty, but we ride to church on the street car, and accept, without question, the other things that are not absolute necessities."

Coulter argued that moving pictures on Sunday are not necessities any more than hunting and other forbidden acts, and said the giving of a per cent. of the profits to a fund does not bring them under the charity exception made by the law.

"Suppose the saloon keepers of the city should agree to give a certain per cent. of their Sunday profits to charity and keep their places open on that ground," argued Coulter, "wouldn't there be a howl go up to heaven. Isn't it just as fair for a saloon keeper to do this to obtain a license to violate the law as a motion picture owner? The saloon men may think it is as much a necessity to keep their places open as motion picture theaters."

Mr. Rappaport replied that a comparison between saloons and motion picture theaters is entirely unjustified.

The jury was composed of high grade business men.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Amusement Center in Barrington, Ill.

BARRINGTON, Ill.—Chester Catlow, an Oregon exhibitor for three years, will have charge of the moving picture programs in the distinctive social center building which his father, Joseph C. Catlow, a retired farmer, has erected for this community at a cost of $25,000. Photoplays will be given Wednesday and Saturday nights. The building is of concrete. The first floor is arranged for a theater and dancing hall with an operating room thoroughly equipped, with mezzanine floor at the rear of the hall. The basement contains space for banquets, and tables, chairs, linens, dishes, silver, cooking utensils, gas range, lunch counter and cafeteria chairs. On the second floor are lodge halls, private kitchens and dressing rooms.

Sabbath Referendum in Byron.

Byron, Ill.—The Sunday moving picture question here probably will be settled by a special election. Both local churches have been making a strenuous fight, and the Woman's club and the Mothers' club have joined in presenting resolutions to the city council to do away with the Sunday shows.

Picture Theaters in Alton's Christmas.

Alton, Ill.—Managers J. J. Reilly, of the Princess theater, and W. M. Sauvage, of the Hippodrome theater, will play an important part in the numerous Christmas celebrations in this city. The plans are under the direction of the Board of Trade, but the local moving picture managers will be the hosts. At 9 o'clock Saturday morning one picture show will be given at each theater. Following the pictures the curtain will be raised to reveal a big Christmas tree on the stage.

Heating Plant for Theater With No Cellar.

Robinson, Ill.—The Crebs Strand theater at Robinson, Ill., was a problem to its owner when he came to consider heating and ventilating it; for it has no basement. There was no place for the usual boiler. The Noble Plumbing and Heating Co., of Princeton, Ind., was consulted and has put in a system with some features of interest. The problem has been solved neatly. There are no radiators and the heated air is blown down into the auditorium from above by a fan. The steam heater is placed in the rear of the theater. An air chamber is placed on a raised table, nine feet high, in the back part of the stage. On this same raised table is an electric fan that draws air from the outside and forces it to pass over stacks kept hot by the steam boiler and then into the air chamber. Pipes lead the air from this chamber passing over the auditorium and in the attic to be diffused through the auditorium by eight drops. There is pressure in the chamber due to the fan and the air is forced to flow fast enough to change the inside air completely six times every hour. Thermostats automatically regulate the temperature. In summer the system can be run without the heating and this cools the theater.

Illinois Theater Notes—Changes.

Canton, Ill.—W. L. Stowell has sold the Dreamland theater to George Hewis of Chicago.

Benton, Ill.—Hamilton & Carroll have purchased the lease on the Mars theater from Ed. Vandegrift.

Rochelle, Ill.—Baxter Brothers have purchased the Majestic and Princess theaters in this city, it is reported. Interested in the new project are Paul Baxter of Joliet, Bert Baxter of Oregon and Delos W. Baxter, who owns the building in which the Majestic theater is located.

Spring Valley, Ill.—L. S. Cusick, proprietor of the Original and Family theaters in West St. Paul Street, has closed those houses and is reported to have left the city. Cusick took over the show house from the Spring Valley Amusement Co. recently and is said to have been unable to successfully finance the project.

Morris, Ill.—The school board probably will install a moving picture machine in the schools.

Kewanee, Ill.—Manager W. J. West of the Willard theater has adopted the potato matinee plan and will try it out for a while, admitting children every Friday afternoon upon the deposit of one perfectly good potato. He has been having a similar event at the West theater in Galesburg, and on one day received 1,765 potatoes, almost nine bushels. In both cities the spuds are given to the poor.

Dixon, Ill.—The Parent-Teachers' Association of the North Dixon high schools has decided to purchase a moving picture machine to use in connection with school work.

Among Michigan Theaters.

Albion, Mich.—George A. Bohm, of the Bohm theater, Albion, has taken over the Censor theater in that city.

Pontiac, Mich.—Harry Goldstein of the Oakland Theater Co., Pontiac, says it will be February 1st before his house is opened.

Michigan Theater Notes.

Zeeland, Mich.—A. Van Kley has filed petitions for a license to conduct a moving picture theater. The first vote taken by the city council stood three to three.

Bridgman, Mich.—Mr. Alguire is erecting a moving picture theater here.

Grand Rapids, Mich.—Cranston Brenton of the National Board of Review will speak Jan. 12 before the Drama League of Grand Rapids.

New Incorporations.

Springfield, Ill.—Certificates of incorporation have been issued to the following:

Frieder Film Corporation, Chicago, capital, $10,000; incorporators, Edward Frieder, Irene M. Frieder and Alfred F. Frieder.

Illinois Mutual Film Corporation, Chicago, capital, $10,000; incorporators, Samuel M. Field, D. J. Sullivan, N. M. Donnelly.

A MOST ACCEPTABLE NEW YEAR'S GIFT
TO YOUR THEATRE MANAGERS
A YEAR'S SUBSCRIPTION TO THIS PAPER
START WITH THIS ISSUE *Send Your Remittance Today.*

POET ON CENSORSHIP.

E. L. Masters Says Official Supervision Lowers Tone of Pictures.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

BELOIT, Wis.—Moving picture censorship has actually put in our picture houses a lower form of the film art than would have come without any censorship except the public itself.

This statement is attributed to Edgar Lee Masters, of Chicago, noted for his book of poems, "Spoon River Anthology," in an address before the New Drama society of Beloit. He declared that the whole tendency of censorship is to debase and render less free every art against which it sets judgment.

Wisconsin Theater Notes.

Milwaukee, Wis.—Leo A Landau, formerly manager of the Regent and Royal theaters in Kansas City, Mo., is now manager of the Butterfly theater in this city. He will enlarge the orchestra.

Cudahy, Wis.—The Empire theater is under new management.

Portage, Wis.—William Helman has retired from the management of the Majestic theater and it is now operated by George Koberstein. He had been associated with Helman in the operation of the place.

Iola, Wis.—F. E. Maney has leased the Iola Opera House and has purchased the equipment of E. H. Parks for operation of a moving picture show.

Superior, Wis.—The Princess theater has been sold to J. A. White.

Mondovi, Wis.—Larson & Claflin have sold the Gem theater to H. E. Smith.

Portage, Wis.—Manager Koberstein, of the Majestic, arranged to donate the proceeds of each Monday night's show for several weeks to the Woman's Auxiliary, which is raising a fund to erect a new hospital.

Nebraska Theater Notes.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

PLAINVIEW, NEB.—Fred Jewell has moved the Bijou theater to the Frost block. Mr. Devlin will open a moving picture theater in the building vacated by the Bijou.

Hastings, Neb.—"The Birth of a Nation" is booked for a return engagement for two days early in January.

In the Dakotas.

Grand Forks, N. D.—J. M. Freeman and M. Garber have commenced remodeling the C. S. Reed building on De Mers avenue for use as a moving picture theater, seating 250. It was planned to open the house about Dec. 20.

Fort Pierre, S. D.—C. E. Coyne has sold the lease on the Majestic theater to F. H. Gillett, who is now operating that photoplay house.

Plaza, N. D.—E. Balsukot will erect an opera house here.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Philadelphia Filmdom Notes

Happenings of Local Interest—A Valuable Kind of Usher—Some Big Features at the Leading Picture Houses—Some Advertising That Has Attracted Attention—New Shows and Reopenings—Owl Theater a Success.

From F. V. Amiato, 144 N. Salford St., West Philadelphia.

A Valuable Kind of Usher.

Philadelphia, Pa.—John F. Hayes, of the York Street Palace, boasts of having one of the smartest and most efficient girl ushers in the city. Her name is Miss Anna Amberg, and her cheery disposition and demure ways find favor with patrons. Her aim is always to find seats in any section of the house desired by a patron, and to do it as if it were a pleasure and not a task. Mr. Hayes also controls the Gloucester Opera House, Gloucester, N. J., of which Mrs. J. F. Hayes is manager. "Pearl of the Army," Pathe's latest serial, has been booked for the latter house. Courtesy to patrons and prompt payment of film bills are Mr. Hayes mottoes.

Some Big Feature in Local Houses.

Philadelphia, Pa.—First run pictures appearing at local theaters during the week of December 11th include a wide variety of features. "Civilization," is in the second week of its run at the Lyric. Joseph Vion, the traveling manager and Messrs. Marcus and Newman, the local representatives are elated over the drawing power of the picture.

Following the engagement of Annette Kellermann in "A Daughter of the Gods" at the Chestnut Street opera house, Messrs. McCarthy and McSween have arranged to present there D. W. Griffith's "Intolerance." The latter picture opened on Friday evening, December 22, and the house was closed the fore part of the week to permit of special decorations and orchestral rehearsals.

Marie Doro and Hobart Bosworth in a film version of Charles Dickens' "Oliver Twist," a Paramount production, was shown at the Stanley the forepart of the week, followed for the last three days by Lou Tellegen in "The Victoria Cross."

At the Arcadia, Douglas Fairbanks in "The Matrimaniac" and Charles Chaplin in "The Rink" continued throughout the week. E. H. Sothern in "An Enemy to the King" played the entire week at the Belmont. Anna Pavlowa in "The Dumb Girl of Portici" has been booked for Saturday at the Dreamland, 36th street and Haverford avenue.

Praise for Pathe Advertising.

Philadelphia, Pa.—M. E. Comerford and Frank Morris, called on H. Osborne, of Pathe, to express their gratification at the direct results which the Pathe full page advertising of "Pearl of the Army" had exerted on business at their houses. Both agreed that advertising in general and Pathe advertising in particular was the greatest thing ever.

Sherwood's Organ Pleases.

Philadelphia, Pa.—The new organ at the Sherwood, 54th and Baltimore Avenues, is a fine instrument, rich in tone and played by a clever performer at every show. The high class patronage of the house warranted the installation of such an instrument.

Blatt's Enterprise Made Owl Success.

Philadelphia, Pa.—How an enterprising and wide awake manager may make a success of a none too promising house is demonstrated by the case of Mr. S. B. Blatt, whose Owl theater at 23d and South streets, has enjoyed a good deal of solid prosperity since its opening about three years ago. At the start it was a five cent house, giving five reels for that price, but as public taste became educated Mr. Blatt realized that features were the best policy. Consequently, on Easter Monday of this year he commenced to show a feature program each day, retaining the five cent admission for matinees and increasing the evening prices to ten cents for adults.

During last summer prices at the Owl were never dropped for a single day and even during the height of the infantile paralysis scare the daily matinees were uninterrupted. The paralysis scare was even taken advantage of to re-decorate the house, which while commodious and well ventilated was not distinguished for elaborate appointments. When the ban was lifted patrons who had not visited the house during the epidemic were pleasantly surprised. The walls are now paneled and oil paintings of leading screen stars centred in each panel; foliage and flowers encircle the stage and an orchestra dispenses music, to accompany the features.

The attendance since the fall re-opening has shown neighborhood appreciation of the efforts for a better and more complete playhouse.

An Advertising Idea That Insures Interest.

Philadelphia, Pa.—Facsimiles of $50 Confederate notes were distributed to patrons of the Olympia Theater by S. Swartzman. The reverse side of the phoney bill contained the program of the house. Two other bits of advertising enterprise were shown by Jay Emanuel of the Ridge Avenue Theater and Mark Wilson, of the Imperial. The former served warrants commanding the presence of patrons and the latter distributed cleverly "faked" telegrams.

Belmont to Reopen Xmas.

Philadelphia, Pa.—Felt Brothers have closed the Belmont Theater temporarily. It is expected that the house will re-open on Christmas Day.

Programs on Backs of Picture Stars.

Philadelphia, Pa.—Programs printed on the backs of beautifully colored portraits of leading screen stars are fast becoming the rage here. The George H. Kline Poster Company, who furnish the novelty, will presently occupy No. 1305 Vine street as an addition to 1307 Vine street for their showrooms.

New Uniforms at the Victoria.

Philadelphia, Pa.—The pretty girl ushers at the Victoria are now wearing a natty maroon uniform dress trimmed with a large white collar and small brass buttons. The effect is striking yet not over conspicuous.

THE MOST PROFITABLE NEW YEAR'S GIFT
TO EVERY FILM MAN AND PICTURE THEATRE MANAGER—A YEAR'S SUBSCRIPTION TO
THE MOVING PICTURE WORLD
Send Your Order Today and Begin With First Number.

Seattle Exchange Men's Club

Formative Meeting Held on December 12—Will Meet Every Tuesday in Dining Room of the Woman's Exchange—Object Will Principally Be the Discussion of Live Topics for the Good of the Trade.

By S. J. Anderson, Benvenuto, East Seattle, Wash.

SEATTLE, Wash.—Seattle actually is to have an exchange managers' club, at least. The need of such an organization has long been felt, and spasmodic attempts to establish one have been made several times before, but it has never progressed any further than the attempt. Now, however, it is an assured thing, according to the managers who were at the first meeting called, Tuesday, December 12, in the private dining room of the Woman's Exchange. At this meeting plans were decided on. This is to be every Tuesday at the same time and place as the first meeting. An outline of the subject for discussion was also suggested, with a view to bringing about better co-operation between the different exchanges.

Those present at the meeting were Carl Stearn, K-E-S-E manager; Frank L. Hudson, manager of General Film Co.; Frank S. Fountain, Progressive (Paramount) manager; C. J. Kerr, Metro manager; R. A. Grombacher, Triangle manager; J. S. Woody, manager of Mutual; Mike and Al Rosenberg, of the De Luxe Feature Film Company; Al. Bloom, manager of the Reelplay Feature Film Company.

Strand Raises Admission Price.

Seattle, Wash.—W. H. Smyth, manager of the Strand theater on Second avenue, has raised his admission price permanently to 15 cents. This is the last of the first-class downtown theaters to raise its admission from 10 cents, and the exhibitors find that the people like their shows just as well as when they paid the lower price to get in. In fact, Mr. Smyth says they seem to like them better, for his shows this week, "Miss Jackie of the Navy," featuring Margaritta Fisher, and "The Rink," featuring Charlie Chaplin, have repeatedly brought the audience to its feet with enthusiastic applause. This is very unusual for a Seattle motion picture audience.

Theater Magnate Buys $21,500 Bull.

Seattle, Wash.—The highest-priced pure-bred Holstein ever sold on the Pacific coast was bought the other day by John von Herberg of the Greater Theaters Company and manager of the Liberty theater of this city. The bovine considered so valuable is Fiderne Mutual Fayne Valdessa, a junior yearling with a very aristocratic ancestry, bred and raised in Fiderne, N. J. Mr. von Herberg bought him at the Sixth Pacific International Livestock Show, outbidding three dairymen who came with the intention of buying the yearling. As soon as he was sure of his prize Mr. von Herberg chartered a box stall car and had it attached to one of the fast passenger trains. In this way Fiderne Mutual Fayne Valdessa was brought to his future home in a manner befitting so august a "bovinity." His future home is at Kent, Wash., where Mr. von Herberg has a herd of ninety pure-blooded Holsteins.

Mutual Office Notes.

Seattle, Wash.—Manager J. S. Woody of the Northwest Mutual office has called in his representatives from Portland and Spokane, G. A. Reid and R. P. Madden, for a conference Christmas week. This is for the purpose of making preparations for the business expected on account of Mutual's new stars, Nance O'Neill and Margery Rambeau. Mr. Woody says that the recent increase of business in his territory has been such as to cause him to increase his purchases of film one print a week on each subject.

Metcalfe Starts Manufacturing.

Seattle, Wash.—An announcement has just come to W. L. Stern, sales manager for G. A. Metcalfe, making temporary headquarters at Seattle, that a large manufacturing department has been added to the activities of the San Francisco headquarters. Complete machinery has been installed and a competent staff of experts engaged for the production of all kinds of motion picture apparatus. Already work has started on the new Metcalfe Selfeed arc controller, the Metcalfe speed regulator, and motor drives. A special projection machine is one of the devices that will probably be presented to the Coast exhibitors in the near futuer. A new branch store has also been started by Metcalfe at Phoenix, Ariz.

L. M. Hyslop Marries.

Seattle, Wash.—L. M. Hyslop, booking manager for International in this city, surprised us the other day by asking us to congratulate him. It seems that Mr. Hyslop, who has spent many contented bachelor years in San Francisco, found himself lonely when he came to establish International's office in this city; so he mailed a letter to the girl who used to brighten his "blue" days in San Francisco, and, behold, a day or two later Miss Josie V. Parsons steps onto the Seattle dock from the San Francisco boat. Mr. Hyslop meets her, and together they journey to the court house, the minister's, and—well, next day Mr. Hyslop demands congratulations from the World correspondent.

Washington State Personals.

Seattle, Wash.—A. D. Johnson, who has recently opened the Jackson theater in Kirkland, reports a good run of business with his new Paramount program.

N. C. Hopkins, part owner of the new Lincoln theater of Port Angeles, has sold out his interest, to enter the tailoring business in Seattle.

Seattle Exchange Jottings.

Seattle, Wash.—E. R. Redlich, coast division manager for Fox, with temporary headquarters in this city, has just returned from a trip through Montana, where he has been making bookings for the new Fox comedies that are to be released the first of the year.

B. L. Lipman, traveling representative for the De Luxe, is spending a few days in the city, after a trip through southern Washington and eastern Oregon.

C. E. Waite, traveling representative for International, has just returned from a very successful trip through the Washington territory.

Judge R. A. Gunnison of Alaska was a caller at the Triangle office this week. Judge Gunnison is on his way to New York.

D. F. Le Roy, who has been touring the entire West with C. R. Coulter's road attraction, "The Escape," is spending a few weeks in Seattle. Mr. Le Roy has been as far east as the Mississippi during his last business trip.

Visitors on film row this week were W. E. Tibbets, Alhambra theater, Portland; W. H. Allen, Jr., Vaudette theater, Portland; H. T. Moore, Colonial theater, Tacoma; A. C. Anderson, Apollo theater, Tacoma; Edwin James, Majestic theater, Tacoma; L. D Rose, new manager of the American theater, Bellingham; H. C. Thomas, Dream theater, Hoquiam; M. J. Cline, Hoquiam; L. J. Quagliotti, owner of a chain of theaters in Vancouver and Victoria, B. C.; Mr. and Mrs. Cheneaux of Port Angeles; M. Christie, Rialto theater, Everett; Mrs. E. J. E. Perrine, Rose theater, Roslyn; E. W. Grossbeck, Lnumclaw; J. E. Musgrave, Sequim.

SPOKANE FILMDOM NOTES.

By S. Clark Patchin, East 18 Eleventh Ave., Spokane, Wash.

Stilwell Theater's Big Benefit.

FOR the purpose of aiding the poor of Spokane the C. E. Stilwell theaters gave part of the receipts of December 18 to the Good Fellowship Fund, which in turn is distributed to the poor.

Manager C. E. Stilwell, whose company owns the Rex, Class A, Rex and Unique theaters, gave 40 per cent. of the gross receipts of the day to the cause.

These theaters play to thousands of persons daily and the contribution to the fund was a large one.

Feature Hits in Spokane.

Spokane, Wash.—During the past two weeks Spokane moving picture patrons have witnessed some of the leading productions and the shows were well patronized.

"Civilization" played to two audiences daily for a week in the Clemmer and Miss Marguerite Clark in "Miss George Washington" played to almost capacity houses all of last week.

E. H. Sothern drew large audiences to the Liberty in his appearance in "The Chattel."

"The Fall of a Nation" played to large audiences in the Casino.

Utah May Have Censorship Law

A Picture, Not Named by Our Correspondent, Recently Caused a Lively Censorship Discussion by the City Commission—Mayor Has Power Enough to Handle Any Situation—Censorship in Next State Legislature.

By H. W. Pickering, Desert News, Salt Lake City.

SALT LAKE CITY, Utah.—The next session of the state legislature, which convees in this city next month, may see the introduction of a censorship bill. Nothing definite in this regard has been learned, but the introduction of such a bill is regarded as quite probable.

A short time ago, agitation in regard to the showing of a certain photoplay at one of the local houses, resulted in the subject of censorship coming up for discussion by the city commission. The first plan was to rush through an ordinance to forestall an announced rebooking of the film in question for another run. Instead, it was decided that, under existing ordinances, the commissioner of public safety, who is also the mayor, already had the power of censorship through his chief of police. The municipal question thus stands at this point.

A great many persons, however, were impressed with the need for some sort of action and it is possible that this feeling will culminate in an effort to secure a state censorship law. Certain ones objected strenuously to the poster and newspaper advertising of the film upon which criticism was centered, and public protests were made. It is certain, however, that the photoplay was shown in Salt Lake at a time when a combination of circumstances made it unfortunate for a film of a "daring" nature. As stated by one protestant, the public had been through an epidemic of the nude. Several "art" stores had kept their show windows filled with photographs of women "in the altogether"; "esthetic" dancers had crowded the vaudeville bills and captivating poses of damsels dancing about in pillow-slips had been run in some of the newspapers as paid matter. Thus "harassed," it is believed that some of the people were rather ready to accept the photoplay as the well-worn but burdensome "last straw."

Minneapolis News Letter

By John L. Johnston.

604 Film Exchange Building, Minneapolis, Minn.

F. A. McInerney to Manage Lyric.

Minneapolis, Minn.—Frank A. McInerney, former sporting writer of the St. Paul Dispatch and Daily News, the Minneapolis Journal and Chicago Post, and recently publicity man for Elliott & Sherman enterprises, has been appointed manager of the Lyric, the E. & S. photoplay house here. Mr. McInerney succeeds William B. Mick and he has already begun an aggressive campaign for an increased patronage at the theatre. Some sterling productions have been booked and Mr. McInerney is arranging for the premier showing of "The Crisis" at the theatre the latter part of this month.

"Purity" in Minneapolis.

Minneapolis, Minn.—One of the youngest exchange managers in the city, J. A. Bachman of the DeLuxe Films gave a private showing of "Purity" at the New Garrick theater, Thursday, December 7, to Mayor and Mrs. W. G. Nye, members of the press, defunct censor board, and Art Institute faculty and board of trustees, clergymen, judges and exhibitors and the picture won high praise from those in attendance. Mayor Nye has not officially passed the film as yet but he has practically assured as much. The Metropolitan, Minneapolis' largest legitimate theatre is among the number bidding for first run of the feature.

Prominent Theater Managers in Twin Cities.

Minneapolis, Minn.—Managers of the most prominent theatres of the Twin Cities are:—Minneapolis, New Palace, Harry G. Billings; New Garrick, Lowell V. Calvert; The Strand, James A. Keough; The Lyric, Frank A. McInerney.

New Aster and New Grand, William Koch; New Garden, J. F. Cubberley; The Crystal, J. Barnet; Lake, East Lake and New Lake, Henry P. Greene; Calhoun, Frank Thayer; Nicollet, David G. Rodgers; Pantages, Harry Cornell; Bijou, William Koenig.

St. Paul—Starland, Morton Nathan; Blue Mouse, W. C. Campbell; Alhambra and Gem, James G. Gilosky, New Princess and New Majestic, Bert Goldman.

The Strand, W. Maitland; New Palace, B. Wagner, Sr.; Hippodrome, George A. Bovyer; Dale, Julius B. Reisman; Verdi, Faust and Victoria, Henry J. Breilein; Seven Corners, Samuel Cone; Hamline, Henry P. Greene.

Charles Coburn Joins Zenith Road Staff.

Minneapolis, Minn.—Charles Coburn, of Duluth, Minn., has been added to the road staff of the Zenith Feature Film Co., Inc. exchange here. Mr. Coburn will cover Northern and Western Minnesota.

Great West Film to Make Second Feature.

St. Paul, Minn.—Wallace D. Coburn, Edward Eckles and Director C. M. Giffen are making preparations for the filming of the Great West Film Co.'s second feature. This feature will be photographed at the Western studios, Malta, Mont., and will be taken from one of Coburn's poems, put into scenario form by the poet. Mr. Coburn will play the leading male role and his female lead is yet to be selected. Work of cutting down "The Sunset Princess" from eleven reels to six is nearing completion at the company's laboratories on University avenue. This feature is scheduled for release early in January.

Minneapolis, Minn.—Tom Kress, formerly with the World Film Corp., Chicago and Kansas City, but for the past year handling state right features in Iowa and Minnesota, has been appointed road representative for the Mutual Film Corp. in the Northwest.

Edwin F. James Gets Big Theater

Portland's Former T. & D. Playhouse Leased to Present Owner of the Majestic—Will Be Devoted to Moving Pictures and Music—Lease Period Is Ten Years—Mr. James Will Still Conduct the Majestic.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, OREGON.—Edwin F. James has taken a lease on the showhouse formerly occupied by the T & D and will open the big theater Christmas Eve or thereabouts. The lease period is for ten years. It is understood that the only parties to the transaction were Edwin F. James, lessee, and the Blodgett Company, Ltd., owners of the building, lessor. The monthly rental was not made public but it is not supposed to be much less than that demanded by P. S. Brumby, representing the Blodgett Co., in previous negotiations.

The eventual disposition of the big theater has been the subject of much discussion among both vaudeville and picture theater managers from Seattle to San Francisco. The theater, which seats 2,200, is ranked among the big houses of the city, and the fact that it is again in the photoplay field should liven the local situation considerably.

Will Be Called the Broadway.

When interviewed. Mr. James said the name Broadway theater had been decided on for the house, and that the Broadway Amusement Company would be incorporated to operate it. Straight pictures will be shown, but special attention will be paid to the musical interpretation. Concerts and overtures will be features of the shows. An orchestra will furnish the music. Mr. James announced that the policy of the house would be big features similar to those now enjoying long runs in big houses in other metropolitan cities.

Many Changes Being Made.

At the time of this writing crews of mechanics are making alterations in the building. The old box office off to one side will be used as a private office and an elaborate ticket booth will be built in the center of the lobby.

One of the biggest changes will be the new projection room. This will be located on the lower floor and a straight throw of approximately 110 feet will be obtained. The present lamp room is at the rear of the top gallery.

Painting, carpeting throughout the house and refurnishing the big mezzanine and rest rooms are now going forward.

Management Same as Majestic.

The management of the new Broadway will be the same as that of the Majestic. Edwin F. James will be at the head with W. M. Rogers as superintendent of operations. Both of these men will retain their respective positions at the Majestic. Girl ushers will be employed at the new Broadway.

Favorable Lease Secured.

Mr. James was highly optimistic about the venture. He said the lease was in every way favorable and an inspection of the house by the writer showed that the $30,000 worth of furnishings placed in the theater by John W. Considine two years ago were as good as new. These furnishings include elaborate drapes, furniture, stage sets and electrical equipment with wonderful possibilities.

The theater was built in 1914 and housed Empress and Orpheum vaudeville attractions under the ownership of John W. Considine. Turner and Dahnken conducted the house from May until October 21 of this year. Since that date, negotiations have been conducted to lease it by Portland, Seattle and San Francisco parties. It was rumored at different times that the Rialto people of San Francisco and Alex Pantages had secured it.

New House for Walla Walla.

Walla Walla, Wash.—Announcement is made that a new theater costing $30,000 will be built here in the spring by A. W. Eiler and Thomas R. Eastman. Mr. Eiler now operates the Bijou Grand theater. Plans have already been drawn for the house, showing it to be of Gothic architecture and seating 1,000. It will be built to accommodate vaudeville and road shows as well as moving pictures.

Foresees a Big Month.

Portland, Ore.—E. J. Myrick, of the Columbia, anticipates big holiday business and is preparing for it with seasonable surprises in the way of stunts. He put over some good stuff last year and says he is going one better this season. For the holidays he has Douglas Fairbanks in "The Matrimaniac" and Frank Keenan in "The Sins Ye Do." After the first of the year comes Mary Pickford in "The Pride of the Clan."

Marshfield House Opens.

Marshfield, Ore.—After being closed for about two months, the Orpheum theater reopened December 16. The new owner is E. M. Thurber. He has remodelled the building, put in a new front, a ladies' rest room and increased the size of the foyer. The Orpheum seats about 600.

"Stone" in Hawaii.

Portland, Ore.—C. H. Johnstone, manager of the Reliable Film Service, reports that W. A. Stone, formerly associated with the company here, is now conducting the Reliable Film Service at Honolulu, his address there being 116 King street. The Hawaii enterprise is an offshoot of the Portland company. Before leaving here several months ago Mr. Stone said he contemplated establishing a branch in Shanghai.

Artcraft Notes.

Seattle, Wash.—H. G. Rosebaum, manager for Artcraft's Northwest territory, returned this week from a trip through Oregon, and Guy Navarre, roadman, is just back from a three weeks' trip.

TRIANGLE PLAYS

Important To All Exhibitors

Because of an erroneous impression created by an advertisement appearing in these columns last week, definite and authoritative announcement is herewith made that

MACK SENNETT—KEYSTONE COMEDIES

may be booked as a separate series only by application to Triangle Exchanges throughout the country, and in no other way.

The advertisement of last week concerning the new booking policy for Mack Sennett-Keystone Comedies has seemingly caused the belief that these comedies would be released independently of Triangle offices. We wish to state that there is no ground whatever for this impression. As heretofore Mack Sennett-Keystone Comedies may be had only through Triangle Exchanges.

KESSEL & BAUMAN.

TRIANGLE FILM CORPORATION,
1457 Broadway,
New York.

TRIANGLE PLAYS

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An appealing, plausible, powerful drama of the old West. William S. Hart's physical energy and force, his intense personality, have full sway in this, one of the strongest plays he has ever had. The whole picture throbs with life and people, with big problems and manly deeds.

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IN

"THE WEAKER SEX"

KAY BEE

A thrilling and convincing drama with a vital theme. Such a cast! Every role of importance is filled by an artist.

THE MOVING PICTURE WORLD SAYS:

"The whole release constitutes a valuable contribution to the art of motion-picture production."

Beginning the week of January 14th, the Triangle Program will consist of six reels released on Sunday and six reels released on Thursday. There will be two five-reel subjects made by Kay Bee or the Fine Arts Company, as before, each accompanied by a one-reel Triangle Komedy.

Calendar of Daily Program Releases

Releases for Weeks Ending January 6, and January 13

(For Extended Table of Current Releases See See Pages 146, 148, 150, 152.)

General Film Company

Current Releases

MONDAY JANUARY 1, 1917.

SELIG—On Italy's Firing (Three parts—Topical).
SELIG—Selig-Tribune No. 105 (Topical).
VITAGRAPH—Title not reported.

TUESDAY, JANUARY 2, 1917.

ESSANAY—The Girl God Made for Jones (Two parts—"Black Cat Feature") (Comedy-Drama).
KALEM—That Terrible Tenderfoot (Comedy).

WEDNESDAY, JANUARY 3, 1917.

ESSANAY—A Dollar Down (Comedy).
—Yosemite Valley (Scenic).
VIM FEATURE COMEDY—Title not reported.
KALEM—The False Prophet (No. 21 of "The Girl From Frisco") (Two parts—Drama).

THURSDAY, JANUARY 4, 1917.

SELIG—Selig-Tribune No. 106 (Topical).
VIM—Title not reported.

FRIDAY, JANUARY 5, 1917.

KALEM—The House of Secrets (No. 12 of "Grant, Police Reporter") (Drama).
VITAGRAPH—Title not reported.
VIM—Title not reported.

SATURDAY, JANUARY 6, 1917.

ESSANAY—When the Man Speaks (Fourth of "Is Marriage Secret") (Two parts—Drama).
KALEM—The Mogue Mountain Mystery (No. 113 of "The Hazards of Helen") (Drama).
SELIG—In Payment of the Past (Drama).

General Film Company

Advance Releases

MONDAY, JANUARY 8, 1917.

SELIG—Starring In Western Stuff (Drama).
SELIG—Selig-Tribune No. 107 (Topical).
VITAGRAPH—Title not reported.

TUESDAY, JANUARY 9, 1917.

ESSANAY—Among Those Present (Two parts—"Black Cat Feature") (Drama).
KALEM——Rival Romeos (Comedy).

WEDNESDAY, JANUARY 10, 1917.

KALEM—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).
VIM FEATURE COMEDY—Title not reported.
KALEM—The Resurrection of Gold Bar (No. 22 of "The Girl from Frisco") (Two parts—Drama).

THURSDAY, JANUARY 11, 1917.

SELIG—Selig-Tribune No. 108 (Topical).
VIM—Title not reported.

FRIDAY, JANUARY 12, 1917.

KALEM—Title not reported.
VITAGRAPH—Title not reported.
VIM—Title not reported.

SATURDAY, JANUARY 13, 1917.

ESSANAY—The Sinful Marriage (Fifth of "Is Marriage Secret") (Two parts—Drama).
KALEM—The Fireman's Nemesis (No. 114 of "The Hazards of Helen) (Drama).
SELIG—The Making of Bob Mason's Wife (Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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This paper has never carried a line of business placed because of claims of an actual weekly circulation of thousands of copies more than the gross number actually printed. It has never been called upon to defend itself, either in the courts or in the office of some irate advertiser, against the charge that thousands of expensive colored inserts had been consigned to the scrap heap because there was no room for them in an edition less by thousands than the advertiser had been led to expect would be printed.

The MOVING PICTURE WORLD has never had a page of advertising secured through deliberate and known **MISREPRESENTATION** in regard to any other publication.

At no time has the MOVING PICTURE WORLD attempted to secure business—either subscriptions or advertising—by false intimations that we especially represented any particular branch of the motion picture industry or that we were the official mouthpiece of either the organized or unorganized exhibitor.

We have given the biggest and best value in the field of motion picture trade publications, and are doing it today, as every experienced moving picture publicity man **knows.**

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After All
Is Only
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In the form of
A Sugar
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In concentrating its energies upon the business of constantly improving what it has to sell instead of indulging in scurrilous and maliciously untair MISREPRESENTATION against its competitors, the MOVING PICTURE WORLD stands well nigh alone in its field.

Whatever business we may carry in this fast approaching new year or in the years to come, let us assure you, will be carried with that same satisfaction of knowing that it has been secured absolutely without **MISREPRESENTATION.**

Calendar of Daily Program Releases

Releases for Weeks Ending January 6 and January 13

(For Extended Table of Current Releases See Pages 146, 148, 150, 152.)

Universal Film Mfg. Company

(Serial No.)

SUNDAY, DECEMBER 31, 1916.

REX—The Prodigal Daughter (Drama)..... 02044
IMP—No release this week.
POWERS—Sammie Johnsin Slumbers Not (Cartoon-Comedy) 02045
BIG U—The Mad Hermit (Reissue—Two parts).... 02046
UNIVERSAL SPECIAL FEATURE—Liberty No. 20, "A Daughter of the U. S. A." (Two parts—Dr.) 02047
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 1—"The Vanished Jewels"—Two parts—Drama) 02048

MONDAY, JANUARY 1, 1917.

RED FEATHER—Polly Put the Kettle On (Five parts—Drama) 02049
NESTOR—Practice What You Preach (Comedy).... 02050

TUESDAY, JANUARY 2, 1917.

GOLD SEAL—An Old Soldier's Romance (Three parts—Drama) 02051
VICTOR—Bombs and Banknotes (Comedy)..... 02052

WEDNESDAY, JANUARY 3, 1917.

LAEMMLE—No regular Laemmle this day.
L-KO—On the Trail of the Lonesome Pill (Two parts—Comedy) 02053
UNIVERSAL—Animated Weekly No. 53 (Topical).. 02054
LAEMMLE—Alone in the World (Reissue—Drama) 02055

THURSDAY, JANUARY 4, 1917.

REX—The Red Stain (Two parts—Drama)..... 02056
BIG U—No regular Big U this day.
POWERS—No regular Powers this day.
BIG U—The Uprising (Reissue—Drama)..... 02057

FRIDAY, JANUARY 5, 1917.

IMP—The Moral Right (Two parts—Drama)..... 02058
UNIVERSAL—Screen Magazine No. 4 (Topical).... 02059
VICTOR—How to Be Happy Though Married (Com.) 02060

SATURDAY, JANUARY 6, 1917.

BISON—Blood Money (Two parts—Drama)..... 02061
LAEMMLE—No Laemmle this day.
JOKER—Love in Suspense (Comedy)..... 02062
REX—The Wall of Money (Reissue—Drama)..... 02063

SUNDAY, JANUARY 7, 1917.

REX—No release this day.
IMP—The Whelp (Drama)..... 02064
POWERS—The Trials of Willie Winks (Cartoon Comedy) 02065
—The Forbidden City (Educational)..... 02066
BIG U—The Jewel of Death (Two parts—Reissue Drama) 02066
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 2—"Suspected"—Two parts—Drama) 02067

MONDAY, JANUARY 8, 1917.

RED FEATHER—Fighting for Love (Five parts—Drama) 02068
NESTOR—One Thousand Miles an Hour (Comedy).. 02069

(Serial No.)

TUESDAY, JANUARY 9, 1917.

GOLD SEAL—The Mystery of My Lady's Boudoir (Three parts—Drama) 02070
VICTOR—A Gentleman of Nerve (Comedy)..... 02071

WEDNESDAY, JANUARY 10, 1917.

LAEMMLE—No regular Laemmle this day.
L-KO—A Limburger Cyclone (Two parts—Comedy) 02072
UNIVERSAL—Animated Weekly No. 54 (Topical).. 02073
LAEMMLE—The Face Downstairs (Reissue—Drama) 02074

THURSDAY, JANUARY 11, 1917.

JOKER—When Damon Fell for Pythias (Two parts—Comedy) 02075
BIG U—No regular Big U this day.
POWERS—No regular Powers this day.
BIG U—Shattered Ideals (Reissue—Drama)..... 02076

FRIDAY, JANUARY 12, 1917.

IMP—Honorably Discharged (Drama)..... 02077
REX—The Whispered Name (Two parts—Drama).. 02078
VICTOR—The Wrong Mary Wright (Comedy-Drama) 02079

SATURDAY, JANUARY 13, 1917.

BISON—The Bad Man (Two parts—Drama)..... 02080
LAEMMLE—No regular Laemmle this day.
JOKER—Mines and Matrimony (Comedy)..... 02081
IMP—John Bates' Secret (Drama)..... 02082

Mutual Film Corporation

SUNDAY, DECEMBER 31, 1916.

VOGUE—Jealous Jolts (Two parts—Comedy)..... 05254-55
GAUMONT—Reel Life No. 35 (Subjects on reel: Olive Industry in California; Modish Coiffures; Most Unique Basket (Armadillo); The Value of Venom; How to Open a Glass Stoppered Bottle (Mutual Film Magazine)..... 05256

MONDAY, JANUARY 1, 1917.

MUTUAL—Pangs of Jealousy (Two parts—Drama).. 05257-58
MUTUAL STAR PRODUCTION—A Gilded Youth (Five parts—Drama—American—No. 163).....

TUESDAY, JANUARY 2, 1917.

GAUMONT—Mutual Tours Around the World No. 9 (Subjects on reel: Rio de Janiero (capital of Brazil); A Ramble Around Luchon, France) (Travel) 05259

WEDNESDAY, JANUARY 3, 1917.

MUTUAL—Mutual Weekly No. 105 (Topical)..... 05260
GAUMONT—See America First No. 69 (Pasadena,—Cal.)—Kartoon Komic (Miss Catnip Goes to the Movies) 05261

THURSDAY, JANUARY 4, 1917.

MUTUAL—(Title not yet reported)..... 05262

FRIDAY, JANUARY 5, 1917.

AMERICAN—(Title not yet reported)..... 05263

SATURDAY, JANUARY 6, 1917.

STAR COMEDY—The Girl Who Can Cook (Comedy) 05264

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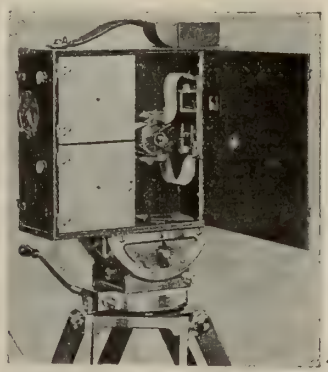

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BIOGRAPH.

TWO MEN OF THE DESERT (Reissue Dec. 25). The cast: The partners (Henry Walthall and Walter Miller); the young authoress (Blanche Sweet).

The young authoress had come to the edge of the desert for her mother's sake. There she met the two young prospectors and a romance began. But the men were about to go across the desert, where they had heard rumors of gold. They decided to play square and before going determined to let the coin decide who should ask the young authoress the all-important question. The flip of the coin decided the older should try his luck first. He learned the girl did not love him. But the other she promised to marry when he should return from the gold lands, and the care of her sick mother, who would then be restored to health, should no longer interfere with her happiness. The young partners soon reached the other side of the desert, where success came to them far beyond their expectations.

The girl, however, had met with sorrow on the passing of her mother. The two young men decided to return, but on their journey across the desert the younger fell over a precipice and broke his leg. The water supply gave out and while the older sought water on the desert he himself fell exhausted with thirst. He was found, however, and restored. In like manner the younger partner fell into the hands of friendly but ignorant Indians, who took him to their camp, where through their crude nursing fever set in. His own health restored, the partner sought him, but found him gone. Then came the temptation not to continue the search. He thought of the woman at home and the advantage he might take. He returned and told her the other was dead.

At first she could not believe him, but on the persistent urging of the man she gave in. Thus came their stolen happiness in the joy of a child that was to come, but the younger partner, restored after several months, decided to return. He appeared outside of the cabin and would have gone away on the other's explanation had not the woman heard his voice and come out. He was able to forgive, but the woman told her husband she could have nothing more to do with him after this deception. There was only one thing for her to do—to wait until after the birth of the baby; then the baby came. Her trunk was packed and about to be taken away when she saw the baby lying in the father's arms. Then her mother heart repented and she stayed.

KNICKERBOCKER STAR FEATURE.

THE DAWN OF WISDOM (Three Parts—Dec. 22).—Leonore Harris, a cabaret dancer, is taken ill and her physician orders a rest. She goes into a quiet mountain village and becomes the object of interest and speculation for the mountaineers. She informs Sheriff Jones she wants to rent a cottage. The sheriff proves as efficient in real estate as in the performance of his duties as an officer. She becomes a neighbor of John Bingham, a young mountaineer, who, however, is married and has a daughter. The city visitor is not long in attracting his attention and he becomes a rival of Sheriff Jones.

Young Mrs. Bingham's brother is not long in perceiving his brother-in-law's duplicity and threatens to bring him to task if he does not desist. Her health regained, Leonore returns to the city and John, taking his savings, accompanies her. Arriving in the city, his "rube" appearance is noticeable and Leonore induces him to purchase a "sporty" wardrobe. He patronizes the cafe where Leonore dances and is king of the place—upon liberal distribution of money. He accompanies Leonore home with a couple of "about-towners" and his bankroll disappears. But it is not until morning brings soberness that he realizes his loss.

His money gone, Leonore spurns his attentions. He is no longer a welcome guest at the cafe. Meanwhile back home Mrs. Bingham is mourning his departure and, with her brother and daughter, decides to search for him in the city. Sheriff Jones furnished the address of Leonore and the shabby trio call upon Leonore at the cafe, only to find John has returned to the mountains. They return and in the sunset a great mistake is realized, from which is born a greater love.

VIM.

HE WINKED AND WON (Dec. 21).—Kate, president of the Suredeath Street Railway Company, has a daughter, Ethel, who is the apple of her eye. Babe, an inventor of a safety device for the controller of a trolley car and possessor of a funny little wink, arrives to demonstrate his invention to Kate.

Through the aid of Florence, his confederate, whom he has managed to install in Kate's office as a stenographer, Snorky, president of a rival traction company, learns a demonstration will be given on a certain date. Snorky plants a bomb underneath the car so that when the lever strikes a certain mark the bomb will explode.

However, Babe has asked Ethel to accompany him on a trial spin a few hours before the demonstration, and their entrance blocks Snorky's escape. Finding himself trapped in the death car, Snorky raves and a desperate struggle takes place between him and Babe.

Babe overpowers Snorky and hurls him off the roof of the fast-flying car just as the bomb explodes. The explosion throws Babe and Ethel high in the air, but with Babe's usual good luck, he and Ethel land safely in Kate's auto.

FAT AND FICKLE (Dec. 28).—Babe is happy over his engagement to Florence, but the minute he thinks of breaking the news to her mother, Kate, his dream of joy is ended. For Kate's ex-husband was a pugilist and his friends always considered him "some pug," yet at home he was Kate's little lambkin, for Kate carried a wallop in each hand that had a bigger kick than a Krupp gun. Babe thought "safety first" should be his motto; yet, instead of being rough with him when she heard the news, Kate only smothered Babe with hugs.

Later, however, Babe meets Ethel, a blonde vampire who drives all thoughts of home and Florence out of Babe's head until the time came to tell Florence that she was no longer a member of the "engagement club." Kate hears the news and her past training with her ex-hubby stands her to good effect until Babe, declaring truce, proclaims Kate the lady of his choice.

Trouble begins between Florence and her mother over the possession of Babe. During the melee Babe escapes and seeks safety at the side of Ethel, only to receive an awful blow when he learns Ethel already owns a husband. Then Babe figured, although her mother may be a little rough, it was cheaper to get married than to work, so Babe beats it back to Florence and Kate, where a happy reunion occurs.

BEFORE THE SHOW (Dec. 29).—The small-town vaudeville manager, before the afternoon performance, discovers his propertyman has quit without notice, so is compelled to hire one of the hangers-on, Slippery Pokes. Pokes is installed and made man of all work. Bills are to be posted, props collected, scenery put in place, trunks delivered to dressing rooms. This all falls to Pokes' lot. Stylish Kate, the scrubwoman, is secretly in love with Jabbs, the manager. Jabbs objects to her attentions and several times has to call her down and remind her of her position.

The Limber Brothers arrive and, after tipping Pokes, are shown to the dressing room. The Ham Family also arrives. The greatest trouble is created when the Fickle Sisters put in an appearance and smile upon Jabbs. Jabbs places them in the star room? Pokes discovers Jabbs making love to the sisters and informs Stylish Kate, who, with a pistol, makes things so lively that had the police not interfered the afternoon performance would have been delayed.

VIM FEATURE COMEDY.

A FINANCIAL FRENZY (Dec. 27).—I Due Love is gratified by the news that his salary has been raised and goes home to lunch, but instead of finding the usual smiling wife he finds a note saying she has "gone shopping." Packages commence to come in C. O. D. He goes looking for his wife and finds her loaded with bundles; she drags him into a fashionable cafe and he decides to humor her. Mrs. Love eats the most expensive things and shows hubby more purchases, one of them being a necklace; he is stunned and attempts to bear up by drinking highballs. In the meantime his boss has seen him. His suspicion is aroused by the fact that he is drinking heavily and seems to have bought his wife all sorts of presents. He also learns that Love had not made a deposit at the bank, and has him arrested. After Love has convinced him of his innocence, Mrs. Love explains she has inherited $50,000 from her uncle's estate.

KALEM.

THE FALSE PROPHET (No. 201 of "The Girl from Frisco—Two Parts—Jan. 3).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Daniel (Ronald Bradbury). Directed by James W. Horne.

A faker, calling himself Daniel II, with his three "saints," comes to Santa Loma with warnings that the end of the world is near and calling to the populace to give up their worldly possessions and prepare for the day of doom. He quickly gathers an ignorant following about him and Barbara, seeing the manner in which they are being duped, attempts to expose him. But her first efforts result in serious danger, for she is mobbed by Daniel's followers for her "sacrilege." But Barbara works quietly away with the aid of Wallace, and on the day that Daniel had prophesied for the end of the world springs her coup, with the result that following some stirring dramatic scenes the prophet and his "saints" are lodged behind bars.

ESSANAY.

THE GIRL GOD MADE FOR JONES ("Black Cat Feature"—Two Parts—Jan. 2).—The cast: Jones (Bryant Washburn); Faith Garland (Alice McChesney).

Jones was searching everywhere for the girl he wanted for his wife, and all the time she was literally sitting beside him. It happened this way. Jones was in a railroad wreck. Pinned beneath the cars with him was a girl. Death hovered over them. It was dark and Jones could not see the girl's face, but from her voice and her bravery he knew he could love her if he lived. They were rescued and separated, but immediately Jones was released from the hospital he began his search for the girl. In this Jones obtained the aid of a magazine editor friend, who suggested he write the story of the wreck. The editor sent Faith Garland, his secretary, to Jones to take dictation of the story. Lo, and behold, Faith was the girl God had thus made for Jones.

A DOLLAR DOWN (Split Reel—Jan. 3).—A vaudeville actor lands at Banana harbor and soon wins the queen of the settlement away from the boss of the gang of stevedores, because of his smart appearance in his "dollar down" suit. He becomes a subject for violence on the part of the harbor front workers and it is only when he resorts to a grotesque makeup that he frightens his foes and has the field to himself. The reel is shared by 500 feet of beautiful scenic, taken in Yosemite valley.

WHEN THE MAN SPEAKS (No. 4 of "Is Marriage Sacred?"—Two Parts—Jan. 6).—The cast: James Gordon (Edward Arnold); Irma Alvord (Marguerite Clayton); Reggie (Sydney Ainsworth); Andrew Carson (Thomas Commerford); Horace Alvord (John Cossar).

The failure of a man to resent insults often is mistaken as cowardice. It was the case with James Gordon. He killed a man in a fit of anger and afterward resolved never again to lose his temper. Gordon weds Irma Alvord, a social butterfly who worships courageous men. However, she detects him passing off an insult from his secretary and is disgusted with him. She makes no secret of her disgust and it influences her friends to begin to loath Gordon. Finally, driven to a frenzy by the taunts of his wife and friends, Gordon breaks his resolution. He invades a party in his home and virtually "cleans house," hurling guests right and left. By such cave-man tactics he wins back Irma's love and the respect of those who once had sneered at him.

SELIG.

SELIG-TRIBUNE NO. 98 (Dec. 7).

Galveston, Tex.—The American steamship Ausable arrives from Buenos Aires with a cargo of 180,000 bushels of Argentine wheat.

New Orleans, La.—Movie theaters accept pota-

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toes as admission fee, and turn all receipts over to the Orphan Asylums.

Galveston, Tex.—Pauline Thurston gives a new American interpretation of the Hula Hula.

New York, N. Y.—"Uncle Sam's" dreadnaughts steam majestically out to sea after their visit for the Army and Navy football game.

Washington, D. C.—President Wilson and members of the Supreme Court and Diplomatic Corps attend requiem mass for Franz Josef, late Emperor of Austria.

Saratoga, Cal.—William G. McAdoo, Secretary of the Treasury, and his wife visit Senator James D. Phelan.

Chicago, Ill.—

Influenza microbes an' the bugs' grippe an' cold,
Scarlet fever, typhoid an' diseases new an' old,
Measles, whooping cough an' chickenpox so mean,
Is the Bacteria that'll getcha
If your teeth aint clean!

Bedloe's Island, N. Y.—With President Wilson and a distinguished company of guests as spectators, the illumination of the Statue of Liberty begins "America's Electrical Week."

Philadelphia, Pa.—The University of Pennsylvania defeats Cornell University in their annual football game, by a score of 23—0.

Carlisle, Pa.—What "Uncle Sam" is doing for his Indian charges is well illustrated at the annual military inspection and pageant by the students of the Carlisle Indian School.

Chicago, Ill.—A ten-mile rollerskate race, through the crowded streets, furnishes plenty of thrills to both participants and spectators.

SELIG-TRIBUNE NO. 99 (Dec. 11).

New York, N. Y.—President Wilson arrives and officiates at the ceremony of lighting the Statue of Liberty.

Taft, Tex.—With only half a crop planted last year and with twenty-cent cotton in sight, Charles P. Taft shows foresight in turning his great cattle ranch into a cotton plantation.

Corpus Christi, Tex.—Evan with turkey at thirty-eight cents a pound, the soldiers on the border are not forgotten on Thanksgiving.

San Francisco, Cal.—32,000 people in 800 automobiles make up a caravan of discovery when they ride over 28 miles of boulevards on the opening day of the Exposition Marina.

Washington, D. C.—Tom Taggart, leading a delegation of senators, representatives and newspapermen, greet Vice-President and Mrs. Marshall on their return to the Capitol for the opening of Congress.

Wakefield, Mass.—Major John M. Portol, of the Massachusetts National Guard, inspects the new Berthier type of machine gun.

Marysville, Cal.—The world's largest gold dredge is launched and christened by Miss Phoebe Bevan, assisted by W. P. Hammon, the "father" of gold dredging in California.

Los Angeles, Cal.—Eddie Rickenbacher wins the Championship Sweepstakes at Ascot park in his Duesenburg. Time, 150 miles in 133 minutes and 1 second.

Hammond, Ind.—Miachel Innik, clad in this suit of home-made armor, with whiskers attached, and armed with two revolvers, a dagger, 2 hatchets, a knife and 165 pounds of ammunition, shoots the clerk, a juror and Judge Chas. Grenwald in the court-room.

Denver, Colo.—700 cow ponies are purchased by the British and French Commissioners for army horses and await shipment to the front.

Latest fashion in evening gown and wrap, posed by pretty model, is presented in this number of The Selig-Tribune.

THE GOLDEN THOUGHT (Three Parts—Dec. 25).—The cast: Tom Daton (Tom Mix); Bess Jackson (Victoria Forde); Gene Hammond (Barney Furey); Estella Hammond (Lily Clark); Doc Breede (Sid Jordan); Bill Blevins (Pat Chrisman). Written by J. A. Lacy. Directed by Tom Mix.

Tom Daton, deputy marshal, is ordered to Chico County to keep an eye upon a number of desperate characters reported to have been terrorizing that vicinity. Bess Jackson, a beautiful young woman, acts as faro bank dealer in an adjacent county, and when Tom arrives there he is much attracted by her beauty.

Gene Hammond, a wealthy mining man, bids his wife farewell and goes to Chico County to develop a claim. There Doc Breede, leader of a gang of desperadoes, resents the appearance of the deputy marshal on the scene, and plans with his gang to make away with Tom. He plots with confederates that they shoot through a window and kill the deputy marshal making it appear that Hammond did the shooting.

The shots are fired, but just at that instant, Tom unconsciously withdraws from range, and it is one of Doc Breede's pals who is struck by the bullet. Hammond is arrested by the sheriff charged with doing the shooting. His revolver, which had been tampered with, is placed in evidence. Hammond's wife hearing of his incarceration, rushes to his aid.

Tom, the deputy marshal, believing in Hammond's innocence resolves to force a confession from Doc Breede. He does so, and after an exciting battle with the desperadoes, members of the gang are rounded up. As a reward for breaking up the plot, Tom claims Bess Jackson as his bride.

THE RIGHT HAND PATH (Dec. 30).—The cast: Allen Kent (Robyn Adair); Dora Warren (Virginia Kirtley). Written by Hetty Gray Baker. Produced by Burton L. King.

Allen Kent leaves his home to seek fortune, but fortune is found to be elusive. There is a saying that the unnoticed passing of a stranger in a crowd, may, by the least turn to one side or another, become the deciding factor of one's whole life. Allen comes upon the parting of the ways, and he is undecided whether to take the left-hand path or the right. However, he chooses, and his pathway leads him into the life of a pugilist.

After five years, Allen finds himself without money, without friends, and one who has lost his cunning in the squared circle. Again he finds himself seated on a bench facing two pathways, and he wonders what would have happened if he had take the other path that day five years ago.

Allen determines to find out, and in so doing, discovers that the straight and narrow way is the only course which leads to health, prosperity and love.

SELIG-TRIBUNE NO. 100 (Dec. 14).

New York, N. Y.—James W. Gerard, Ambassador to Germany, and his wife, leave for Berlin, after a vacation in the United States.

Tarrytown, N. Y.—John D. Archbold, late multi-millionaire and president of the Standard Oil Company, is buried.

Washington, D. C.—President Wilson leaves the Capitol after delivering his message at the opening session of Congress.

Philadelphia, Pa.—Miss Clara C. Haywood, society leader, turns to the billiard table for recreation.

Brooklyn, N. Y.—A $1,000,000 fire visits this city and threatens destruction.

New York, N. Y.—Nifty novelties in cats and rabbits are shown at the feline annual show.

Chicago, Ill.—A few of the star attractions in the $2,000,000 Stock Show now being held.

New York, N. Y.—The ship returns from the Gold coast with a crew of Fantee natives and a new dance, known as the "Slue-foot Slough."

Here are the latest combinations in feminine footwear. These silver attractive evening slippers with gray silk stockings are the very latest.

New Orleans, La.—The Shriner's convention here brings into competition the best Masonic drill teams in the South.

SELIG-TRIBUNE NO. 101 (Dec. 18).

Sacramento, Cal.—Governor Johnson drives the first stake for California's new $10,000,000 canal.

Oakland, Cal.—The Falketind, largest wooden ship ever built on the Pacific coast, is nearing completion.

Washington, D. C.—Congressman Adamson of Georgia, the gentleman who put the "dam" in the Adamson law.

Newark, N. J.—Riders prepare for grueling contest in the coming international six-day bicycle race.

New York, N. Y.—"Open Window" and "Walk to Work" week comes to a successful conclusion, with the long hike participated in by 700 persons.

Manchester, England.—Despite German's peace proposals, England continues to pour thousands of British troopers into the trenches.

Latest Fashions.—Pretty models pose for latest creations in furs and in evening gowns.

Lebanon, Pa.—A visit to the steel mill proves that European soldiers are shooting sewing machines, iron pots and old castings at their enemies.

Norfolk, Va.—The Southern Commercial Congress opens with a parade of the National Guard, sailors and cadets.

ON ITALY'S FIRING LINE (Three Parts—Jan. 1).—Scenes depicted are those of the army of Italy, and in the advance through the Alps toward the Austrian frontier.

The scenes of warfare shown are: Artillery duels; bursting shrapnel and shells; soldiers charging through barbed wire entanglements in actual conflict; life in the advance trenches; scouts scaling seemingly almost impassable mountain heights, and other details.

IN PAYMENT OF THE PAST (Jan. 6).—The cast: Edward Sampson (E. J. Brady); Robert, his son (Robyn Adair); Gracia (Virginia Kirtley); Mrs. Sampson (Eugenie Forde). Written by Marc E. Jones. Produced by Burton L. King.

Jupiter is quoted as stating that if there be any in the past who owe aught to those about them, it is the will of the gods that they be reborn, that payment may be made.

In the days of the ancient Romans there lived an emperor whose favorite loved a slave girl, who had been seized by the emperor's orders. This favorite was willing to sacrifice his life that the beautiful girl, whose likeness he had molded into an artistic statue, might be spared.

Edward Sampson, a financier, is proud of his son Robert, who is studying art in Paris. With his wife, the financier embarks on a boat en route to France to pay the young sculptor a visit. Robert finds his work deteriorating because he can discover no model to give him inspiration.

On the boat is Gracia, a stewardess, who, when she and the financier meet, have a sudden unaccountable feeling of having met ages before. However, Sampson saves the girl's life and Mrs. Sampson decides to make of Gracia a companion. They arrive in France, and when Gracia and Robert meet, again comes the mysterious feeling that they, too, have loved in the long ago. The girl furnishes the inspiration for the young sculptor's work of art, and they are later happily married.

Universal Film Mfg. Co.

POWERS.

THE TRIALS OF WILLIE WINKS (Cartoon Comedy—Jan. 7).—Willie Winks is a friend of our old acquaintance, Sammie Johnsin. He has had an unfortunate experience with a goat, and he goes to get his dog to chase the animal. The goat, however, chases the dog instead. Willie finds pressing business elsewhere, and warns his friend Sammie to look out for trouble. They are not quick enough in getting away, however, and the picture ends in an orgy of bumps. On the same reel is an educational picture.

IMP.

THE MORAL RIGHT (Two parts—Jan. 5).—the cast: Gerrardi Garaboldi (Douglas Garrard); Francelia Garaboldi (Francelia Billington); Paul Arnold (A. W. Wertz). Scenario by Fred Payton. Produced by Douglas Gerrard.

Gerrardi, an Italian, has come to America and saved enough to send for his sweetheart, Francelia. He finds enjoyment in preparing for her coming. He confides his secret to one of his customers, an attorney, John Wainwright. On the passage over Francelia, traveling steerage, is insulted by a drunken passenger, and Paul Arnold, an artist, comes to her rescue. Her beauty appeals to him and he engages a first-class cabin for her. She tells him about her lover who is waiting to welcome her. But Arnold has other plans

He knows that the steerage passengers exit by a different passage than do the cabin passengers. She leaves the ship with him. When she does not see Gerrardi, Arnold suggests that she go with him to his mother until they can locate her lover. She reluctantly consents.

At Arnold's studio she learns there is no mother, but knowing no one and being unable to speak English, she accepts conditions as she finds them. One day while driving with Arnold and waiting to make a crossing she sees Gerardi. At first overjoyed, she then realizes the life she is living and hides her face in shame.

Gerrardi has seen her, and he goes in search of her. His quest is in vain. When he returns he finds Francelia at his home. Weepingly she tells her story, and, Gerrardi leaves to find Arnold. The two struggle in the studio and Gerrardi kills Arnold. At the trial Wainwright is his attorney. He calls Francelia as a witness. She tells her story and gains freedom for her lover, who later becomes her husband.

THE WHELP (Jan. 7).—The cast: Bruce Reid (Millard K. Wilson); Toto (Edith Roberts); Andy McCall (Malcolm Blevins); Emoe (Raymond Whittaker); Baby (Elizabeth Janes). Scenario by Harvey Gates. Directed by M. K. Wilson.

Theatre Owners

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Toto lives with her uncle, Emoe, who compels her to dress as a boy and earn her board by picking pockets. Toto's ambition is to be like other girls. She dresses up much to the enjoyment of herself and her small sister.

One day while Toto is dressed as a girl, Andy, a detective, tries to flirt with her—but gets his face slapped, and is reprimanded by Sergeant Bruce Reid.

The whole force is on the lookout for a band of pickpockets. Andy sees Toto counting money. Bruce has seen Toto steal, but has lost track of her in the crowd. Andy follows her home, where she gives the money to Emoe. He leaves and is taken in custody by Bruce, who notices his stealthy actions.

Andy enters Toto's room and tries to force his attentions on her. The little sister goes for help and, meeting the Sergeant, takes the latter home. The girl is struggling in Andy's arms. Andy is discharged and the sergeant takes Toto and her little sister to his home to be cared for by his mother.

UNIVERSAL SPECIAL FEATURE.

LIBERTY, A DAUGHTER OF THE U. S. A. (Episode No. 20—Two Parts—Dec. 31).—The cast: Liberty (Marie Walcamp); Pedro (Eddie Polo); Lopez (G. Raymond Nye); Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Senorita Travario (Hazel Buckham).

Liberty, Bob Rutledge, Pedro and Senorita Travario leave Mexico to join Major Winston in Washington and are followed by three Mexican spies, one of whom catches Liberty on the rear of the train. But Pedro rushes out and saves the girl, throwing the spy off the rapidly moving train.

Lopez, the bandit chief, is dying from wounds inflicted by Bob and Jose Leon, and his followers besiege the hacienda to prevent his body from falling into American hands. An American detachment has been ordered to gain possession of the corpse.

Lopez commands his men to set the hacienda afire. This they do, losing many of their own number, for the Americans arrive just as the chief is being carried away. Forced into their own trap, they are caught in the explosion of the powder set to blow up the peon houses. Lopez's body is later found among the ruins.

Major Winston, sole survivor of his detachment, is in Washington. Bob is disgusted to learn that the Secretary of War will not accept Winston's statements without corroboration. The secretary causually remarks, "Well, now that Lopez is dead, I guess that ends it." Bob springs to his feet, horrified, shouting, "Why, man, there's a thousand such as Lopez still alive. Get them all and you've done something. You officials sit here and let politics command your feelings while true Americans are being murdered." He shakes his finger under the nose of the Secretary. Replying that all Americans were warned to leave Mexico, and that the War Department has stood slander, insult and everything else that hurts a man, the secretary draws a vivid word picture of what peace means, and then what war would mean, asking Bob which he would choose.

Meanwhile, the Mexican spies are following orders from Chihuahua to get Pedro as a traitor. While he and Senorita Travario are in a hotel, chatting, she sees the two Mexicans. She becomes frightened. Suddenly a spy leans over the railing of the balcony and fires, but the girl jumps in front of Pedro. She is instantly killed. After firing several more shots which wound Pedro, the insurrectors attempt to escape in a taxi, when Bob fires at them. The shot causes the machine to catch fire and explode.

Pedro, dying, asks Liberty to see that he and Senorita Travario are buried in Mexico, and murmurs that he has found his love too late. Liberty and Bob are escorted by Winston to meet the President of the United States, who congratulates them and tells them that $50,000 was offered by the government for Lopez, and that it will be paid to a daughter of the U. S. A., Miss Liberty Horton. Here Bob interrupts and says that she is no longer Miss Horton, but Mrs. Robert Rutledge. All the guests cheer and the orchestra strikes up the national air.

THE PURPLE MASK (Episode No. 1—"The Vanished Jewels"—Two Parts—Dec. 31).—The cast: Patricia Montez, called "Pat" (Grace Cunard); Phil Kelly (Francis Ford); Eleanor Van Nuys (Jean Hathaway); Pete Bartlett, Kelly's assistant (Pete Gerald); Bull Sanderson, another assistant (Jerry Ash); Silk Donahue, kid glove Apache (John Duffy); Stephen Dupont, an art dealer (John Featherstone); Jacques, the Van Nuys butler (Mario Blannchi). Written by Grace Cunard. Produced by Francis Ford.

Patricia Montez, niece of the wealthy Eleanor Van Nuys, is the most popular girl in the American colony of Paris. Her one idea is to bring comfort to the suffering poor. Her aunt, Mrs. Eleanor Van Nuys, is likewise charitably inclined. The Children's Asylum, a refuge for orphans, is the principal hobby in Mrs. Van Nuys' scheme of charity.

To her friends, Patricia is affectionately known as "Pat." The result of Pat's popularity has been to give the spirited girl an excellent opinion of herself, and when Phil Kelly snubs her she resents it and resolves to go to any length in retaliation. Kelly is a famous detective, known all over Europe as "The Sphinx." Pat's first venture, in retaliation for Kelly's rudeness, is to steal her aunt's jewels. She then notifies Kelly. Pat hides the jewels in her dressing table drawer. They are stolen by Jacques, the butler, who takes them to the rendezvous of his fellow Apaches, the Cafe Chat Noir.

Pat has noticed Jacques' suspicious conduct and follows him to the cafe. She is followed by Phil Kelly and two of his assistants. Pat is disguised as an Apache's sweetheart, and bribes her cabman to assume the role of her lover.

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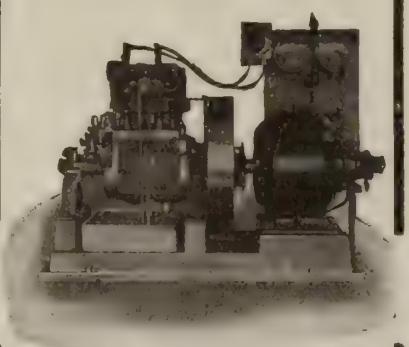

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They enter the cafe and participate in the festivities. Pat sees Jacques displaying to his pals the Van Nuys' heirlooms. By deftly whirling her dancing partner to the table where Jacquese sits, she manages to stumble and strike the butler's arm.

The jewels fall from Jacques' hands. Pat picks them up and as she is leaving the place Phil Kelly confronts her. In her surprise, Pat drops the gems upon the steps. She dodges past the detective and makes her way home. Kelly observes the jewels lying on the ground, and pocketing them, departs.

THE PURPLE MASK (Episode No. 2—"Suspected"—Two Parts—Jan. 7).—When "Pat" drops the jewels in her hurry to escape from Detective Kelly, she dashes into the house of a poor woman, who lives near the street entrance to the Apache cafe, the Chat Noir. She begs the woman to hide her, and lies on a bench, covered over with a blanket, while Kelly searches for her in vain. When the detective has left Pat promises to repay the woman for her kindness.

Kelly plans a surprise for the Apaches. He enters suddenly and holds them up at the point of a gun, while the police guard the other exit through the sewer. Kelly shoots out the lights and there is a fight in the cafe in the half darkness. Most of the Apaches make a run for the door, but some of them hide behind the bar. Many of the gang try to escape through the sewer, and there is a terrific fight with the police, in which several on both sides are drowned in the sewer. The next day Kelly calls at the Van Nuys home to return the jewels. He tells Pat that he has seen a girl at the Chat Noir who looked much like her.

Pat is as good as her word and sends many gifts of food and clothing to the woman who befriended her. A shock awaits her on her return. Her aunt has received bad news from her lawyer. Poor investments have caused her fortune to dwindle, and she is almost penniless. Pat comforts her aunt, and says that she has a way to regain the money. She sends for the butler, and intimates to him that she knows all about his real avocation. She intimates that she wishes to join his band. He tells his accomplice, Silk Donahue, to be at the Cafe Chic at 9:30 that night.

Pat and her aunt are also on hand at 9:30 and Kelly is there with his men. At a nearby table is a pearl dealer, with a fine string of pearls. Pat sees them and says to her aunt that they would pay their debts. Suddenly the lights go out. When they are turned on again the pearl dealer is lying face down on the table and the pearls are gone. Kelly will not allow anyone to leave the room. He finds a handkerchief of Pat's near the man's chair and orders all to be searched. He is convinced that the thief is found, and is ready to snap handcuffs on Pat's wrists.

RED FEATHER.

POLLY PUT THE KETTLE ON (Five Parts—Jan. 1).—The cast: Mr. Vance (Thomas Jefferson); Polly Vance (Ruth Clifford); Miss Johanna Webb (Miss Maddox); Chester Creigg (Douglas Gerrard); Myra Vance (Marvel Spencer); Nellie Vance (Lena Baskette); Susie Vance (Zoe Rae). Scenario by Elizabeth Hendrix. Produced by Douglas Gerrard.

Polly Vance is at a loss as to where to get the next day's food. The children scream, "Polly, put the kettle on," but she finds only a few tea leaves. The kids are disappointed when they find no jam. Polly, though only eighteen, has been mothering these children a long time. Polly enters her father's workroom, where he is pouring over the plans for the invention which he is confident will bring them riches. He becomes irritated when Polly reminds him of their poverty, and she leaves the room. Polly obtains a position with Johanna Webb, a spinster. Chester Creigg, Miss Webb's nephew, has completed his preparations for leaving home. He is returning to college, this being his finishing year. Chester is impressed with Polly's good looks and there seems to be a mutual attraction.

After some weeks Polly is overjoyed to learn that Chester is coming home. Chester has been awarded a prize at college for writing the best play. In the meantime Vance, Polly's father, has completed his invention. He takes the model to a well-known manufacturer, only to be told that the invention is already on the market.

Chester has a tilt with his aunt because he will not submit to her arrangement for him to enter a bank, as he has chosen play-writing for his profession, and she disinherits him. Polly comes in with some wool and the old lady finds it is not the right color. Chester listens as the spinster scolds Polly. Polly is told to leave, and they go off together. Chester cannot convince Polly that it is the proper thing for her to allow him to help her until she gets another job. As he walks aimlessly on he is attracted by an excited crowd. He finds a man has fallen and been injured. He takes him home and has the doctor called. Polly comes home and finds Chester at her father's bedside. She is overcome with emotion at his goodness. Later

Chester prevails on Polly to allow him to send her to the hospital for training as a nurse. While she is there Chester takes care of the family, though he is hard up, not having sold any of his plays.

On a visit to Polly's house he finds a fire started accidentally by one of the children. He is overcome by an explosion of the father's chemicals and is taken to the hospital, after risking his life in rescuing the children. One of the neighbors comes to the hospital and tells Polly she will care for the children if Polly will nurse Chester.

Chester is made blind by the fire. Polly feels it is incumbent upon her to help him, so she secretly goes to the old aunt and tells her of her nephew's plight. She says that Chester has sworn not to touch a cent of hers. They hit upon the plan to tell Chester his aunt has suddenly died, leaving all her wealth to him. In this way he is brought to her old home with Polly as his nurse. Polly in the meantime has sent his finished play to a play-broker.

A friend of Chester's, Pendleton, a famous oculist, comes rushing in his old boyish fashion and brings the newspaper speaking of the great new play, "Polly Put the Kettle On," and of the mystery surrounding the identity of the author. Of course, it is Chester's play, and he bemoans the fate that makes it impossible for him to see his first play. Pendleton suggests an operation. Polly takes care of the patient. Her sweet face is the first thing that greets Chester's restored vision. He is too overcome for words. But he finds the speech when he sees his aunt Johanna. Her spirit has been refined in the fires of adversity, and there is a happy reunion.

REX.

THE GILDED LIFE (Dec. 29).—Written and produced by the Smalleys. Two sisters take different paths, one to a humble, honest home, the other to a gilded life of luxury. One night the husband, a night watchman, discovers burglars at work upon his employer's safe. He reaches the scene at the moment of the explosion and is felled by the heavy door. His body is taken home to his faithful wife, Alice.

Alice's sister, Helen, reads of the disaster, and offers assistance, which is refused. Alice secures employment, and the mission workers send some one each day to care for her children.

Helen determines to leave her sinful life. She goes to her sister's home and finds Alice absent. The mission worker comes and takes her for Alice. This deception she carries on for some time. Phil, upon learning of Helen's life in the mission, is deeply moved. He offers her any concession if she will only come back. Helen confides in an old minister, who requests that she return with him.

Phil comes to Alice's home. Alice, upon learning of Phil's relation to Helen, insists that he leave her house. Just then the minister arrives with Helen, who quotes from the Bible: "That joy likewise shall be in heaven over one sinner that repenteth more than over ninety and nine just persons, which need no repentance." Alice is awakened to a fuller understanding and the minister marries Helen and Phil.

THE RED STAIN (Two Parts—Jan 4).—The cast: Dorothy Forrest (Molly Malone); Elbert Santley (Jack Nelson); Cecile Forrest (Annette Defoe); Hubert Forrest (Fred Montague); Butler (Burton Law). Scenario by Harvey Gates. Produced by George Cochrane.

Cecile Forrest is a hard-hearted, worldly girl, but Elbert Santley, who is in love with her, cannot see this part of her nature. He is in the contracting business, as is also Hubert Forrest, Cecile's father. Santley asks Cecile to marry him, but she only laughs. He tells her that he has hopes of obtaining a contract for a big job. Forrest overhears this.

Dorothy, Cecile's sister, is secretly in love with Santley, who scarcely notices her. Forrest tells Cecile that if she will pretend great interest in Santley's plans and give him an opportunity of seeing them, he will give her a diamond bracelet. Cecile accordingly phones Santley that she would like to see the plans. He is overjoyed, brings them to her.

While they are looking at them Cecile pretends to faint, and Santley carries her out into the garden. Dorothy meantime has hidden in an alcove adjoining the library and is astonished to see her father come in, gather up the papers and take them to his room. Sensing that her lover is being duped, she enters her father's room and demands the papers. He vainly tries to make her leave. When she sees that her father intends looking at the papers she picks them all up and rushes to the window, which she breaks with her bare hands, calling to Santley.

Santley has become suspicious, and he rushes into the house, followed by Cecile. The papers are scattered over the floor. When Santley reaches down to pick them up he notices that some of them are covered with blood. He then sees that Dorothy's hands are bleeding profusely. The father is all contrition, thinking that he has been the means of causing her to be injured, but Dorothy recovers, and Santley procures the contract, and now realizes that he loves Dorothy, who has risked so much for him.

VICTOR.

BOMBS AND BANKNOTES (Jan. 2).—The cast: Janitor (Wallace Beery); President of Bank (Dana Ong); His Daughter (Gertrude Astor); John J. Villian (Jack Tornick). Written by Harry Wulze. Directed by Wallace Beery).

The Janitor arrives, turns his things over to the Jap valet, puts on overalls and jumper and gets to work.

The President and daughter arrive, the President bawls the Janitor out for not keeping things dusted. The Janitor falls for the girl, but she won't have him until he gets fruit and flowers (from a customer's hat). John J. Villian arrives, demands his money or the banker's daughter. The banker gives him the money, and Villian leaves, but vows to return. The girl and Janitor become quite friendly. That night the girl returns to the bank for a forgotten powder puff. Villian and his confederates also return to rob the bank.

The girl hurries to the vault room to hide. The Janitor hides in the vault and the girl tries to open it, but part of her dress becomes caught in the door. Crooks attack the vault. The girl gets away, calls the police and returns to the bank. The President has in the meantime been caught by the crooks, and he and the girl are both held as prisoners. The Janitor gets out of the vault, finds a keg of powder with a burning fuse, lights a cigarette from the fuse and sits thinking. Villian tries to get away and the powder explodes. The Janitor and Villian are blown through the roof and fall upon the rest of the crooks. The Janitor captures them. The cops arrive and remove their prisoners. Then the Janitor awakens to find himself being beaten by the President and is thrown out of his private office.

HOW TO BE HAPPY, THOUGH MARRIED (Jan. 5).—The cast: Ethel Kenyon (Agnes Vernon); Steve (M. K. Wilson); Ernest (Jay Belasco). Written by Harvey Gates. Produced by F. A. Kelsey.

Since her marriage, Ethel has become very careless about her personal appearance, while Steve, her husband, is fond of dress.

One day Steve telephones that he is bringing Ernest, a former sweetheart of Ethel's, home for dinner. He suggests that she powder her nose, and this piques Ethel. When the two men arrive, Ethel, in a made-over gown, meets them. Ernest is profuse in his compliments and arouses the jealousy of Steve.

The next day, without phoning Ethel, he brings Ernest home again and finds her a forlorn-looking sight. Ernest soon finds an excuse to leave. Ethel is very angry. She goes to the phone, orders three or four gowns and tickets for the opera, then makes Steve take her to supper afterwards, and they ride in a taxi. She looks stunning in her new gown and Steve realizes that "clothes make the woman."

LAEMMLE.

THE FACE ON THE SCREEN (Dec. 30).—Florence, trying to escape fortune hunters, is residing at the seashore, when her maid dies. Florence has pretended to be the maid of this woman and she continues the deception. Her death is cabled to her attorney in New York, who advises her cousin and his wife, who have an adopted son, Harry.

Later Harry meets the girl in her disguise as maid, and both are impressed. In a spirit of mischief Florence applies to his parents for a position and secures it. But when Harry shows his preference for the maid instead of for a rich society girl, she loses her position. They decide to elope.

Harry's funds run low. They secure a chance to act for the movies. The attorney visits the cousins, and is shown a photograph of the maid. He recognizes Flo. After a long search, he at last sees her face on the screen. He visits the studio. Her adventure is over, and she marries the man who loved her for herself alone.

BISON.

BLOOD MONEY (Two Parts—Jan. 6).—The cast: Belle Blaire (Louise Lovely); Cheyenne Harry (Harry Carey); Sam Blaire (Jack Richardson); Dan Beckham (William Gettinger); Bud Cameron (Vester Peggy). Written by Harry Carey. Directed by F. A. Kelsey.

The sheriff, Dan Beckham, and his deputy, Bud Cameron, are posting signs offering a reward for the capture of Cheyenne Harry, accused of holding up a Wells Fargo shipment. Shortly after they have tacked the sign to a tree Cheyenne Harry removes it. He then goes to the camp, enters the saloon, seats himself in the corner and leaves after listening to the sheriff boast of what he will do when he captures Cheyenne Harry. He then mounts his horse; rides into the saloon and compels the men to stack their guns and give up their money.

Encamped near a stream are Belle Blaire and her husband. Sam, who is lazy, forces her to do the work. Pursued by the sheriff, Cheyenne's horse stumbles, and he falls into the stream, while the animal goes on to the Blaire camp, and is found by the sheriff.

Some time later Cheyenne, wounded, comes to the Blaire camp. Sam takes him prisoner and sends Belle to the sheriff, so that they will get the reward. Belle does not wish to do this, but her husband compels her to go. Belle returns with the sheriff and Harry is taken to jail. Sam gets the reward, goes to the saloon and proceeds to gamble and treat every one. A fight ensues and he is killed.

In the meantime, Belle unlocks the jail, allowing Harry to escape. Returning, she discovers her dead husband, and kneeling beside his dead body, finds the money soaked with his blood.

BIG U.

THE FLASH OF DEATH (Dec. 28).—Jack, a drunkard, insults Mary, a school teacher, and is beaten by the superintendent, who falls in love with her. They are married and Jack, in revenge, shoots him in front of his own house. Mary hears the shot and finds her husband wounded. She drags him in and bolts the door, but Jack forces his way into the house, and Mary sends a pet dog to the village with a note. Just as Jack is about to grab Mary, he is struck by lightning and dies as help arrives. Harry recovers.

THE MAD HERMIT (Two parts—Dec. 31).—A battle between settlers and Indians results in a hand-to-hand fight between a scout and a brave. Gray, the scout, loses his memory and wanders away into the mountains, attended by the sister of the Indian he fought, who falls in love with him. Gray's wife, Grace, thinking her husband dead, accepts a proposal from Lieutenant Lloyd.

Miners complain of a madman who throws rocks at them and seems impervious to their shots. The soldiers and miners try to capture him, but fail. On Grace's wedding day she sees the "Mad Hermit," and recognizes him as her husband. She tells him that she will kill him if he interferes with her happiness. She returns home. Gray follows and is confronted by Lloyd. A fight ensues. The squaw, furious with jealousy, sees their shadows on the window shade and shoots. Lloyd, wounded, staggers to Grace, but is pushed aside by Gray, who tenderly lifts the woman and starts away with her.

L-KO.

ON THE TRAIL OF THE LONESOME PILL (Two Parts—Jan. 3).—The cast: The Janitor (Phil Dunham); the Chinese Beauty (Lucille Hutton); the Mandarin (Vin Moore).

Phil has lost his job as a janitor, and is in

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search of another. He wanders into an opium joint, and is given a pipe. He wanders off in imagination to the realms of the Celestial Empire. Here he finds himself in the home of a Mandarin. The Chinks, who guard the great personage, begin to make it hot for Phil, but the most beautiful of all the maidens begs the Mandarin to spare his life. He does so, and makes Phil guardian of the fish pond.

The home of the Mandarin is a magic place, and all sorts of visions keep appearing and disappearing before Phil. The beautiful maiden comes to him as he is engaged in fishing in the pond, and begs him to rescue her from the power of the Mandarin, who holds her captive against her will. He is delighted to help her, and gets an idea. They retire behind opposite sides of the ornamental shrubbery, and throw their clothes out to each other. Then they emerge, Phil as a Chinese maiden and Lucile as a janitor.

The Chinks take charge of the veiled maiden, and take her back to the Mandarin. Lucille is left to assume the duties of the keeper of the fish pond. She has her own ideas as to the way to fish. Phil allows his veil to slip, and the Mandarin discovers the substitution. There is a fight, in which every one becomes involved. At last Phil rolls from the bunk with a terrible thud and realizes that he has had a "pipe dream."

JOKER.

LOVE IN SUSPENSE (Jan. 6).—The cast: Gale (Gale Henry); Her Father (Milburn Morante); Heinie ("Heinie" Conklin); Bill (William Franey); Porter (John Cook). Written by Karl Coolidge. Directed by William Beadine.

The village constable is also proprietor of the only hotel. Heinie is in love with Gale, the constable's daughter, and she returns his love, but the constable does not like Heinie. Bill, a traveling salesman for a fake jewelry house, arrives and dazzles Gale. Heinie proposes to Gale and is accepted. Heinie and Bill fight. Bill licks Heinie and Gale shifts her affections to the victor.

Her father receives word that there is a white slaver around, whose method of carrying country girls to the city is to lock them in a trunk. Seeing Bill asleep on the porch, Heinie slips up behind him and cuts his belt. Bill is busy holding up his pants and cannot fight back.

Gale, in cleaning Bill's room, finds a lot of jewelry. She hears Bill coming and hides in the trunk. Heinie decides to commit suicide and, placing the gun to his head, fires. But the shot hits the horses attached to Bill's wagon and they run away. The trunk, with Gale in it, falls off the wagon, and rolls off down a cliff. It is smashed and Gale gets out. The constable misses his daughter. Hops into a flivver and starts for the depot. Bill misses his trunk and starts back to the hotel for it. Gale tries to pull herself up the cliff. Heinie determines to end his life by hanging and throws a rope over a tree. The end of it goes down the cliff to Gale. Poor Heinie is pulled off the ground, and is saved just in time by Gale. Bill and the father meet and the latter demands his daughter. They come to Heinie and Gale, just as she is accepting him.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (No. 4—Jan. 5).—A new mail handling device, by which mail bags can be collected and delivered automatically eight at a time, on the fastest trains. Even eggs can travel in safety when in proper containers.

The modern method dealing with accidents to horses is illustrated next. The special auto ambulance which draws the animal in by electric motor is seen. Then the electric crane which lifts the horse into the operating room. The method of operating, so as to cause the least pain to the animal and the greatest convenience to the surgeon is shown.

The method of making biscuits "just like mother used to make" is illustrated, and the recipe and full directions shown.

The Nature Study is a series of views of the Venus fly-trap, attracting its victim, a fly, by the sweet odor of its deadly leaves, and then closing on the insect, and crushing it.

Animated Sculpture, by Willie Hopkins, entitled "Birds of a Feather," closes the reel. The clay forms of pigeons change to a Dutch man and woman. The landscape, all of clay, changes to suit the scene.

NESTOR.

PRACTICE WHAT YOU PREACH (Jan. 1).—The cast: Paul Clemons (Eddie Lyons); Lucille Clemons (Edith Roberts); Ned Hastings (Harry Nolan). Scenario by Ben Meredyth. Produced by L. W. Chaudet.

Paul Clemons is a matinee idol and cultivates his admirers. One morning his wife, Lucille, unintentionally opens a letter from Mrs. Phil Hargraves to her husband, in which she speaks sentimentally of the previous evening. Lucille has a serious talk with Ned Hastings, an old sweetheart of hers.

Need meets Paul at the club, tells him he is in love with a married woman and that they are sailing for Honolulu at four. Paul thinks it a good joke. He knows Ned is an old sweetheart of his wife's, but gives no thought to the matter.

At three o'clock Paul arrives home, with peace offerings, but finds the house empty. He reads a note from Lucille in which she agrees with him that married persons have the right to live their own lives, and says she is sailing for Honolulu at four.

Paul rushes wildly to the dock. Net introduces him to Mary, who has recently become his wife, and Paul, grabbing Lucille, dashes from the deck of the steamer as the call "All ashore" is heard.

GOLD SEAL.

AN OLD SOLDIER'S ROMANCE (Three Parts—Jan. 2).—The cast: Ezra (William V. Mong); Laura (Nellie Allen); Charles (Charles Borlen); Joe (Harry Holden); Jim Lou Short); Father O'Connell (Mr. Witting); Tim Owens (Wadsworth Harris). Written and produced by William V. Mong.

Ezra, a veteran, is living at the Soldiers' Home, where he is beloved by all, with the possible exception of the cook, who makes life miserable for every one around him. Ezra's penchant is children.

One day he is sent to deliver a message, but in passing through the park he discovers a baby and stops to play with it. He forgets all about the note until he is nearly home. The next day he is called "on the carpet" and expects to be reprimanded for the undelivered note. Instead he is informed that has inherited a large sum of money from a relative.

He takes Joe, one of the soldiers to whom he is specially attached to share his new home, but he is lonesome and unhappy with all the ceremony of the retinue of servants. One day he visits an orphan asylum and brings home seven or eight babies, secreting them in different parts of his room. They are later discovered by the butler. All of the servants leave, and Joe and Ezra attempt to care for the babies themselves.

Joe goes out to buy supplies and encounters a woman. She faints, and, reviving her, he takes her back to the house with her baby. She is received by Ezra, who gives her complete charge of all the babies. She decides to tell Ezra her story. When her baby was born her husband, Charles, was a bank teller and they were happy. Laura developed an illness which required expert care, so Charles raised the amount of a check. When this was discovered he fled. She says he is now hiding in a cave.

Ezra determines to take Laura to the husband. Just as they are exchanging greetings Jim, a detective, who has been following Laura, arrests Charles. In the fly leaf of the Bible which Charles is reading is found an inscription which identifies him as Ezra's son. Through the efforts of the bishop, who has interested Ezra in the orphans, Charles is allowed to go free. Ezra makes up the deficiency.

Mutual Film Corporation

SIGNAL FILM CORP.

THE LASS OF THE LUMBERLANDS (Chapter 10—Two Parts—Dec. 25).—Holmes has given his note for $27,000 for the building of his lumber railroad past the station called Shady Creek. The note is payable the 16th of the month, by which time the extension must be finished. He cannot meet the note by that date, and it is his plan not to complete the extension of his road, because to do so would give his timber rivals access to the mills and ruin the market for himself. So Holmes conspires with his crooked foreman, "Big Bill" Behrens, to engineer a strike of the workmen building the extension.

Behrens pays a mining prospector to come into the construction camp with bogus news of a gold strike some miles distant, and he stampedes the men. They become crazed with the "news" and desert their work to get to the place the prospector mentions. It is a crucial situation for the small timber holders, but Helen, with the help of Little Bear, her half-breed Indian friend, saves the day for them.

It happens that a football game is on in Capital City, where the executive offices of Holmes' lumber trust are and where Helen is visiting. In this game Little Bear is playing. He makes a hero of himself and wins the adulation of the spectators. Helen signals him into the grandstand as the game finishes and tells him of the situation in the construction camp. She appeals to him to get one hundred workmen to take the places of those who have quit the construction force to follow the false news of the gold strike.

Little Bear responds to Helen's appeal by recruiting from the crowd in the grandstand one hundred men—his statement to them of the situation stirs their sporting blood. They board a special train for the place where the construction force has been working. An employment agent, in the pay of Holmes, witnesses all this and phones the lumber king, who gets his foreman, Behrens, on the wire and causes him to hire a bunch of dissolute cowboys to hold up the train and prevent the football crowd from taking up the work laid down by the men who deserted to go to the alleged gold field.

The special train is ready and the rescruits are aboard, but there is no engineer. In this emergency Helen springs into the engine cab and throws wide the throttle. The train moves out. Just then one of Holmes' cowboys races alongside the cab, lassoes Helen, and jerks her out of the engine onto his saddle. She fights with him, braces herself against the horse and makes a flying leap back into the cab, where she resumes control of the throttle. The closing of the chapter on the screen shows construction work under way by the football recruits.

VOGUE.

JEALOUS JOLTS (Two Parts—Dec. 31).—The village queen loves Ben, a hay baler. Paddy, a cowboy, loves the girl and is favored by her parents. Ben hides in the doghouse and it is lassoed by Paddy and given a thrilling ride, nearly ending disastrously. He escapes, however, and is pressed into a bale of hay by the cowboy. Gypsy's father steals the hay and Gypsy is starting to feed the horse when she sticks the pitchfork into Ben. The next day Ben is buried alive by Paddy. The girl is tied to the chair by her father, but escapes, and doing so, sets fire to the house. She is pursued by her father and Paddy. Ben, who has escaped and donned a diver's suit, which he has filled with air, causing him to ascend to the cloud, is shot and falls at the girl's feet. The constable comes upon them and later they are married, while Ben is chased by his former wife, a washwoman.

THE LAND OF NOWHERE (Two Parts—Jan. 7).—Rube has a Bowery belle for a sweetheart. He meets another girl and falls in love with her. As a result of the double love affair Rube gets mixed up in a series of complications. After cleaning up the dance hall Rube is hit with a bottle and knocked out. His spirit is seen to leave his body and ascend to a fanciful spot. There are a royal queen, dancing girls, woodnymphs, corpyhees, etc. Rube is welcomed and he proceedes to enjoy himself. After some time Rube awakens and finds himself on an operating table. He wrecks the hospital and is finally subdued by a policeman's club.

GAUMONT.

REEL LIFE (No. 30—Dec. 10).—A complete rearrangement of "Reel Life" subjects brought an almost entirely different set of subjects to the screen December 10 in "Reel Life" No. 32. First in interest perhaps is "Where Benedictine Is Made." The pictures show the abbey at Fecamp, France, where the monks have been making this distinctive cordial since 1510. The various processes are pictured, as well as an array of 600 bottles containing imitations that have been confiscated from time to time. The process of manufacture is a secret.

"Radium, the Most Costly Element," is another interesting subject on this reel. The price of radium has not followed the cost of high living, having decreased 50 per cent. in recent years. It is now only worth $37,000 an ounce. The American method of manufacture from carnotite is shown.

MUTUAL TOURS AROUND THE WORLD (No. 17—Dec. 19).—The splendid work being done on the western front by the French colonial troops from Morocco has drawn so much attention to that North African land that the Gaumont Company sent a cameraman to catch for the screen its most picturesque features, "Life in Morocco" is first shown. The pictures are mainly of life in the interior, showing the arrival of a caravan, the unloading of the camels, a camp of nomads, a covered street, a village fountain, a snake charmer, a juggler, and dancing the tango. There are pretty pictures of Meknes, a town in the interior of Morocco. The palace of the sultan is particularly attractive. There are views of the gate of Bab-el-Mansour built in the XVIII century, and also of a typical street.

The castle of Chantilly consists of the "Small Castle," built in the fifteenth century, and the "Large Castle," built in the thirteenth century. This was destroyed during the revolution, but was reconstructed by the Duc d'Aumale in the middle of the last centry. The castle has been donated to the Institute of France and is now a museum. The various apartments are shown: The hall of hunting trophies, the hall of the

guards, the study, the grand salon, the picture gallery and the library.

"By the Blue Mediterranean" pictures the Gulf of St. Tropez, one of the most beautiful that wash the shores of Provence. A tour of the gulf is taken, showing the wonderful pines at Foux, the quaint towns of Ste. Maxime and St. Tropez, and the ancient citadel defending the latter place.

SEE AMERICA FIRST (No. 67—Dec. 20).—By reason of the geographical propinquity the homes of former President Thomas Jefferson and President Woodrow Wilson are shown in this issue, which is called "Picturesque Virginia." It shows historical landmarks of Charlotte, Staunton and Afton, together with some beautiful mountain secenery.

At Charlotte is Monticello, the home of Thomas Jefferson. There are a number of views which give an excellent idea of the place just as it looked in the days when it was the home of the author of the immortal Declaration of Independence. The monument to him is shown, commemorating his purchase of Louisiana.

In the picture of Augusta County, in which Staunton is located, there are beautiful panoramic peaks in Virginia, and the valley. In Staunton itself the cameraman paid particular attention to the birthplace of Woodrow Wilson. There are also some views of educational institutions and panoramas of the mountains and the valley.

On the same reel is a Gaumont Kartoon Komic by Harry Palmer, entitled "Curfew Shall Not Ring."

THE VAMPIRES (Episode Seven—"The Master of Thunder"—Three Parts—Jan. 4).—The cast: Philip Guard, cub reporter (Edmond Mathe); Normandin (Marcel Levesque); Satanas (Henri Leubas); Irma Vep (Juliet Musidora); Mrs. Guard (Florence Simoni); Venenos (Chas. Moriss).

After Phil Guard and Normandin capture two Vampires, Irma Vep and Moreno, the latter is guillotined and the woman is condemned to life imprisonment. The authorities as well as Philip, good reporter that he was, were lulled into security, thinking the Vampires were now powerless. They did not even know about Satanas, who was now leader of the band. Before her incarceration for life, Irma Vep is sent by the authorities to Algeria to testify regarding a crime committed there.

Before leaving the detention home to board the vessel, she receives comforting information from a priest. The man is really Satanas in disguise. Satanas tells her that once on shipboard she must feign illness and be sent to the infirmary near the stern of the vessel. With his wonderful electric gun Satanas will destrop the ship, the projectile striking near the bow. Thus Irma will have a chance to regain her liberty. Even if she dies, that will be better than a life spent in prison.

The ship is destroyed and Irma Vep is saved. She does not find Satanas, being afraid to disclose her identity in Algeria. She works her way back to Paris, whither Satanas has also returned. The head of the Vampires plans to destroy Philip Guard. The reporter is bound and gagged in his room and left to wait for the explosion of a bomb which will destroy him and those dear to him. Fortunately Normandin arrived, hears the clock-work tick of the infernal machine, and throws it into the garden just in time to save Philip.

Satanas is living as a wealthy man in a new apartment, but the faithful Normandin penetrates his disguise and finds one of the shells for the electric gun. Normandin is accompanied by his son, who enters the apartment upon a pretext. When he thinks he is alone he admits his father. Normandin hides in a chest, a fact known to Satanas, who has been watching through a mask on the wall, which is really a peep-hole from another room.

The boy and Satanas struggle, after the former sees the chest locked and fears that his father is to be smothered. The fight is going in favor of the Vampire, despite his young adversary's revolver, when the door is broken and Philip and the police enter. Satanas is overcome and Normandin is released. He is suffering from a slight wound. His own son has shot him, grazing his big nose!

The Vampires hold a meeting to discuss the capture of their chief. Irma Vep appears for the first time after her return and is loudly welcomed by the band. Venenos, the "man of poisons," takes from his pocket directions Satanas left with him in case he was captured. The request is for a certain letter to be smuggled to him in prison. This is done. Satanas chews the letter into a pulp and drops dead. The paper had been steeped in a deadly poison.

REEL LIFE NO. 36 (Jan. 7).—The recent change in the subject matter of various releases of "Reel Life" brings to the screen in Number 36 several entertaining series of pictures which have previously been announced. First on the reel is "Turpentine from Waste Timber." This shows the method now employed in the South whereby stumps are removed from the ground and shattered by explosives, and the splintered woods forced to give up their turpentine by distillation.

The second section of the reel, "An Argosy from the Arctic," pictures the trophies and spoils brought back from the frozen North by a whaler. There are views of whalebone, an ivory tusk taken from an extinct mammoth that perished ages ago when the far North had a tropical climate, and the method employed by an Eskimo in harpooning a walrus. The ship also brought back a native.

"English Walnuts in the United States" takes the spectator to a large California grove. How the pickers work, how the walnuts are dried and culled, the methods of the packers in testing and grading and sacking are among the interesting processes pictured on the screen.

A fourth section of the reel is a chapter in the Gaumont series entitled "Design Your Own Gown." These pictures are for women who plan their own costumes, and have proved deservedly popular.

TOURS AROUND THE WORLD, NO. 10 (Jan. 9).—This reel takes spectators through the foothills of the Pyrenees, to Budapest, Hungary, and to see the life of the natives in Egypt. The Pyrenees are extremely picturesque. There are deep gorges not more than eight or ten feet wide, dashing cataracts, and rugged valleys. Especially pleasing is the picture of the Hourat gorges, through which rushes the Ossau river. Then at Laruns the Ossau comes out of its troubled mountain bed to become a peaceful river.

Budapest, situated on both banks of the Danube river, is the largest city of the Kingdom of Hungary. In addition to a general view of the city there is a picture of the celebrated Elizabeth Suspension bridge, a good view of the river boats, and pictures of the houses of Parliament.

Life in Egypt pictures the Procession of the Sacred Carpet, taken every year to Mecca and returned to its Mosque at Cairo with stately ceremonies, the Khedive taking part. Other pictures show native soldiers, women transporting water from the Nile, an Arabian cafe, an Egyption market place, and the primitive methods of agriculture and irrigation still practiced.

SEE AMERICA FIRST, NO. 70 (Jan. 10).—First comes a general view of the historic town of Lexington, Va., then a picture of the North river, a tributary of the James. The whole nation knows of the Washington and Lee University, that celebrated institution of learning established here as Augusta Academy in 1743. When Robert E. Lee was its president it was known as Washington College, and at his death the name of the South's greatest hero was added. There is a picture of the university, as well as of the Lee Memorial Chapel, the Westminster Abbey of the Confederacy, where the great leader of the lost cause lies buried.

There are also pictures of the home of "Stonewall" Jackson, of the monument to this military genius, of the Washington statue given by the state to the Virginia Military Institute, and of this school, known as the West Point of the South. The ruins of Liberty Hall, the school of the patriotic Scotch-Irish destroyed by fire in 1803, stands as a memorial of the love of learning of the citizens of a century and more ago.

Near Lexington is the famous Natural Bridge. It is shown in this release. This span of earth ranks as one of the wonders of the world. It is 215 feet high, 100 feet in width, and has a span of 90 feet. Other beauties of nature, including Lost River, the stream that runs under a mountain, are also shown.

On the same reel Harry Palmer has an animated whimsicality called "The Gourmand." This Gaumont Kartoon Komic describes in humorous fashion the antics of a man who believes in high living.

MUTUAL.

MUTUAL WEEKLY NO. 103 (Dec. 20).

London, England.—King George reviews troops. New battalion departs for the front.

New York City.—City's adult blind receive semi-annual allowance. Commissioner of Charities Kingsbury will change method of distribution, the blind hereafter receiving check by mail.

Salonica, Greece.—Colonel Christidonlon, hero of Cavalla, lands his troops here.

Paris, France.—New styles projected in colors. Paquin's dresses and mantles shown in the Truffault Rosegardens.

Barnegat, N. J.—Army transport Sumner on reef. All on board saved.

London, England.—The Lord Mayor's Show—1916. Subtitle: New Lord Mayor, Sir William Dunn.

Washington, D. C.—Bryan lunches at White House.

Paris, France.—A new tractor cultivator; it loosens the dirt more thoroughly than the old-style plow.

New York City.—Seven hundred hike from City College to Yonkers. Health Department commemorates "Walk-to-Work" week.

Washington, D. C.—Defense Council meets. With Civilian Commission they outline definite plan of procedure.

New York City.—Hotel Baltimore ice gardens open. Correct skating costumes are worn by girls from the Hippodrome Ice Ballet. Miss Daisy De Witt of the Midnight Frolic wearing a Palm Beach costume.

Sacramento, Cal.—Work starts on $10,000,000 canal. Governor Johnson drives first survey stake for channel which will connect State capital with Suisun bay.

Ascot Park, Cal.—Drivers dare death on speedway. Rickenbacher wins championship sweepstakes race.

Havre, France.—The British steamer Strathalbyn strikes a mine and goes down in eight minutes.

A wreck on the Irish coast.

MUTUAL STAR COMEDY.

GRIMESY THE BELL HOP (Dec. 30).—Grimesy is a bell hop in a small country hotel. "Uncle Tom's Cabin" troupe came and Grimesy fell in love wiht the inegenue, Little Eva, and did everything to make her stay in the hotel. The first night's performance was unsuccessful and the manager decided to jump the hotel bill. He demanded that Little Eva give him all of her money. Grimesy heard of the scheme and hid in one of the trunks. When the trunk arrived at the station Grimesy jumped out and forced the manager to give Eva her money back, and just before boarding the train Eve kissed Grimesy.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

THE RIGHT TO BE HAPPY (Five Parts—Dec. 25).—The cast: Ebenezer Scrooge (Rupert Julian); Bob Cratchit (John Cook); Mrs. Cratchit (Claire McDowell); Tiny Tim (Francis Lee); Jacob Marley (Harry Carter); Fred, Scrooge's nephew (Emory Johnson); Caroline (Roberta Wilson); Scroge's sweetheart (Francelia Billington). Scenario written by E. J. Clawson. Directed by Rupert Julian.

Scrooge was a "grouch," the greatest the world of literature has ever known. His former partner, Jacob Marley, had been dead more than seven years when the eventful Christmas Eve. closed in on London. So imbued had Scrooge become with greed for money that his world, his sun, moon and stars were represented in bank notes and the securities he dealt in. He had not given Marley a thought since the day he buried him—and Scrooge celebrated that day by driving the best of business bargains. On this Christmas Eve Bob Cratchit, his faithful clerk, had been sent home with a gruff word instead of a "Merry Christmas" and had been told because he was to have the day off he must come to work extra early on the following morning.

Scrooge's nephew had made his accustomed call to ask the old "grouch" to dine with him; and Scrooge had been his usual surly self in refusing. Kind-hearted collectors for charity had called, and Scrooge had turned them away with a snarl. There was no Christmas spirit, so far as Scrooge was concerned—and in his accustomed mood of "grouchings" he ate his lonely meal and went to his lodgings, embittered,

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morose and decidedly "anti-Christmas" in spirits.

In lodgings so cold that anybody but Scrooge would freeze, the old "grouch" prepared to spend the night. He was so miserly that he would not burn coal or use candles to dispel the gloom. Outside the cold was growing more intense; the merry voices of young and old picking up Christmas cheer and passing glad tidings in friendly salutations, grated on Scrooge's ears and made him hate more bitterly the world and everybody in it.

Suddenly Scrooge is aroused by the clanking of chains and footfalls on the stairs, and before he realized what was transpiring the ghost of Jacob Marley was standing at Scrooge's elbow. The subsequent events transpired through the visits of three ghostly messengers—Christmas Past, Christmas Present and Christmas Future.

These apparitions led Scrooge through his childhood, youth and manhood; recalled in vivid reality the varying phases of his career, and Christmas Future shows him what he may expect, under conditions that involve his change of heart and attitude toward mankind.

When Scrooge awakens we see his change of heart, exemplified in wondrous ways; behold him as the kindly man, bubbling over with the Christmas spirit; see him transfigured, a lovable and kindly old man, solely bent upon making up in charitable and humane deeds for the wasted years of his ill-spent life.

BLACK ORCHIDS (Five Parts—Jan. 1).—The cast: Marie De Severac (Cleo Madison); Emile De Severac (Richard La Reno); George Renoir (Francis McDonald); Zoraida (Cleo Madison); Marquis de Chantal (Wedgewood Nowell); Sebastian De Maupin (Howard Crampton); Ivan De Maupin (Francis McDonald); Proprietor of L'Hibour Blanc (William J. Dyer).

Marie, the daughter of Emile De Severac, a novelist, is home from the convent. She is betrothed to George Renoir, an artist friend of her father, who is devotedly in love with her. Marie has suddenly developed flirtatious symptoms and to warn and guard her against the trouble she is likely to create for herself and others, unless she ceases her folly, De Severac tells her the plot of his unpublished story, "Black Orchids."

Zoraida is a sorceress whose only aim in life seems to be the entanglement of men in her meshes. Sebastian De Maupin is envious of his son Ivan, who is temporarily in Zoraida's favor, and to get rid of the youthful lover the father uses his influence to have his boy sent to the front line of battle in the war then raging.

Sebastian De Maupin, thinking himself now in sole possession of Zoraida's affections, introduces her to Marquis De Chantal, a rich and handsome nobleman, upon whom Zoraida turns her attentions. Enraged because Zoraida seems to have abandoned him, De Maupin arranged a dinner at which he plans to poison De Chantal and be thus rid of his rival. Zoraida changes the cups and De Maupin drinks the poisoned brew, dying instantly.

Ivan now comes home from war, wounded in body, but still fired in his heart with love for Zoraida. The wretch quickly turns her affections again toward Ivan, creating jealousy in De Chantal's heart, and a duel results. Ivan inflicts what is believed to be a fatal wound upon De Maupin and goes with Zoraida to an estate De Chantal has bequeated to her in a will he made when the count was basking in the woman's favor.

De Chantal is indeed fatally wounded, but lives long enough to avenge himself upon the fickle Zoraida and her youthful lover. In the castle De Chantal he has willed to Zoraida is an air-tight vault and there the count causes the woman and her lover to be entrapped, where they must die of suffocation, while De Chantal at last expires of his wound, upon the doorsill of the living tomb of Zoraida and Ivan.

When Emile De Severac has finished the narrative, his daughter, Marie, is penitent and remorseful, because she has given her sweetheart pain, and the once fickle and flirtatious girl lives now with her eyes open to the danger of her folly.

METRO PICTURES CORP.

VANITY (Popular Plays & Players—Five Parts—Jan. 1).—The cast: Phyllis Lord (Emily Whelen); James Burke (Tom O'Keefe); Robert Armstrong (Edward Martindell); Dick Armstrong (Paul Gordon); lieutenant of police (W. W. Black); Tom Mason (J. W. Hartman); Bessie Allen (Esther Evans); Crandell (Norman Kaiser); butler (Tom Cameron); Mrs. Scott (Dixie Marshall); Martel (Emile Agoust). Scenario written by Wallace C. Clifton. Directed by John B. O'Brien.

Robert Armstrong, falsely accused of a murder committed thirty years ago in a western gambling hall, faces the alternative of imprisonment or paying blackmail. A letter from Tom Mason, formerly a miner, prepares him for a visit, at which time he must make his choice. Armstrong confides in his son, Dick, assuring him that the murder was committed by Mason, who used trickery to make it seem that he (Armstrong) was the culprit. Dick broods over the injustice to his father, and Armstrong cannot conceal his nervousness.

The visitor comes and makes his demands. Armstrong grapples with him as the lights are turned off. Suddenly there is a shot, and when the lights are turned on again Mason is lying dead on the floor. Fearing the servants will enter, Dick drags the body through a window to the grounds outside, takes Mason's pistol out of his pocket, fires a shot into the body and places the weapon in the dead man's hand. Dick returns to the house and a policeman hurries to the scene.

Dick thinks he has covered up his tracks, but Burke, chief of detectives finds the other bullet in the body and has no difficulty in connecting the murder with the Armstrong family. He does not succeed in getting a confession from either father or son, and decides to resort to strategy.

Phyllis Lord is a model in Martel's establishment for women's apparel. The discrepancy between the gowns she wears to display to customers and her own modest raiment eats into the girl's consciousness. Then, too, she is befriending Bessie Allen, a young wife who has been deserted by her husband, and finds herself unable to help Bessie as she would like. A wealthy woman who is buying gowns boasts of having won five hundred dollars at Crandell's, a fashionable gambling resort, on a five-dollar wager. Phyllis obtains a card of admission to Crandell's, without permission borrows one of Martel's gowns, and visits the gambling house. She loses the money she has brought and fifty dollars more which Crandell loans her.

Burke, who has been watching the girl, has Phyllis dismissed from Martel's, making it appear that she has stolen money, and she is placed in such a position that she is obliged to accept Burke's offer to help him with a case. She consents to get a confession from Dick Armstrong. She is installed in a handsome apartment and given beautiful clothes. Bessie Allen, who is ill, is taken to a hospital.

Burke puts a dictaphone into Phyllis's apartment. The pre-arranged courtship progresses favorably. Dick finds the trick Phyllis has played and denounces her. Phyllis is heartbroken, and anxious to atone for what she has done. She goes to Dick's father, and Armstrong, greatly agitated, w rites a confession saying that he alone shot Mason. At police headquarters Dick is put through the third degree, and finally he gasps, "I did it."

Phyllis, in the next room, hears him, and rushes in with Armstrong's confession. Burke's lieutenant makes out a warrant for his arrest. Phyllis goes home, exhausted, when a messenger brings a letter from Bessie, written just before her death. The letter encloses her marriage certificate, and photograph of the husband who deserted her. Phyllis rushes to the minister who performed the ceremony, and takes him to Burke's office. It is Burke who is Bessie's husband, and as he has illegally married another woman, Phyllis threatens him with arrest on a charge of bigamy. She offers to exchange her documents for Armstrong's confession, and Burke accepts. Then Phyllis falls sobbing into a chair, holding out her hands in supplication to Dick.

THE GREAT SECRET (Serial Producing Co.—Jan. 1).—The cast: William Montgomery Strong (Francis X. Bushman); Beverly Clarke (Beverly Bayne); The Great Master (Fred R. Stanton); Dr. Zulph (Edward Connelly); "Bull" Whalen (Thomas Blake); Jane Warren (Helen Dunbar); Mrs. Matilda Clarke (Sue Balfour); Sara Loring (Belle Bruce); Eunice Morton (Dorothy Haydel); Thomas Clarke (W. J. Butler); The Spider (Charles Ripley); The Rat (Art Ortego); The Shadow (Tammany Young); Wee See (Charles Fang); Hadji Mahal, East Indian servant (Baron Wenther). Written and directed by Wm. Christy Cabanne.

Summary of Chapter 1 (Prologue).—The Secret Seven is a band of wealthy conspirators dominated by a super-criminal called The Great Master. Thomas Clarke, a member of The Secret Seven, desperately ill, decides to leave his millions to his niece, Beverly Clarke, and sends for her. She is kidnapped by hirelings of Dr. Zulph, one of The Secret Seven, who plots with Jane Warren, Clarke's housekeeper, to kill him. William Montgomery Strong, wealthy clubman, comes upon the kidnappers, disarms one and holds the others at bay.

THE CASKET OF TAINTED TREASURE (Chapter 2).—While Strong stands between the gangsters and Beverly, she runs toward a roadway, pursued by one of them. He overtakes her as she falls exhausted on a railroad track, directly in front of an approaching train, and rescues her just a second before the train passes. He then revives Beverly, who shows him the message from her uncle and he takes her to Clarke's house, where the old millionaire

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discloses a secret passageway in which is a vault containing a casket filled with the millionaire's tainted treasure.

Clarke tells Strong and Beverly he has a weak heart and is near death and asks the clubman to take care of his niece. The butler announces that Zulph is at the door. Strong and Beverly depart by the secret passageway and go to the girl's home, where she introduces her rescuer to her mother. Strong is beginning to tire of his role as hero. He offers the casket to Beverly, but she insists that he keep it until she can put it in a safe deposit vault, and he consents, going to his apartment where he telephones to Eunice Morton, his fiancee, and arranges to bring her and her mother to his room that evening to look over plans for a home he is to build.

Meantime Dr. Zulph, finding that Jane Warren has taken one drop of the deadly potion, instead of administering the fatal two to Clarke, revives her and threatens to torture Clarke unless he signs the will. The old man collapses with fright and Zulph pronounces him dead. The physician then searches for the casket, realizes Beverly has it, and sends the kidnappers to her home.

She flees from them and is pursued to Strong's apartment, where they lock her in a closet and bide just as Strong, Mrs. Morton and Eunice enter. Beverly cries for help and Strong opens the closet door. Seeing a beautiful girl bidden in the apartment, Mrs. Morton tells Strong explanations would be impossible as well as painful and departs with her daughter.

Strong, in a rage at Beverly, accuses her of having staged the whole kidnapping scene to compromise him and intimates that it is a blackmailing plot. He orders her out of the place. After her departure the gangsters, in search of the casket, attack Strong. One of them blackjacks him and he falls into their arms.

FOX FILM CORP.

THE ISLAND OF DESIRE (Five parts—Jan. 1).—The tale is that of a curious expedition to a pearl lagoon off the South Sea Islands in search of untold treasures. The members of the party are a newspaper reporter, a degenerate Australian, who is literally seeped in gin, and a cunning Chinese, who supplies the money to fit out the vessel.

When they arrive at the island, they find only a girl, Lelia, who was shipwrecked with her father long before. Lelia is so glad to see white men again that she eagerly shows them a bag of beautiful pearls brough up from the ocean bed by her father, who disappeared shortly afterward.

The pearls are so tempting to the Australian and the Chinese that they form a combination against Lelia and the reporter, Bruce Chalmers, when the latter refuses to aid them in robbing the girl. The struggle which follows for the possession of the pearls and the lagoon is very realistic.

INTERNATIONAL FILM SERVICE.

INTERNATIONAL SPLIT REEL (Dec. 25).—"Krazy Kat Takes Little Katrina Out for an Airing." Animated cartoon comedy by George W. Herriman.

"The Home of the Oyster." A pictorial study of the oyster industry, showing the capturing and preparing of this shellfish for the market.

PATRIA (Episode 1, "The Last of the Fighting Channings"—Three Parts—Jan. 1).—The cast: Patria (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland); Rodney Wrenn (Allan Murnane).

Patria Channing, an orphan, heiress to an immense fortune and the largest munition works in America, is about to celebrate her coming of age. The story opens at Newport, where she is visiting her friend and chaperone, Mrs. Wrenn, whose, son, Rodney, has proposed marriage, which Patria considers seriously until she meets Captain Parr, formerly of the U. S. Army, but now doing secret service work for the government, and they fall in love with each other.

Captain Parr is in Newport to take note of the activities of Baron Huroki, chief of the Japanese Secret Service, and Senor Juan de Lima, of Mexico, who are together plotting against the peace of the United States. They are trying to put through a contract with Channing's for an immense supply of munitions which are to be shipped secretly to Mexico, but are blocked by the Channing policy of not furnishing the sinews of war to those who conspire against the country's peace. Parr intercepts Huroki's message to his agent in New York directing them to probe the private life of Peter Ripley, the principal trustee of the Channing estate, and causes a warning to be sent to Ripley.

The scenes change to the library of the old-fashioned Channing mansion in New York where Peter Ripley lives. It is the eve of Patria's birthday and he writes to inform her of a sacred trust that now devolves upon her, the bequest of her forefathers. The warning from Parr is received, but before Ripley can act Japanese spies gain access to the Channing mansion. He puts the letter to Patria in his pocket and crosses the room to the fireplace over which there is carved "Pro Patria Nobis." He pushes in the letters of the word "Patria," and the back of the fireplaces slides to one side, revealing a secret stairway. Ripley goes down the stairway to the door of the vault, which he is about to open when he is surprised by one of the Japanese spies, who has followed him. He shoots the spy, but not until he is seriously wounded himself, crawls up the stairs from the vault and closes the secret opening. He phones to Patria at Newport and while telling her what has happened, a second Japanese spy interrupts him and the pistol shots exchanged between them alarms Patria at the other end of the wire.

Patria has been enjoying herself at the birthday party given for her by Mrs. Wrenn. She confides in Captain Parr, who volunteers to get her to the midnight train in his motor launch, the ferryboat having made its last trip. Their plan is overhead by Huroki, who urges De Lima to prevent it by carrying Patria off and keeping her all night, thereby forcing her into marriage with him, and thus gain control of the Channing munition plant in the interests of both Mexico and Japan. De Lima consents, and together with the aid of Kato, Huroki's subordinate, they get to Parr's motor launch ahead of him and connect the ignition wires with the gasoline tank.

De Lima takes possession of another motor launch and awaits developments while Huroki hurries to catch the train. When Parr with Patria attempts to start his launch, there is an explosion and both are in danger when De Lima comes to the rescue. He takes Patria into his boat but pushes off before Parr can get aboard. Patria draws a revolver and threatens the Mexican. He is so astounded that he falls overboard, and Patria leaving him steers the launch back to the rescue of Captain Parr.

In De Lima's launch they race for the train which they catch in the nick of time. But Huroki and his faithful Kato concoct new villiany. They attempt to wreck the train and almost succeed, but Captain Parr saves Patria from death and they reach New York unharmed.

CHRISTIE FILM CORP.

HIS MODEL WIFE (Jan. 1).—The cast: Mr. Newlywed (Harry Ham); Mrs. Newlywed (Billie Rhodes); The Artist (Neal Burns); Henry Snoop (Eddie Barry); The Model (Lillian Marshall).

Henri de Brush wins a prize with his painting from the nude. Mr. and Mrs. Newlywed, happy though married, are at the exhibition with Mr. Snoop, their legal adviser and friend—perhaps. Mrs. Newlywed is so struck with the painting that she arranges to meet the artist, though Snoop tries to prevent the introduction. De Brush asks her to call at the studio. This makes hubby take notice and he tells Henri that his wife does not visit studios. Newlywed's interference and lack of trust makes his wife angry and, at home, she vows to go if she pleases.

Next day hubby is at the office and wifey does go to the studio, finding Henri beginning another masterpiece of undrapedness. The model is out for a few moments. Henri tells Mrs Newlywed to come back in an hour, as he will have the picture then outlined. But Snoop sees Mrs. Newlywed leave and he goes up. De Brush says the model has gone out for a moment. This is enough for Snoop, who rushes to the office and tells Newlywed his wife is posing in the nude.

Grabbing a gun, they rush to the studio. The model has returned, and through the keyhole Snoop sees her form but not her face. The model takes refuge in the dressing room as Newlywed breaks down the door and begins a

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furious chase after Henri that takes them over rooftops and back to the studio, as the model comes in and reveals Snoop's hastiness and the trouble he has caused. Mrs. Newlywed comes and makes it hot for Snoop for suspecting her. Hubby forgives wifey, and vice versa, and they go home, leaving De Brush to make a wreck of Snoop.

WORLD PICTURES.

A WOMAN ALONE (Five Parts—Jan. 1).—The cast: Nellie Waldron (Alice Brady); Tom Blaine (Edward T. Langford); Rufus Waldron (Edward M. Kimball); Samantha (Justine Cutting); Stephen Carter, Jr. (Arthur Ashley); Stephen Carter, Sr. (J. Clarence Harvey); Michael Flynn (Walter D. Greene). Written by Francis Marion. Directed by Harry Davenport.

Nellie Waldron, a light-hearted young girl, living on a prosperous farm with a kindly uncle and aunt, becomes engaged to Tom Blaine, a telegraph operator. Blaine is transferred to a little wayside station, far removed from all other habitation, and before going persuades Nellie to marry him.

At first, love for her husband absorbs Nellie's whole thought, but gradually the intense loneliness at the deserted post begins to pall on her and she longs for companionship and her old home.

She meets Stephen Carter, Jr., a wealthy idler, traveling about with his father. During his enforced stop at the little station, Carter amuses himself by flirting with Nellie and finds her an eager listener to his stories of life in the "big city." However, when he tries to persuade her to go with him she refuses.

After his departure, Nellie is more lonely and dissatisfied than ever. Tom, who is perfectly contented, cannot understand her attitude, and resents her longing for other companionship. He upbraids her for complaining and hot words are spoken. Tom arrogantly tells her if she does not like the life, she may return home and remain there.

Heartbroken, Nellie goes back to her uncle's house. Stephen again meets her and tries to induce her to go to the city with him. While he is pleading with her, John, who has somewhat repented his hasty action, enters—his suspicions, previously aroused by a note Stephen had written to Nellie, are confirmed when he sees the two together. Denouncing Nellie, he tells her he is through with her and she may go with Stephen.

Cast out by her aunt, Nellie leaves for the city to strive to forget her unhappiness. She struggles, but without success. One day she is knocked over by an auto driven by Flynn, who she had known at the Wayside station. Through Flynn, Stephen is informed of her whereabouts and, unknown to her, he secures a position for her and gradually gets her into his debt.

Unhappy among her uncongenial associates, Nellie realizes that life surrounded by gayety and people can be equally as lonely as life at a deserted wayside station. Longing for John, she writes, begging forgiveness, and hinting at a great secret.

Stephen, feeling that he has waited long enough, reveals the truth of her position to Nellie and demands payment for his favors. While she struggles against his advances, the door is opened and John rushes in. Stephen is thrown out, and husband and wife realize that love is the only thing in the world.

DIXIE FILM CORP.

JUST A SONG AT TWILIGHT (Five Parts—December).—The cast: Lucy Winter and Lucy Lee, her mother (Evelyn Greeley); Carlyle Turner (Pedro de Cordoba); George Turner, his son (Richard Barthelmess); Stephen Winter, Lucy's father (Charles Wellesley); Mrs. Lee, Lucy's mother (Nellie Grant); John Mallory, a fake oil land promoter (Frank Lyons). Directed by Carlton S. King.

Lucy Winter, raised in the lap of luxury, has reluctantly accepted the suitor of her father's choice. George Turner, whose aunt has recently died, leaving him a necklace of peculiar antique beauty, has decided to search for his father, whom he has always believed dead. Passing a beautiful old southern mansion, which somehow seems strangely familiar, he sees a sign, "Gardener Wanted," applies for the position and is accepted by the girl Lucy, with whom he falls in love, to the chagrin of her banker father, who orders him to leave, after recognizing the necklace which the boy has given Lucy in lieu of an engagement ring.

During a troubled sleep Father Time leads Winter's conscience to review his past. This extends over eighteen years, during which we see Winter installed as gardener at the Turner mansion. He becomes the pal of his master, Carlyle. They both love the same girl, Lucy Lee, who elopes with Winter. Their married life is one continued struggle. Previously Turner has given the antique necklace to Lucy as a wedding gift. This she later places in Carlyle's hands as security for one of the loans he made to her in their struggle against poverty. She has led her husband to believe the money came from her mother, but he knew the truth, and accepted Carlyle's friendship, planning his ruin at the same time.

Through the loss of Lucy's love, Turner passes many restless nights, eventually resorting to morphine, which finally masters him. Winter rises to the position of bank cashier, forecloses a mortgage on the Turner mansion, ousts Carlyle as bank president, and becomes president himself. Turner has been wrongly convicted of murder and sent to prison for life. Lucy, realizing the despisable character of Winter—and really in love with Carlyle—dies of a broken heart.

We see Father Time leading Winter's conscience back into his body, and he wakes, calling "Lucy! Lucy!" George Turner arrives at the house and reads a number of letters, including one from his father, accusing Stephen Winter of being the cause of his troubles. He determines on revenge and hastens to the Winter mansion. Pity takes the place of anger at sight of Winter, and the old man tells George how it happened, giving his promise that he will secure his father's pardon. Soon George is able to bring his father from prison to the Winter Mansion. Winter tries to make amends to Carlyle, and the two leave the room arm in arm and the children give each other the previous promise, "I will."

GREATER VITAGRAPH.

MY OFFICIAL WIFE (Five Parts—December).—The cast: Helene Marie (Clara Kimball Young); Sacha Weletsky (Earle Williams); Arthur Lenox (Harry T. Morey); his wife (Rose E. Tapley); Marguerite Lenox (Mary Anderson); Basile Weletsky (Arthur Cozine); Constantine Weletsky (Charles Wellesley); Olga his wife (Louise Beaudet); Baron Friederich (L. Roger Lyton); Eugenie (Eulalie Jensen). Directed by James Young.

The marriage of Marguerite Lenox to a wealthy Russian, and her subsequent widowhood, occasions a trip to Russia by her father, Arthur Bainbridge Lenox. He is a handsome man in the early forties. The noble Weletsky family, into whom his daughter has married, have never seen either Lenox or his wife; but desire Lenox's co-operation in the settlement of his daughter's estates. The summons comes while they are in Paris. A passport for two, man and wife, is secured. But Mrs. Lenox is of delicate health and decides to let her husband take the journey alone.

The Nihilist, "Helen Marie," is also preparing a trip to Russia. Of unknown identity, her activities are yet notorious, and the police of Russia are warned. Knowledge of the passport is brought to her by a young Nihilist girl employed in Mrs. Lenox's services. Helene Marie has a just cause against the Russian aristocracy. When hardly more than a child, she saw her family butchered in cold blood.

She carries through a ruse whereby Lenox permits her to cross the Russian frontier as his wife. Her charm begins to work upon his susceptible nature. The pair are continually brought into contact with personages and officials dangerous to Helene Marie. Finally, at the hotel in St. Petersburg she reveals her identity to Lenox and dares him to betray her secret. She charms the rich aristocratic Weletskys and Sacha Weletsky falls in love with her.

The strain on Lenox induces him to resort to a drug for sleep. He forestalls his daughter's contemplated journey to Petersburg (from the Russian provinces) and attempts to take "his official wife" back to western Europe. Her work in Russia has been completed. She would gladly go—but the Weletskys beg her to remain and attend a ball. She learns the Czar is to be in attendance. It is her one chance to become the Joan of Arc of the Nihilists.

She refuses to go back with Lenox. Lenox therefore purposely misses the train. He re-

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turns to the hotel—finds his "official wife" being wooed by Sacha. But he accompanies her to the ball. During the evening his hand touches the pistol in the folds of her gown. He realizes her object is the Czar's assassination. He averts this tragedy by a sleeping potion which he gives to Helen Marie in a glass of punch. She collapses and he carries her home.

Meanwhile the secret service has sent a telegram to the real Mrs. Lenox in Paris which brings her to Russia. Lenox's secret is, however, protected by the police, because of his saving the life of the Czar. Helene Marie induces Sacha to elope with her in his yacht, which is fired upon from the forts and Helene reveals her identity. The young man renounces rank for love of her, but his yacht is sunk by the imperial guns.

INDISCRETION (Five Parts—Jan. 15).—The cast: Penelope Holloway (Lillian Walker); Jimmy Travers (Walter McGrail); Marcellus Holloway (Richard Wangemann); Mrs. Travers (Mrs. West); Margery Travers (Katharine Lewis); Reginald Rivers (Thomas R. Mills); Mrs. Rivers (Josephine Earle); Doctor McIntosh (Thomas Brooke); Harrigan (Robert Gaillard). Directed by Wilfred North.

Marcellus Holloway, a rich widower, buries himself among his books and allows his only daughter, Penelope, to bring herself up. At the age of eighteen she was courageous and self-reliant, also self-willed and independent, with a disregard for the restraints of convention. She causes gossip by fishing on Sunday and galloping wildly about on her colt.

An old friend, Mrs. Travers, and her son, Jimmy, visit them. Jimmy and Penelope become friendly. Mrs. Travers induces the father to allow Penelope to enter a fashionable boarding school with her daughter, Marjorie. At the school Penelope's behavior is not as dignified as it should be.

Her father dies and Penelope refuses to see her friends or return to school. Jimmy finally persuades her to come and make his mother a visit. She goes and at a party in her honor meets Mr. and Mrs. Rivers and enjoys Rivers' company, causing his wife much anger. At the golf club she continues flirting and Jimmy remonstrates with her without success. Mrs. Rivers puts detectives on her husband's trail and they follow Rivers and Penelope to a roadhouse. On the way Jimmy joins them. They arrive just as Rivers is beginning to show his real self to Penelope and she faints. The detectives take Rivers away, while Jimmy goes to Penelope. Mrs. Rivers starts a divorce suit, naming Penelope as a corespondent. Penelope goes to Mrs. Rivers and pleads with her. Mrs. Rivers sees she is innocent and returns with her to the Travers' home, where Jimmy takes her into his arms.

SELZNICK PICTURES.

THE FOOLISH VIRGIN (Five Parts—December).—The cast includes Clara Kimball Young, Catherine Proctor, Sheridan Tansey, William Welsh, Conway Tearle, Marie Lines, Agnes Mapes, Edward Elkas and little Jacqueline Morhaye. Directed by Albert Capellani.

Mary Adams, a young school teacher, when not engaged in her work, dreams of the days when the world was peopled by knights and beautiful ladies in distress. She is so imbued with the spirit of romance that when a strange young man rescues her from a street ruffian she idolizes her hero, picturing him as a regular Sir Galahad. Mary's rescuer is Jim Anthony, a mechanician with inventive talents. His invention is stolen and, embittered by the experience, Jim becomes a burglar. Mary, knowing nothing of this, falls in love with and marries him.

Anthony is a product of the slums and in his wanderings has lost track of his mother. Learning that she is living in the mountains of Carolina, Jim persuades Mary to go with him to visit her. He takes with him a bag of jewelry, the plunder gained in his recent robberies.

The young couple find Anthony's mother living alone in a hut. The old woman has become a wretched creature. She fails to recognize her son, who asks for a night's shelter for himself and wife. While unpacking, Mary discovers the jewelry and confronts Jim, who confesses his crime.

Horrified by the discovery, Mary orders Jim from the room and locks herself in. She goes to sleep on a couch in the main room. The old woman finds the jewels and her cupidity leads her to attempt to murder the man she does not know as her son.

Mary finds Jim unconscious from his wound and hurries to the village for medical aid. She keeps away from him and on his recovery he returns to the city and makes restitution of the stolen property. A reconciliation is brought about several years later.

PANTHEA (Five Parts—December.—The cast includes Norma Talmadge, Roger Lytton, George Fawcett, Earle Fox, Murdock McQuarrie, Count E. Von Stroheim, Norbert Wicki, Herbert Barry, Jack Meredith, Henry Thorpe, William Abbington, Winifred Harris, Ieleen Peisey, Stafford Windsor, William Lloyd, Dick Rosson, Frank Currier and J. S. Furey. Directed by Allan Dwan.

Panthea, a Russian musician suspected of revolutionary activities, escapes the surveillance of the secret police and goes to England. She meets, loves and marries a young English composer, whose ambition is to have one of his operas produced. The couple move to Paris, where Panthea meets a Russian nobleman who knew her in her mother country and who has a powerful influence in musical circles. Panthea's husband becomes desperately ill through the failure to secure a hearing for his opera and the physicians express their belief that unless the boy's ambition is speedily realized there can be no cure.

Panthea urges the Russian baron to produce the opera. Driven to desperation to save her husband she accepts the baron's full-blooded proposal and sacrifices herself. The opera is produced with triumphant success. Her husband discovers the sacrifice that Panthea made for his sake and at first turns from her in loathing. Panthea, in despair, kills the baron, who has failed to live up to his end of the agreement. The story ends with Panthea and her husband reunited and bound for exile to Siberia.

THE ARGYLE CASE (Five Parts—December).—The cast includes Elaine Hammerstein, Charles Hines, Frank McGlynn, Arthur Albertson, Gazelle Marche, Frank Evans, John Fleming, Mary Alden and Robert Vivian. Directed by Ralph W. Ince.

The story is that of the mysterious murder of John Argyle, a multi-millionaire, in the library of his home. Circumstances point toward Argyle's adopted daughter Mary, who is the beneficiary under his will, Argyle having quarreled with his son Bruce. Just as the case begins to look black for Mary, Asche Kayton, a great private detective, is called in by Bruce and takes hold of the investigation. His methods are scientific and swift and the trail leads to a den of counterfeiters, where, by use of the dictograph and other modern devices, the real murderer is run to his lair. Kayton falls in love with Mary, who is finally vindicated. Kayton's reward is the girl.

PARAMOUNT.

SNOW WHITE (Famous Players—Five Parts—Dec. 25).—The cast: Snow White (Marguerite Clark); Prince Florimond (Creighton Hale); Queen Brangomar (Dorothy G. Cumming); Berthold, huntsman (Lionel Braham); Witch Hex (Alice Washburn).

Snow White is a motherless princess, who arouses the jealousy and hatred of Mary Jane, her mother's former lady-in-waiting, who is the ugliest woman in the kingdom, but aspires to the throne. She gives her heart to the witch, Hex, in return for which she becomes beautiful and wins the love of the king. While hunting the king falls from his horse and is killed, leaving Mary Jane, who has been rechristened Brangomar, upon the throne.

Brangomar forces Snow White to work in the kitchen and takes her lovely clothes away from her. When Snow White accidentally meets a young hunter she becomes interested in him and he is fascinated, though neither has any idea who the other is. So they are dumbfounded when he comes to Snow White's castle and presents a letter to the queen, asking for the hand of Snow White—for he is the Prince Florimond, who has been sent to ask for the hand of the little princess, whom he has never seen.

Brangomar, who believed that the prince was

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coming to sue for her hand, is furious. She decides to kill the little girl and forces old Berthold, a hunter, and Snow White's devoted slave, to promise to kill the child. He is to bring her the heart of Snow White as proof of his act. Berthold takes Snow White into the woods and tells her what he has been forced to promise and she tells him to kill a pig and take its heart back to the queen. While he is doing this, a bird leads Snow White to the cabin of the seven little dwarfs, where she wins their undying gratitude.

When the queen discovers that Snow White has escaped her, she tries to kill her with a magic comb and then inveigles her into biting a poisoned apple. Snow White falls prostrate and is discovered by the dwarfs, who carry her body in state to the palace, where the queen rejoices until the furious Prince Florimund threatens to kill her. In the excitement the dwarfs drop the casket, in which there lies the body of Snow White, and she awakens. The apple had stuck in her throat and she had not swallowed it. The witch turns Brangomar into a peacock and all ends happily.

HE MEANT WELL (Klever Comedy—Jan. 1).—Victor Moore calls on his sweetheart and asks her to marry him. She refuses and Vic is downcast. She tells Vic that she will marry him on condition that he does one good deed, to prove that he is kind, considerate and helpful. Vic leaves his sweetheart and passes a gang of boys who are playing. One says, "Look at the dude; let's soak the lid," and they begin throwing potatoes at Vic. Turning around to scold them, he backs into a baby carriage just as a potato hits the lid and knocks it off onto the head of the baby in the carriage. Vic, picking the hat off the child's head, tries to apologize. The baby's mother is very angry and lets Vic know it. He starts to chase the boys and catches up with the leader, who runs into a Boy Scout. As Vic starts to spank the boy, the Boy Scout interferes and calls Vic's attention to the sign on the fence reading "Do one good deed every day." He offers Vic a Boy Scout badge; 25 cents is the price. Vic buys it and, imbued with the Boy Scout motto, gives the boy who threw the potato a dime. He salutes the Boy Scout and starts down the street.

Old Silas Green goes to the shed for eggs, only to find a cat "setting" on them. He throws it out just as Vic comes along. Vic figures that here is a chance to do a good deed, so he picks up the cat and carries it to Silas Green's house. He rings the doorbell and Green, who has a bad foot in bandages, answers the bell. Vic, giving him the cat, asks him to take it in. Green is furious. Vic is nervous, drops the cat on the old man's foot and Green starts after him with a scythe. Vic gets away and comes upon a blind man, who is waiting on the corner for someone to take him across the street. Vic leads him across the street. Flossie Fluff, a friend of Vic's, passes and Vic turns to tip his hat and give her a smile. The coal man, who has just put in a ton of coal, has left the coal hole open and Vic walks the blind man right into it. Vic looks for his charge, discovers the coal hole and hearing shouts below reaches down and pulls him out. The blind man—who is not blind at all—is wild with rage and, taking off his colored glasses, makes a swing at Vic, who ducks and, grabbing the blind man, pushes him upside down into the coal hole. Vic picks up the sign the blind man has left behind, realizing that the laugh was on him. He continues onward to his good deed and looks to his badge for encouragement. Presently the shouts of "Help! Help!" attract his attention. Looking toward the corner he sees a woman holding a child, crying for help. They are taking a moving picture, but Vic, not knowing this, rushes into the crowd to rescue the poor, defenseless woman. He reaches her, knocks the movie man over who is attacking her just as the movie director and the cameraman rush up and kick him out of the picture.

Despondent and wornout, Vic wanders back to his sweetheart's house. As he takes off his hat under her window, she is looking out, and the cake knife which she has in her hand drops and goes through his hat, which he is holding in his hand. She throws Vic a rose and asks him to bring up the knife.

He starts upstairs with the knife and hears a noise next door which arouses his curiosity. He stops to listen. It is the headquarters of a secret society known as "The Avengers." Vic, leaning against the door, happens to knock it with the knife. One of the members inside opens the door suddenly and Vic falls into the arms of the Avengers. They think he is a spy and, rather than harm, decided to make him a member of the society.

In the meantime, Vic's sweetheart is waiting impatiently. After putting Vic through the degrees he is declared a full-fledged member. A certain member of the society is a traitor and it is decreed that he must die, so the chief deals cards and whoever draws the black ace must do the deed. Vic draws the black ace and is scared stiff.

The chief gives him a stiletto and a photo of the traitor and he is told to start out to do the deed. He is also informed that he will be watched night and day. After giving him the sign of the society, he is sent on his way. Vic attempts to stop to see his sweetheart, but the trailer makes him continue with the mission. The trailer goes on ahead and just as Vic starts to go down the street his sweetheart, who has been listening to what has been going on, touches Vic on the shoulder and tells him that she knows all and that she will watch over him and tell him when he is in danger. Vic stops to buy some chestnuts from a vendor, who, trying to show his pleasure in waiting on him, makes the society sign. Vic, thinking he is a member, flies for his life, leaving the money and chestnuts.

He approaches a barber shop just as his trailer comes up and he is told to go into the shop to look for his victim. He gets into the chair and is lathered up when the barber, after wiping his hands, rolls same to dry them. Vic thinks he is also a member of the society and makes one leap from the chair, knocking over a barber who is shaving another man, and grabbing his hat, which he had put on the water tank, knocks it over on the head of a man who is being manicured. He rush out—lathered face and all—down the street, where he meets his sweetheart, who is also following him.

She accidentally rolls her hands and, thinking she is a member of the same society, leaves her. In the meantime the police have been tipped off about the Avengers society and they make a spectacular raid. The members escape, thinking Vic has betrayed them. They start out to find him. Vic, still running, comes across an ammunition factory; the door is open, so he goes in. He sees a box of bombs.

By this time the trailer has met the chief and they follow Vic to the ammunition factory. Vic lock the door; he climbs a ladder just as the Avengers members reach the door. He throws a bomb which he has lighted and it explodes, knocking them all senseless just as the police arrive. This brings about the arrest of the entire Avengers society.

Vic's sweetheart, seeing what has happened, goes to Vic and telling him that she is not a member of the society agrees to marry him.

BRAVING BLAZES (Black Diamond—Jan. 8).—This story tells about "The Swede" and The Tad. "The Swede" sweeps the streets and The Tad drives a dump cart. While talking one day the fire department runs past and they envy the fireman. They stop the political boss and ask him to get them jobs with the fire department. He tells them to stick to their jobs. During the noon-hour they sit in the rear of the dump cart and finish the contents of their lunch pails. As they sit back to enjoy a smoke, their imaginations show them as fire chiefs surrounded by husky firemen. A political friend dashes up and informs them he has started an independent fire league and wants them to take charge of it. They are delighted, and he takes them to the new fire house.

They are introduced to the firemen and at once take charge. They put the firemen to work and keep every thing humming. The chief orders a fire drill after which all grab the pole and slide up to their dormitory. There the firemen undress by order. The helmets all come off at one count and are thrown across on their respective pegs on another. The shoes follow and are thrown into a corner where they arrange themselves in a row. The firemen jump backward into bed and are automatically covered up. The chief and his assistant retire to their own bedrooms where they undress, and hang their clothes on a rack.

In the night the fire-gong awakes the firemen, who turn to a row of push buttons. They push No. 1, and the bed clothes fly off; No. 2 and the shoes fly out of the corner on to their feet. No. 3 tips the beds and lands the firemen on the floor. On pushing No. 4 their helmets fly off the pegs and land on their heads. No. 5 lines them all up at attention. The chiefs start for the door. As they pass the clothes rack they appear on the other side fully clothed. They dash into the dormitory and all slide down the pole.

The horses are quickly harnessed and all start for the fire, the chief in a dinky roadster, the others on the fire engine, while the hose cart, pulled by a dried up little fireman, speeds up and passes the engine, runs up behind the chief's auto and jumps over it. At the fire they have many difficulties and finally seeing a girl at the fourth story window with the flames shooting out around her, they lasso her and pull her to the ground.

She "bawls them out" and the boys decide that their methods of rescuing are wrong. Another girl appears at an upper window. The chief orders his men to play the hose just under the window. He jumps into the stream and slides up to the window, gets the girl and prepares to slide down again when the hose breaks. With his arms around the girl, and struggling against the flames he awakes to find himself seated in the dump cart with his arms around the street sweeper. He relates his dream and finishes by saying "I don't want to be a fireman," and they start for their afternoon's work.

DID IT EVER HAPPEN TO YOU? (Klever Komedy—Jan. 15).—Moore returns from a gay party, having imbibed too freely. Statuary seems to bow to him. Forgetting his wife is away, he takes off his shoes and they seem to walk upstairs without him. He begins to think something must be wrong and starts up to his room. He enters and it appears to be revolving at a rapid rate. He goes to bed without removing his clothes, just as the butler with a telegram knocks on the door. The telegram informs him that his wife will be home immediately and adds that she hopes he has kept on the water wagon.

Vic is at a loss what to do and starts to clean up the room of all traces that might show he was out late. Mrs. Vic arrives and is surprised at not seeing Vic. She asks where he is. The butler informs her that he is upstairs. Mrs. Vic proceeds immediately to Vic's room and Vic, hearing her approaching, managed to get his hat and coat on and is coughing hard as Mrs. Vic enters. He tells her he is suffering from a severe cold and she makes him take some medicine. She goes to his pockets to get his muffler to put around his neck, when she finds champagne corks. Vic tells her it is a new game,

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that if you get five you win. She is satisfied and he starts to his office, taking the medicine with him.

Vic is a lawyer, and while trying to ease his headache with ice, a message comes from Mlle. Elise of the Follies, that as her engagement closed, she is sailing for London and intends giving a celebration and would like to have Vic serve as toastmaster. Another friend of Vic's, having received a similar request, points out the wonders of the occasion and Vic consents to go, telling his friend he will inform his wife that "he will be detained at the office." That night, on account of Vic "being detained at the office," Mrs. Vic goes alone to the Windermere reception.

The butler, discovering that no one is to be home, plans to rob the house. After Mrs. Vic leaves he proceeds to put everything into a bag. After the reception, Mrs. Vic hails an old hansom and tells the cabby to drive to the nearest drug store.

Vic, after leaving Mlle. Elise's party, accompanied by two other fellows, is coming down the street very much under the weather. As they pass a drug store they come upon the old hansom and bet Vic he won't dare drive it. Vic takes the bet. In the meantime the butler and his accomplice are chased by an officer. The butler escapes, but the accomplice runs up and leaves the bag of silverware in the hansom with Mrs. Vic. He makes his escape as the officer stops the cab. He is surprised at finding a well-dressed woman in the cab, but believes that she is also an accomplice. He discovers the silverware and arrests Mrs. Vic and Vic, but neither knows the other has been arrested.

The butler returns home, determined to tell about the burglary and his heroic efforts to stop it. In the morning Vic is hauled before the judge, who is indeed surprised to see him. Vic explains matters and the judge, who is a personal friend, warns him in a mock serious manner never to do it again or he will tell Mrs. Vic. Mrs. Vic has insisted upon having her husband defend her. An officer is dispatched home for Vic. He recognizes the butler as an old-time convict, wanted for escape from Sing Sing, and arrests him.

As Vic turns to leave, he nearly faints when he discovers his wife, who throws her arms about his neck and tells him that she is so glad he has come. Vic bluffs his way through and tells her she might have known he would come. Mrs. Vic starts to explain what happened. Vic tells her that he will speak to the judge. The bag of silverware is brought out and Vic is dumfounded to find that it is their own property. The butler is brought in. Mrs. Vic is freed, but Vic warns her if she wishes to get along with him she will have to keep out of jail. Mrs. Vic laughs and sobs on Vic's neck and Vic winks knowingly at the judge.

Pathe Exchange, Inc.

PATHE NEWS NO. 101 (Dec. 16).

Chicago, Ill.—A huge municipal Christmas tree arrives to adorn Grant Park and bring good cheer to the inhabitants of Windy City. Subtitle: A detachment of National Guard escorts the tree to the park.

Sussex, N. J.—Bethlehem Steel employees dynamite the side of a large mountain to obtain additional material.

London, England.—Princess Henry of Battenberg presents the Union Jack and Silver Shield to the First Newfoundland Regiment of Canadian troops.

Paris, France.—Although the prosecution of the war is the all-absorbing interest of the nation, the love for sport still survives and 1,000 soldier athletes compete in a cross-country race. Subtitles: This is a real cross-country race and the runners have to ford creeks and hurdle fences. The world-famous Keyser wins the event and the athletes are introduced to General Dubail.

Piraeus, Greece.—The allied fleet arrives off the port of Athens to enforce its demand that the Greek king yield stores of guns and munitions, which threaten the safety of allied forces. Subtitles: Vice-Admiral DuFournet, in personal charge of the operations, and his staff. The sailors disembark to take possession of their posts ashore. The French flag is raised on German merchantships seized in the harbor.

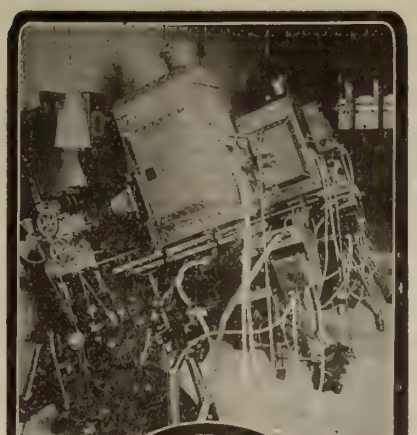
Uncle Sam's Christmas (Magazine Section). An animated cartoon by Leighton Budd. Sub-title: Midnight.

Barnegat, N. J.—The army transport Sumner runs aground on the sands of the Jersey coast during a fierce storm that sweeps the Atlantic.

New York City.—A veritable blizzard suddenly strikes the great metropolis and it is soon buried under a deep blanket of snow. Subtitles: Traffic is greatly impeded in lower Broadway. Madison Square is converted into a fairyland.

Lebanon, Pa.—The value of iron and steel has greatly increased, owing to the extraordinary demands of the war, and all bits of the scrap metal are being carefully collected for further use. Subtitles: Electric magnet cranes are used to move the iron and have proved a great labor-saving device. Giant shears rip through the toughest plates, etc., some six inches thick.

Norfolk, Va.—American soldiers and sailors participate in the opening of the eighth annual convention of the Southern Commercial Congress. Subtitles: Some of Uncle Sam's finest. The Atlantic Squadron is mobilized in the harbor in the celebration of the event.



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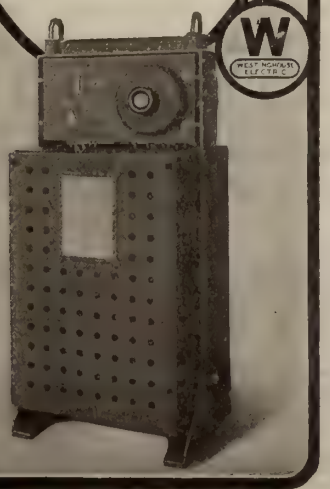

PATHE NEWS, NO. 102. (Dec. 20).

New York City.—America does not forget the unfortunate in its happy Yuletide celebration and the U. S. S. Caesar is converted into a Red Cross ship to carry food to suffering Armenia. Subtitles: Ex-Ambassador to Turkey, Henry M. Morgenthau wishes Godspeed to the Christmas boat.

San Diego, Cal.—Several companies of Uncle Sam's regulars engage in war manoeuvers with marines of the Pacific Fleet at the Exposition Grounds. Subtitle: After blowing up a land mine in the "enemy's" territory, the marines attack the defending forces.

Chicago, Ill.—Brr! It's zero weather, but the hardy harriers of the Central Association do not permit such a trifling matter to interfere with their cross-country championship run. Subtitle: Joe Ray covers the icy six-mile course in 28½ minutes.

Buenos Aires, Argentine.—Immense crowds gather in the Public Plaza to witness the inaugural procession of the newly-elected President of the Republic, Hipolito Irigoyen. Subtitle: A military guard of honor precedes the President.

On the Russian Front.—Thousands of Austrian prisoners are captured by the Russians in their vigorous offensive in Transylvania to relieve the Teutonic pressure of Roumania. Subtitles: A Cossack scouting party. Peasants of the little villages in the field of operation flee from their homes during the fight.

Madrid, Spain.—Accompanied by her Majesty the Queen and the Royal children, King Alphonso returns to his capital after a long absence.

In Verdun Forests (Magazine Section).—An animated cartoon by H. M. Shields.

Winchendon, Mass.—School children of Toytown plan to surprise "Baby" Sayre, grandchild of President Wilson, with a fiery steed as their Christmas gift. Subtitle: Little Miss Cross, who will present the gift to "Baby" Sayre.

New York City.—A heavy snowfall is the delight of the city's little folk and the youngsters are quick to take advantage of it. Sub-titles: Large plows and motor busses are soon set to work clearing the streets. Most of the snow is removed through the sewers. Owing to the lack of snow workers because of good times, the Zoo elephant helps to clear the park's highways.

Mare Island, Cal.—Another addition to America's ever-increasing navy is made as the U. S. Destroyer Shaw is launched at the Mare Island yards. Subtitles: Miss Virginia Milliard christens the boat and the trim little fighter gracefully glides down the ways. The destroyer almost ready for action.

Hamburg, Wis. (Except Philadelphia, Washington, Indianapolis, St. Louis and Cleveland).—Fox skins are in great demand this season for milady's furs and the precious animals are carefully guarded in their pens by high fences. Subtitle: These foxes are valued at two thousand dollars each.

Fort Sheridan, Ill. (Milwaukee only).—The Third Infantry, Wisconsin National Guard, encounters a great change in climate on their return from the Sunny South. Subtitle: The troops make use of the inter-urban trolley cars.

Titusville, Pa. (Pittsburgh only).—Prominent citizens accompany the body of John Newel to his last resting place.

LUKE'S SHATTERED SLEEP (Rolin—Dec. 31).—Audiences may think Luke with his St. Vitus movement never sleeps, but they are dead wrong. Like Bill Shakespeare Luke "blesses the man who first invented sleep." After a screamingly comical search for slumber he finally hits the hay and sleeps without moving to Brooklyn.

SILK INDUSTRY (Two Parts—Dec. 31).—Two reels of one of the world's greatest industries. We follow each step from the cocoons in Japan to the beautiful finished product of the silk looms. This picture was taken under the technical supervision of the highest authorities.

FLORENCE ROSE FASHIONS, NO. 12, Frills and Thrills (Pathe—Dec 31).—This is a peep behind closed doors. We see an endless array of the fair sexes' more intimate garments, both in boudoir and specialty shop. This reel should interest both men and women. It will give the men opportunity to know what to buy their wives.

MAKING RAISINS (On same reel as foregoing).—An interesting split reel showing the different steps in one of Sunny California's most picturesque industries.

HER NEW YORK (Gold Rooster—Five Parts—Jan. 7).—The cast: Phoebe (Gladys Hulette); Farmer Brown (Riley Chamberlain); His Wife (Carey Hastings); Philip (William Parke, Jr.); Stuyvesant Owen (Robert Vaughan); Laura (Ethyle Cooke).

Phoebe Lester, a little country girl, whispers to her pet hen, "You've laid an egg for a man from New York. Ain't you proud?" and while taking breakfast to Philip, the new boarder, who came from that distant place, she gazes at him as if he has come from an unknown land. Returning to the city with a newfound love and regained health, Philip struggles to sell his poems to bring his "egg" girl to her New York. In the meantime, Phoebe's brown hen proves to be a golden one, and her egg money buys a ticket to Philip and her Wonderland.

On the train, Laura, a flashily-dressed woman, meets Phoebe and, tempting her with a nice new dress, takes her to her house. There, Owen, a former employer of Philip, is fascinated by her simplicity. Such grandeur and strange "fizzy" drinks overwhelm her, but Providence intervenes, when the little brown hen hops into the street with Phoebe scrambling after. A big-hearted policeman finds her and takes her to Philip, and acts as "bridesmaid" at their wedding.

Their little home, built on much love and little food, is brightened by the adoption of Johnny, an abandoned baby, that Philip finds on the dumbwaiter. Johnny brings good luck and Philip secures a good job through Owen and in nicer quarters their cup of happiness seems to be full, when Owen, to further his ends, contrives to get Philip to gamble with borrowed money. Phoebe, convinced by trickery, that Philip is unfaithful, is heart-broken and believes that love and her New York are unreal after all. But, the yielding, grief-stricken country girl awakens Owen's better self, and with his help the unhappy household is reunited.

THE SHIELDING SHADOW (No. 15, "The Final Chapter"—Two Parts—Astra—Jan. 7).—Sebastian, seeking refuge from his pursuers and his guilty conscience, retreats to his country lodge, but there his memory still relentlessly paints his many villainies. Again he tries to flee from the tortures of his conscience, but he suddenly finds between him and the door the man he thought safe in a watery grave—Jerry Carson. The hallucination of a nerve-racked brain is his first thought, but it proves to be the flesh and blood Jerry, who forces him to write the confession that clears his blackened name. Sebastian flees in horror, only to come upon his last henchman turning traitor and squealing to the police. Rather than surrender, he plunges from a high cliff to his death below.

Jerry, in possession of the confession, hurries to Leontine, reveals himself to her and shows her the proof of his innocence and Sebastian's guilt. He also discloses the identity of the man of mystery—Ravengar. We finally reach the last page and close the final chapter of the Wonder Serial, leaving Leontine and Jerry weaving happy dreams of the future.

PEARL OF THE ARMY (No. 6, "Major Brent's Perfidy"—Two Parts—Astra—Jan. 7).—Escaping their watery prison, Adams fails to steal the plans from Pearl, who holds him prisoner. A. U. S. aviator, sent by Col. Dare, observes the Grenadians overcoming them and hurls bombs in their midst. In the melee, Pearl dashes for freedom and, arriving where the aviator, mortally wounded, lands, jumps into his seat. Ready for flight, Pearl threatened by Adams, surrenders the plans to him to save herself. Brent, with his troopers, comes upon Adams in a hut and, although compelled to turn over the plans, Adams secures his own freedom by having "something on" Brent.

Brent returns the plans to Col. Dare, who commissions him to take them to Washington. Informed of this by a spy, the Silent Menace plots to get them. Toko agrees to penetrate the American lines and get the plans in return for Bertha's liberty, now a Bolero captive. On his way to Washington Brent, with Pearl, is suddenly confronted by the Menace, who is hidden on the train.

In the struggle, Brent is wounded and Pearl, clutching the plans, is thrown from the train. Suddenly, another mysterious Menace appears. The two Menaces fight and fall from the speeding train into the river below. Pearl, uninjured, narrowly escapes from Bolero's band and while reading the plans on the river bank they are snatched from her by one of the Menaces.

Triangle Film Corp.

THREE OF MANY (Five Parts—Kay Bee—Dec. 24.)—The cast: Nina Antinni (Clara Williams); Emil Vorstman (Charles Gunn); Paul Cardoza (George Fisher).

In one of those cosmopolitan boarding houses that exist only in New York lived, among others, two staunch friends of different nationalities—Paul Cardoza, an Italian, and Emil Vorstman, an Austrian. Both were struggling upward to success, and both had forgotten old animosities in their allegiance to a country that offered them freely great opportunities. Nina Antinni, the prettiest girl in the establishment, was the object of their devotion, and Nina, although an Italian by birth, hesitated to make a choice between the blond-haired Austrian and her dark-complexioned fellow-countryman. And so the romance resolved itself into a trinity of friendship.

The war broke out and all was changed. One by one the cosmopolitans were called back to their respective countries. Emil Vorstman answered the call first, and then Italy, throwing her challenge to Austria, claimed Paul Cardoza. Before sailing Emil had placed his fate in the hands of Nina, but blood being, after all, stronger than water, Paul was the victor. Even this did not destroy the friendship of the three.

Nina, who was a trained nurse, joined the Italian Red Cross, but the fortunes of war kept the three comrades apart. The little Italian town where the Red Cross hospital was situated was in a northern village of Italy, and one day to Nina, watching over her sick and wounded, the word came through Paul Cardoza that the village must be evacuated and the wounded men moved. This was the first meeting between the affianced lovers.

Paul and his troops left the town, but in the confusion of the retreat Nina was left behind. And then the Austrians pounded into the village. As Nina watched and strived to aid the persecuted peasants, she recognized in the Austrian captain in command Emil Vorstman. Vorstman, inured to the brutalities of the campaign, sees his first love at his mercy, and for a brief moment is about to throw honor to the winds in his secure triumph. His better nature and the memory of the old loyal friendship prevail, and when the returning and now triumphant Italian army returns he is able to look his old comrade Paul in the face. Paul, not to be outdone in generosity, aids Emil to escape, even at the risk of his own life.

THE HEIRESS AT "COFFEE DAN'S" (Five Parts—Fine Arts—Dec. 24.)—The cast: "Waffles" (Bessie Love); Carl Miller (Frank Bennett); Shorty Olson (Max Davidson); Mrs. Clara Johnstone (Lucille Younge); Bert Gallagher (Alfred Paget); Slim Magee (Alva Blake).

"Waffles," the waitress at "Coffee Dan's" hash-house, is selected by Bert Gallagher and Clara Johnstone, a pair of crooks, to be represented as a missing heiress whose story they have read about in the papers. "Waffles" herself believes the story, as she was orphaned early and remembers little of her childhood, and by adroit coaching is able to convince the estate's none too bright lawyers of the validity of her claim.

With this unlimited money, poor little "Waffles" nevertheless has only three desires: to buy the little restaurant for her old benefactor, Shorty Olson; to publish the music written by her lover, Carl Miller, a young, eccentric, absent-minded musical genius, and to adopt the baby that a Mrs. O'Shaunghnessy is too poor to care for.

But "Waffles" establishes Shorty Olson as chef in her mansion, and Miller is a frequent caller until Mrs. Johnstone in secret convinces him that it is his duty to give up the girl who is destined for high society. Without explaining to "Waffles," he discontinues his visits.

Mrs. Johnstone is thus able to induce "Waffles" to promise to marry the crook, Gallagher, but just before the ceremony old Shorty Olson overhears a dispute between Gallagher and a gangster over loot, and thus discovers Gallagher's real character. Shorty Olson is caught eavesdropping, and the crooks shut him into the garage.

Carl Miller has been mooning at the house of his lost love, and sees Shorty Olson put into the garage. He goes over and knocks out the gangster on guard and the liberated Shorty goes for the police and Carl goes for the marriage service, which has just begun. "Waffles" sees his face at the window and faints. She is revived and the service is begun again when Carl forces his way in and battles the bridegroom.

The police arrive just in time, and the crooks go to jail. The lawyer comes with the real heiress, and "Waffles" goes back to the hash-house. For the crooks' arrest the three are given a reward of $1,500, so Shorty Olson buys "Coffee Dan's." Carl publishes his music, and "Waffles" adopts Mrs. O'Shaunghnessy's baby.

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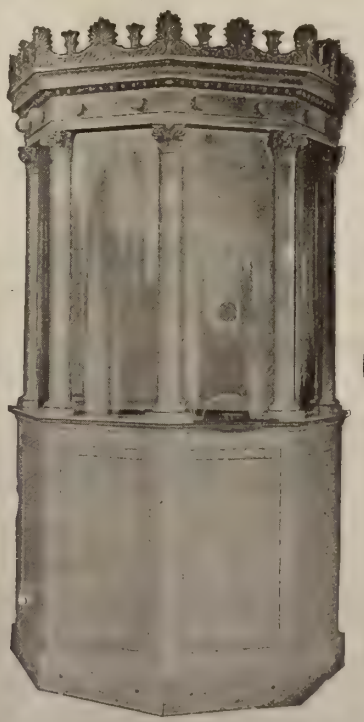

List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 126, 128.)

General Film Company

RELEASE DAYS.

Monday—Selig, Vitagraph.

Tuesday—Essanay, Kalem

Wednesday—Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 2—The Final Fraud (Three parts—Dr.).
Dec. 5—The Egg (Two parts—Comedy).
Dec. 6—A Waiting Game (Comedy).
Dec. 9—A Failure at Fifty (Three parts—Comedy-Drama).
Dec. 12—In a Looking Glass (Black Cat Feature—Two parts—Drama).
Dec. 13—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy).
—Long Beach, Cal. (Scenic).
Dec. 16—Is Marriage Sacred? No 1, "The Burning Band" (Two parts—Drama).
Dec. 19—The Little Brown Mole (Black Cat Feature—Two parts—Drama).
Dec. 20—Taking the Count (Comedy).
Dec. 23—Dancing with Folly (2d of "Is Marriage Sacred?"—Two parts—Dr.).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Canimated Nooz Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).
Jan. 2—The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scenic).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred"—Two parts—Dr.).

KALEM.

Dec. 9—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 12—The Icemen and the Artist (Comedy).
Dec. 13—The Stain of Chuckawalla (No. 19 of the "Girl from Frisco") (Two parts—Drama).
Dec. 15—The Menace (No. 9 of "Grant, Police Reporter") (Drama).
Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).
Dec. 19—The Fatal Violin (Comedy).
Dec. 20—On the Brink of War (No. 20 of "The Girl from Frisco"—Two parts—Drama).
Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter"—Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen"—Drama).
Dec. 26—The Quest of the Golden Goat (Com.).
Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen" —Drama).
Jan. 2—That Terrible Tenderfoot (Comedy).
Jan. 3—The False Prophet (No. 21 of "The Girl from 'Frisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter"—Drama).
Jan. 6—The Mogue Mountain Mystery (No. 113 of "The Hazards of Helen"—Drama).

SELIG.

Dec. 4—The Selig-Tribune, No. 97, 1916 (Topical).
Dec. 7—The Selig-Tribune, No. 98, 1916 Topical).
Dec. 9—The Purchase Price (Drama).
Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 11—Selig-Tribune, No. 99 (Topical).
Dec. 14—Selig-Tribune, No. 100 (Topical).
Dec. 16—The Road to Fame (Drama).
Dec. 18—Selig-Tribune No. 101 (Topical).
Dec. 18—The Five Franc Piece (Two parts—Drama).
Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 23—The Man He Might Have Been (Dr.).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Selig-Tribune No. 103 (Topical).
Dec. 28—Selig-Tribune No. 104 (Topical).
Dec. 30—The Right Hand Path (Drama).
Jan. 1—Selig-Tribune, No. 105 (Topical).
Jan. 1—On Italy's Firing Line (Three parts—Topical).
Jan. 4—Selig-Tribune, No. 106 (Topical).
Jan. 6—In Payment of the Past (Drama).

VIM FEATURE COMEDY.

Nov. 6—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
Dec. 6—Hubby's Chicken (Comedy).
Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 21—He Winked and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).
Dec. 28—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).

VITAGRAPH.

Dec. 11—Accident Is the Best Policy (Com.).
Dec. 15—Bears and Bullets (Comedy)
Dec. 16—Pep's Legacy (Three parts—Drama)
Dec. 18—A Lesson for Somebody (Comedy).
Dec. 22—A Bit of Bent Wire (No. 1 of "The Dangers of Doris"—Comedy).
Dec. 25—A Journey to Nowhere (Comedy).
—Some of Our Biggest Star Performers (Comedy).
Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Drama).

General Film Company Features

BLACK CAT FEATURE.

Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).

BROADWAY STAR FEATURES.

Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pep's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 24—Twin Souls (Three parts—Drama).
Dec. 1—Butts Casey—Crook (Two parts—Dr.).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 126, 128.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 20—Number 51 (Topical).
Dec. 27—Number 52 (Topical).
Jan. 3—Number 53 (Topical).
Jan. 10—Number 54 (Topical).

BIG U.

Dec. 21—Moonshine Blood (Special Release—Drama).
Dec. 26—No regular Big U this day.
Dec. 28—The Flash of Death (Reissue—Dr.).
Dec. 31—The Mad Hermit (Reissue—Dr.).
Jan. 4—No regular Big U this day.
Jan. 4—The Uprising (Special Release—Dr.).
Jan. 7—The Jewel of Death (Two parts—Reissue—Drama).
Jan. 11—No regular Big U this day.
Jan. 11—Shattered Ideals (Reissue—Drama).
Jan. 14—The Call for Help (Reissue—Two parts—Drama).

BISON.

Dec. 9—The Good Woman (Two parts—Dr.).
Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 30—Giant Powder (Two parts—Drama).
Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).

GOLD SEAL.

Dec. 5—Ashes (Three parts—Drama).
Dec. 12—The Two Roads (Three parts—Dr.).
Dec. 26—Birds of a Feather (Three parts—Drama).
Jan. 2—An Old Soldier's Romance (Three parts—Drama).
Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).

IMP.

Dec. 22—In the Dead O'Night (Two parts—Drama).
Dec. 24—No regular Imp this day.
Dec. 24—The Woman Who Learned.
Dec. 29—Toto of the Byways (Two parts—Dr.).
Dec. 31—No regular Imp this day.
Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).
Jan. 12—Honorably Discharged (Drama).
Jan. 13—John Bates' Secret (Reissue—Drama).
Jan. 14—Midnight (Drama).

JOKER.

Dec. 23—Jags and Jealousy (Comedy).
Jan. 6—Love in Suspense (Comedy).
Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).

LAEMMLE.

Dec. 20—No regular Laemmle this day.
Dec. 20—Homeless (Special Release—Drama).
Dec. 23—No regular Laemmle this day.
Dec. 27—Stronger than Steel (Two parts—Dr.).
Dec. 30—No regular Laemmle this day.
Dec. 30—The Face on the Screen (Reissue—Drama).
Jan. 3—No regular Laemmle this day.
Jan. 3—Alone in the World (Special release—Drama).
Jan. 6—No regular Laemmle this day.
Jan. 10—No regular Laemmle this day.
Jan. 10—The Face Downstairs (Reissue—Dr.).
Jan. 13—No release this day.

L-KO.

Dec. 6—The High Diver's Curse Two parts—Comedy).
Dec. 13— Murdered by Mistake (Two parts—Comedy).
Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).

NESTOR.

Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).

POWERS.

Dec. 26—Such Is Life in Alaska (Hy Mayer Travelogue).
Dec. 28—No regular Powers this day.
Dec. 31—Sammie Johnsin Slumbers Not (Cartoon Comedy).
Jan. 4—No regular Powers this day.
Jan. 7—The Trials of Willie Winks (Cartoon Comedy).
—The Forbidden City Edu.).
Jan. 11—No release this day.
Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon—Comedy).
—Wonders of the Orient as Seen by Dr. Dorsey (Edu.).

RED FEATHER.

Dec. 4—Kinkaid, Gambler (Five parts—Dr.)
Dec. 11—The Morals of Hilda (Five parts—Drama).
Dec. 18—Mixed Blood (Five parts—Drama).
Dec. 25—A Child of Mystery (Five parts—Dr.).
Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).

REX.

Dec. 17—No release this day.
Dec. 17—Love or an Empire (Two parts—Dr.) (Special).
Dec. 21—The Ivy and the Oak (Two parts—Drama).
Dec. 23—The Rock of Riches (Special Release—Drama).
Dec. 24—Mr. Vampire (Two parts—Drama).
Dec. 29—No regular Rex this day.
Dec. 29—The Gilded Life (Reissue—Drama).
Dec. 31—The Prodigal Daughter (Drama).
Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Reissue—Dr.)
Jan. 7—No regular Rex this day.
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 14—No release this day.

VICTOR.

Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).
Dec. 19—No regular Victor this day.
Dec. 19—So This Is Paris (Special release—Comedy).
Dec. 22—It's Great to Be Married (Comedy).
Dec. 28—Good Morning, Judge (Two parts—Comedy).
Jan. 2—Bombs and Banknotes (Comedy).
Jan. 5—How to Be Happy Though Married (Comedy).
Jan. 9—A Gentleman of Nerve (Comedy).
Jan. 12—The Wrong Mary Wright (Com.-Dr.).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.

UNIVERSAL SPECIAL FEATURE.

Dec. 18—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama).
Dec. 19—Little Partner (Three parts—Drama).
Dec. 25—Liberty No. 19, "An Avenging Angel" (Two parts—Drama).
Dec. 31—Liberty No. 20, "A Daughter of the U. S. A." (Two parts—Drama).
Dec. 31—The Purple Mask (Episode No. 1 "The Vanished Jewels"—Two parts
Jan. 7—The Purple Mask (Episode No. 2, "Suspected"—Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).

Bluebird Photoplay, Inc.

Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.)
Dec. 18—The Right of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).
Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Rucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 8—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).
Jan. 3—The Peril of Our Girl Reporters (Episode No. 2—Two parts—Drama).

NORTH AMERICAN.

Nov. 27—Sequel to Diamond from the Sky (Chapter 1—"Fate and Death"—Two parts—Drama).
Dec. 4—Sequel to Diamond from the Sky (Chapter 2—"Under Oath"—Two parts—Drama).
Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Dec. 20—See America First (Travel).
—Kartoon Komics (Cartoon Comedy).
Dec. 21—The Vampires (Episode No. 5, "The Eyes that Hold"—Three parts—Dr.).
Dec. 21—Mutual Tours Around the World (Morocco, Chantilly, by the Mediterranean (Travel).
Dec. 24—Reel Life, Number 34 (Mutual Film Magazine).
Dec. 26—Mutual Tours Around the World (The Theve River, France; Florence, in the Swiss Alps) (Travel).
Dec. 27—See America First (Scenic).
—Kartoon Komics (Cartoon Comedy).
Dec. 28—The Vampires (Episode No. 6, "Satanas"—Three parts—Drama).
Dec. 31—Reel Life No. 35 (Mutual Film Magazine).
Jan. 2—Tours Around the World, No. 9 (Subjects on Reel: Rio de Janeiro, Brazil; Luchon, France) (Travel).
Jan. 3—See America First, No. 60, Pasadena, Cal. (Scenic).
Jan. 4—The Vampires (Episode No. 7, "The Master of Thunder"—Three parts Drama).

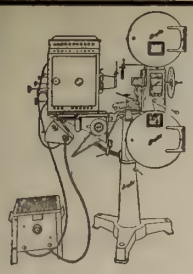
MUTUAL.

Dec. 7—Gertie's Latest Love Affair (Com.).
Dec. 8—Uncle Sam's Defenders, No. 1 "From Citizen to Soldier."
Dec. 8—Rehabilitated (Drama).
Dec. 9—Admirer's Three (Comedy).
Dec. 11—The Turn of the Wheel (Two parts—Drama).
Dec. 14—Title not yet reported.
Dec. 15—Uncle Sam's Defenders, No. 2, "Our Boys at the Border" (Topical).
Dec. 15—Mexician Intrigue (Drama).
Dec. 16—One Dollar Please (Comedy).
Dec. 18—Buddy's Christmas (Two parts—Dr.).
Dec. 20—Mutual Weekly No. 103 (Travel).
Dec. 21—The Elopement (Comedy).
Dec. 22—Uncle Sam's Defenders, No. 3, "A Jack Tar in the Making" (Topical).
Dec. 22—Mated by Choice (Drama).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 25—Indiscretion (Two parts—Drama).
Dec. 28—Peter's Perfect Photoplay (Comedy).
Dec. 29—The Ranch Exile (Drama).
Dec. 30—Grimsey the Bellhop (Star Comedy).
Jan. 1—Pangs of Jealousy (Two parts—Dr).
Jan. 6—The Girl Who Can Cook (Star—Com.).

MUTUAL WEEKLY.

Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).
Dec. 27—Number 104 (Topical).
Jan. 3—Number 105 (Topical).
Jan. 10—Number 106 (Topical)

(Mutual Releases continued on page 150.)



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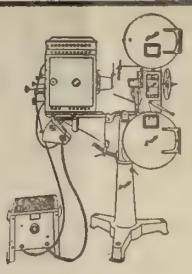

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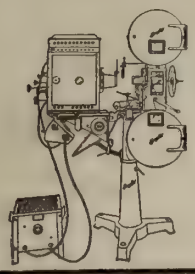

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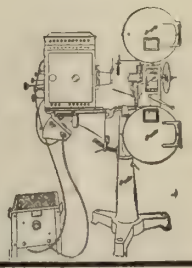

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 126, 128.)

(*Mutual Releases continued from page* 148.)

MUTUAL CHAPLIN.

The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).
December—The Rink (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Dec. 11—Miss Jackie of the Navy (Five parts—Drama) (160).
Dec. 18—The Twinkler (Five parts—Drama) (No. 161).
Dec. 25—The Innocence of Lizette (American—Five parts—Drama) (No. 162).
Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 163).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

SIGNAL FILM CORP.

Dec. 18—A Lass of the Lumberlands (No. 9—Two parts—Drama).
Dec. 25—A Lass of the Lumberlands (No. 10—Two parts—Drama).
Dec. 31—A Lass of the Lumberlands (No. 11—Two parts—Drama).
Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).

VOGUE.

Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).
Dec. 17—Treed (Two parts—Comedy).
Dec. 24—Fickle All Around (Two parts—Com.).
Dec. 31—Jealous Jolts (Two parts—Comedy).
Jan. 7—The Land of Nowhere (Two parts—Drama).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

SERIAL PRODUCING CO.

Jan. 1—The Great Secret (Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).

FAMOUS PLAYERS.

Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 26—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).
Jan. 4—The Evil Eye (Five parts—Drama).

MOROSCO AND PALLAS.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 21—The Right Direction (Five parts—Drama).
Dec. 28—The Redeeming Love (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.

Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—Land of Evangeline (Scenic).
Jan. 1—From the Bay of Fundy to the St. Lawrence, including a Pilgramage to Ste Anne Beaupre (Scenic).
Jan. 8—Quaint Quebec (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Dec. 24—Pearl of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shielding Shadow, No. 14, "Absolute Black" (Two parts—Drama).
Dec. 31—Pearl of the Army, No. 5, "Somewhere in Grenada" (Two parts—Drama).
Jan. 7—The Shielding Shadow (Episode No. 15, "The Final Chapter"—Two parts—Drama).
Jan. 7—Pearl of the Army, No. 6, "Major Brent's Perfidy," (Two parts—Dr.).

GOLD ROOSTER.

Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).
Jan. 7—Her New York (Five parts—Drama).

PATHE.

Dec. 24—Florence Rose Fashions, No. 11, "A Day of Sport" (Fashions) and —Young Fur Bearing Animals (Edu).
Dec. 31—Florence Rose Fashions, No. 12, "Frills and Thrills" (Fashion) and —Making Raisins (Cal.) (Edu.).
Dec. 31—Silk Industry (Two parts—Industrial).
Jan. 7—The Last Volunteer (Three parts—Drama).
Jan. 7—Florence Rose Fashions, No. 13 (Part of a Debutante's Life—Fashion). —Lion Cubs (Colored—Edu.).

PATHE NEWS.

Dec. 30—Number 105 (Topical).
Jan. 3—Number 1 (Topical)
Jan. 6—Number 2 (Topical).
Jan. 10—Number 3 (Topical).
Jan. 13—Number 4 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).
Jan. 7—Luke's Lost Liberty (Comedy).

Triangle Film Corporation.

FINE ARTS.

Dec. 9—The Wharf Rat (Five parts—Drama).
Dec. 16—The Matrimaniac (Five parts—Dr.).
Dec. 24—The Heiress at Coffee Dan's (Five parts—Drama).
Dec. 31—The House Built Upon Sand (Five parts—Drama).

KAY-BEE.

Dec. 16—The Sin Ye Do (Five parts—Drama).
Dec. 24—Three of Many (Five parts—Dr.).
Dec. 31—The Female of the Species (Five parts—Drama).
Jan. 7—Truthful Tulliver (Five parts—Dr.).
Jan. 7—The Weaker Sex (Five parts—Dr.).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 6—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

JUDY.

Dec. 3—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.

Dec. 1—Love's Sacrifice (Drama).
Dec. 17—The Mystery of the Mesa (Two parts—Drama).
Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.

Dec. 3—The Telltale Heart (Drama).
Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.

Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Dec. 2—The Heart of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.

Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

MONMOUTH FILM CORP.

Dec. 18—Jimmie Dale, alias, "The Grey Seal" (Episode No. 3—"The Counterfeit Five"—Two parts—Drama).
Dec. 25—Jimmie Dale, Alias "The Grey Seal" (Episode No. 4—Two parts—Dr.).
Jan. 1—Jimmie Dale, alias "The Grey Seal" (Episode No. 5—"The Fight for Honor"—Two parts—Drama).
Jan. 8—Jimmie Dale, alias "The Grey Seal" (Episode No. 6, "Below the Dead Line"—Two parts—Drama).

BILLY WEST COMEDIES.

Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

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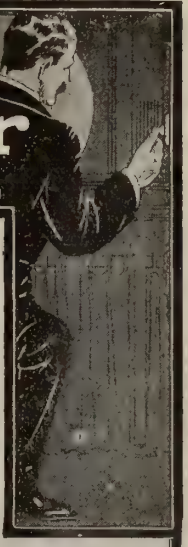

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 126, 128.)

Feature Releases

ART DRAMAS, INC.

Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).
Jan. 1—His Model Wife (Comedy).
Jan. 8—Out for the Coin (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

DIXIE FILM CORP.

December—Just a Song at Twilight(Five parts—Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Love Thief (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).

FOXFILM COMEDY.

Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Jan. 1—The Soul Master (Five parts—Dra.).
Jan. 1—Speed and Spunk (Comedy).
Jan. 1—Captain Jinks' Love Insurance (Comedy).
Jan. 8—The Man of Mystery (Five parts—Drama).
Jan. 8—Bullies and Bullets (Comedy).
Jan. 8—Captain Jinks' Partner (Comedy).

INTERNATIONAL FILM SERVICE, INC.

Dec. 19—Hearst-International News Pictorial No. 101 (Topical).
Dec. 22—Hearst-International News Pictorial No. 102 (Topical).
Dec. 25—International Split Reel (Cartoon and Split Reel).
Dec. 26—Hearst-International News Pictorial No. 103 (Topical).
Dec. 29—Hearst-International News Pictorial No. 104 (Topical).
Jan. 1—International Split Reel (Scenic and Cartoon).
Jan. 1—Patria (Episode 1, "The Last of Fighting Channings"—Three parts—Drama).
Jan. 2—Hearst-International News Pictorial, No. 1 (Topical).
Jan. 5—Hearst-International News Pictorial, No. 2 (Topical).
Jan. 8—Patria (Episode No. 2, "Treasure"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
December—The Foolish Virgin (Five parts—Drama).
December—Panthea (Five parts—Drama).
December—The Argyle Case (Five parts—Dr.).

SUNBEAM MOTION PICTURE CORP.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—
December—The Passion Flower (Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

KING BAGGOT.

Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

HENRY W. SAVAGE

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

UNITY SALES CORPORATION.

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDUM RELEASES (UNITY).

Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

WARNER BROS.

December—Robinson Crusoe.

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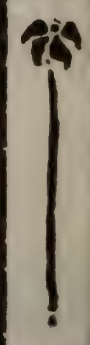

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American Correspondence by W. Stephen Bush of "Moving Picture World"

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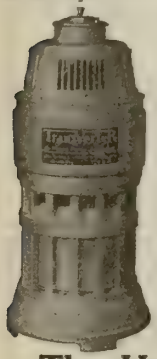

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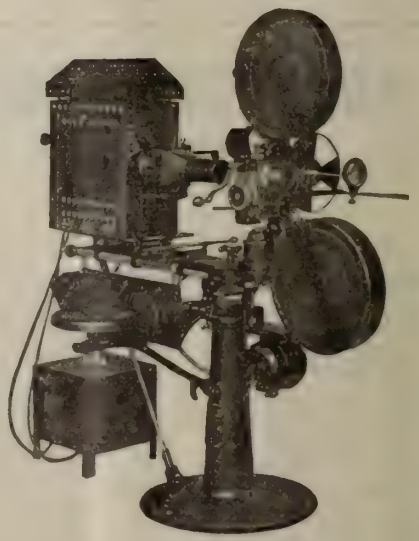

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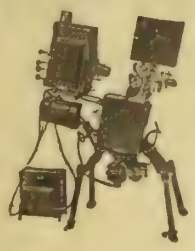

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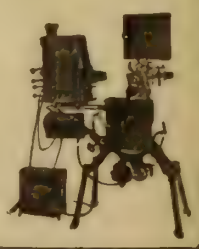

Vol. 31, No. 2 January 13, 1917 Price 15 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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3 **Minneapolis**
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4 **Boston**
Phoenix Feature Film Exch.,
131 Columbus Ave.
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5 **Denver**
Consolidated Feature Film Exch.
1746 Curtis St.
Colo., Wyo., New Mex., Utah and Mont.

6 **Dallas**
Alliance Film Co.,
1905½ Commerce St.
Texas, Arkansas, Oklahoma.

7 **Toronto**
Famous Players Film Serv., Ltd.,
12 Queen St., East.
Canada.

8 **Detroit**
Superior Features,
71 Griswold St.
Michigan.

9 **Cleveland**
Tri-State Film Exchange,
Sincere Bldg.
Ohio and Kentucky.

10 **Cincinnati**
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11 **Sioux City**
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13 **Melbourne, Australia**
Co-operative Film Exchange,
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Walter Baier,
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Pauline Frederick in
"The Slave Market"
(January 1)
Blanche Sweet in
"The Evil Eye"
(January 4)
Louise Huff and Jack Pickford in
"Great Expectations"
(January 8)
House Peters and Myrtle Stedman in
"The Happiness of Three Women"
(January 11)
Fannie Ward in
"Betty to the Rescue"
(January 15)
Irene Fenwick and Owen Moore in
"A Girl Like That"
(January 18)
Marie Doro in
"Lost and Won"
(January 22)
Wallace Reid and Anita King in
"The Golden Fetter"
(January 25)
George Beban in
"His Sweetheart"
(January 29)
Paramount

STARS IN JANUARY.

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Study the nine releases for January—weigh the stars—think of the dollar and cents strength of the combination.

Start the New Year *right* by booking the foremost program of consistent quality.

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Mary Pickford
in
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A typical Pickford Picture, with smiles and curls, with a thrill and a trickling tear.

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Over 100 Artcraft theatres will show this newest Pickford picture on January 8th.
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His face is better known than the Man in the Moon's—his wit has spread further than the English language—his genius will make him a greater hit in Pictures than he was on the stage.

Book him because he's George M. Cohan—that's reason enough!

The Cohan picture will be Artcraft's February release.

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ALL PERMANENT successes in motion picture production have been founded on the greatness, the vitality and power of *the plays* offered to the public. After centuries, no one has improved upon Shakespeare's *"The Play's the Thing."*

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PORTER EMERSON BROWNE
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and as many more, soon to be announced. Their plays will receive the most elaborate production that can be devised by the masters of stage, screen and scenic investiture.

BEFORE ONE PICTURE is released the exhibitors of America will have the opportunity to see not less than SIX finished Goldwyn Pictures, complete in every detail.

ONE OF THE NOVEL developments in this organization will be its reliance upon and confidence in the judgments of the nation's exhibitors—instead of treating their views with the contempt and disregard that have so undermined the solidarity of the picture industry.

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WILLIAM FOX

Picture Achievements, 1916

During the year 1916 William Fox produced and presented to the public "A Daughter of the Gods"—the picture beautiful—with Annette Kellermann, the greatest "box office" moving picture ever made.

He also produced "The Honor System"—the greatest human story ever told, staged by R. A. Walsh, which will be the sensation of the coming season.

He also produced 52 big features during 1916, headed by 100 celebrated box office names.

Picture Promises, 1917

For the year 1917 William Fox will present to the exhibitors and public 70 productions varying in length from 4500 to 6000 feet.

These productions will be on a scale of unsurpassed magnificence and will maintain the Fox standard.

William Fox will also produce 52 comedy features of 2 reels each, release one every week, with production details that will startle the world.

Watch for the announcement of another gigantic production.

The William Fox organization includes such notable Stars as these:

Theda Bara	*William Farnum*	*Annette Kellermann*	*Virginia Pearson*
Gladys Brockwell	*June Caprice*	*George Walsh*	*Mary Martin*
Dustin Farnum	*Jane Lee*	*Jewel Carmen*	*Herbert Heyes*
Katherine Lee	*Gladys Coburn*	*Harry Hilliard*	*Anna Luther*
Stuart Holmes	*Walter Law*	*Vivian Rich*	*Charles Arling*
Valeska Suratt	*Carmen Phillips*	*Hank Mann*	*Irving Cummings*
	Winifred Kingston		*and 500 others*

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Omaha, Neb., 315 S. 16th St.
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Pittsburgh, Pa., 121 Fourth Ave.
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Toronto, Ontario, 12 Queen St., East
St. John, N. B., 19 Market Square
Vancouver, B. C., 508-9-10 Orpheum Theatre Bldg.
Winnipeg, 115 Phoenix Block
Calgary, Dominion Exclusives, Ltd.

United Kingdom

London, 74-76 Old Compton St.
Liverpool, 15 Manchester St.
Manchester, 28 Deansgate Arcade, Deansgate
Newcastle-on-Tyne, 20 Westgate Road
Leeds, 29 Albion Place
Birmingham, 1-3 Temple St., New St.
Cardiff, 9 and 9a Wharton St.
Glasgow, 73 Dunlop St.
Dublin, Dame House, 24-26 Dame St.

Australasia

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Melbourne, Victoria, Elizabeth House
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Frank Keenan
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in "The Bride of Hate"

KAY BEE

A distinctive drama of the old South. A mystery play with its suspense predominant to the very end. Boldly presented, powerfully told, original and convincing. Frank Keenan's most impressive characterization.

Dorothy Gish
in "The Little Yank"

FINE ARTS

She's a real live girl and she took a thrilling part in the struggle between the North and South. She was a border girl, torn between loyalty to the Union and love for a Southern officer. It's the different story of the Civil War, exciting and appealing.

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TWO
"Love Under Cover"
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"The Pipe of Discontent"
They are clean, dashing, frothy; full of action, plot and hilarity.
A VALUABLE ADDITION TO THE TRIANGLE PROGRAM

DOROTHY GISH IN "THE LITTLE YANK"

TRIANGLE PROGRAM

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EVER PRODUCED

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"STARS AND 'BARS'"
"DODGING HIS DOOM"
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"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

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A vivid and appealing comedy-drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

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No padding. When the story is over, the curtain goes down.

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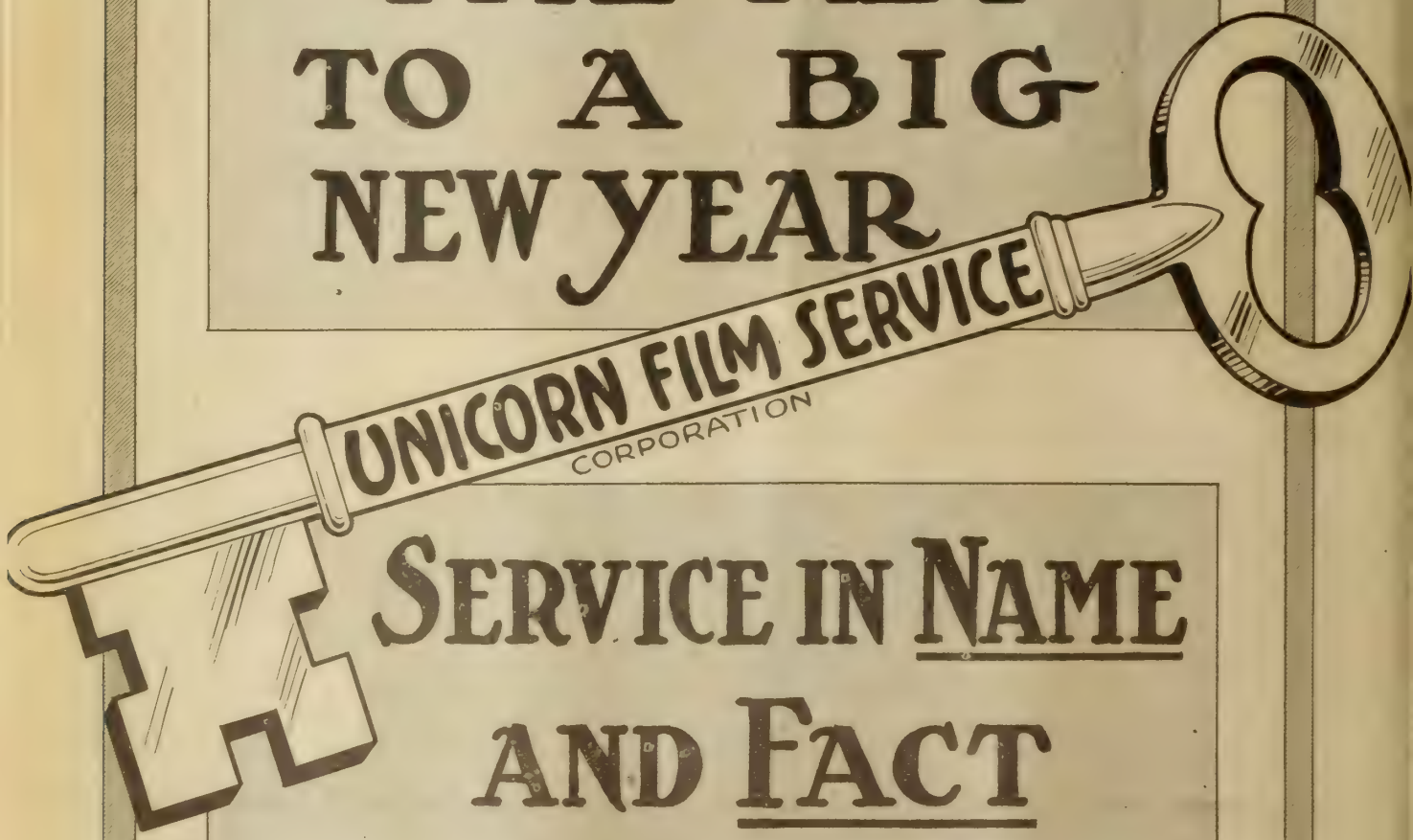

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"BOARDERS AND BOMBS"
"HIS WAITING CAREER"

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126-130 WEST FORTY-SIXTH ST.
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TWENTY-EIGHT EXCHANGES
EVERY PRINCIPAL CITY
OF THE U.S.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 13, 1917

MARGARITA FISCHER WILL BE SEEN IN "THE BUTTERFLY GIRL"

MARGARITA FISCHER'S third Fischer-Mutual Photoplay is ready. It's title is "The Butterfly Girl." It is released the week of January 8. It is in five acts. It was directed by Henry Otto. Miss Fischer is afforded unusual opportunities in the odd role of a girl of the sideshows. For it is as a girl of the "honkatonks" that she is cast. The cries of the sideshow "spieler" can almost be heard, so saturated is the production with the spirit of the carnival, the Midway and the amusement park.

Thrilling Scenes Aplenty.

Aside from the glamor and glitter of the sideshow, scenes of real thrill and daring mark the production. Ere it ends the spectator will witness some views of magnificent beauty atop a Hawaiian volcano. All the attention to detail which have made previous releases of the Pollard Picture Plays Company unique, is again assured. Miss Fischer is supported in this production by a remarkable cast. In even minor roles are cast players who are ordinarily stars themselves.

Third of the Fischer Series.

"The Butterfly Girl" is the third of the Margarita Fischer Series of Mutual Photoplays. "The Pearl of Paradise" and "Miss Jackie of the Navy," already released, are playing to capacity business at theatres all over the country. Bookings on these productions can be made at any of the 68 Mutual Film Exchanges in America. The coming Fischer-Mutual Photoplays are "The Devil's Assistant," "A Knight at Tarquizzi" and "Birds of Passage." The nearest Mutual Exchange can arrange bookings on the entire Fischer Series.

Unusual Lighting Effects In "Lumberlands" Serial

Notable as "A Lass of the Lumberlands" has been in other respects, it is setting new standards in lighting effects. Some of the night scenes recently shown have been little short of marvelous. Audiences everywhere have commented on the beauty of effects obtained by the filming of brightly-lighted trains rushing through the night at top speed—the weird light of bon-fires reflected on the faces of men assembled in the big forests of the lumbering regions—and other startling effects arranged by the director of the latest Helen Holmes production released by the Signal Film Corporation through the 68 Mutual Exchanges. Bookings on this startling chapterplay can be made now at any Mutual Exchange.

Mutual Star Productions For January

Week Beginning January 1st.
Title. Lead.
The Gilded Youth.....Richard Bennett

Week Beginning January 8th.
The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.
Beloved Rogues.....Kolb & Dill

Week Beginning January 22d.
The Gentle Intruder.....Mary Miles Minter

NANCE O'NEIL WILL

In Her New Series of Mutual Photoplays

HAVE STAR SUPPORT

A supporting cast of unusual merit has been assembled by the Frank Powell Producing Corporation for the series of Nance O'Neil-Mutual Photoplays now under way. As leading man for Miss O'Neil in "Mrs. Balfame," the first of the O'Neil-Mutual Photoplays, Robert Elliott has been engaged. Mr. Elliott on the speaking stage has appeared in such famous productions as "The Country Girl," "Seven Keys to Baldpate," "Within the Law," and "The Lie." In musical comedy he has been cast in prominent roles in "The Arcadians," "The Quaker Girl" and "The Pink Lady." In pictures, too, he has won laurels of no mean sort. The supporting cast is still further augmented by the signing of Alfred Hickman and Agnes Eyre in other leading roles. "Mrs. Balfame," the first Nance O'Neil-Mutual Photoplay, is now in course of production. Its release date will soon be announced. Bookings on the O'Neil-Mutual Photoplays can now be made at any Mutual Film Exchange.

William Russell's Next

William Russell is already hard at work on the next Russell-Mutual photoplay—the first which has been undertaken since the renewal of his contract with the American Film Company, Inc. It is entitled, "A Son of Battle," and is from the pen of Nell Shipman, already famous for her stories and plays. Francelia Billington, recently secured as leading woman for Mr. Russell, will play the leading feminine role.

GAIL KANE SIGNED BY AMERICAN FILM FOR MUTUAL PLAYS

STILL another famous star has been secured for the Mutual photoplays. The American Film Company, Inc., announces the acquisition of Miss Gail Kane. Today this popular favorite is ranked as one of America's foremost artists, having risen to fame by sheer merit alone. On the speaking stage she scored many triumphs. Since adopting the screen as a medium of expression for her art she has endeared herself to thousands of motion picture goers. Now in Gail Kane-Mutual Photoplays she is to be provided with vehicles worthy of her talent and undoubtedly will rise to still greater heights.

Will Star in New Series.

Miss Kane will be presented in a series of Gail Kane-Mutual Photoplays. These multiple reel feature productions will be staged at the studios of the American Film Company, Inc. The utmost care and attention will be paid to each detail of production. Stories, staging and costuming will all be in keeping. The best of direction and photography will be assured. In every way the Mutual and the American will co-operate to the end that the Gail Kane-Mutual Photoplays may be fitting examples of the Mutual Film Corporation's new policy for 1917—"Big Stars Only."

Big Stories Provided.

A number of vehicles for Miss Kane's debut as an American-Mutual star are already under consideration. Among them are included manuscripts from some of the best known authors in the world. Only those plays best suited to Miss Kane's peculiar talents will be selected. The public may rest assured it is Mutual's intention to present only the leading stars in productions of the highest quality. Exhibitors will find it advantageous to confer with their nearest Mutual Exchange regarding the Gail Kane series of Mutual photoplays.

First "Reporters" Release Welcomed by Eager Public

"The Jade Necklace," first installment of the new Mutual serial, "The Perils of Our Girl Reporters," has been shown. It has gone over "Big." Exhibitors everywhere are reporting it brought them capacity business at every performance. It was hailed by the photoplay fans as something really new—really different—a novelty. It features Earl Metcalfe, Helen Greene and Zena Keefe. It is booking now at 68 Mutual Film Exchanges.

MUTUAL

MUTUAL

AMERICAN FILM COMPANY, INC.

Announces

Another New Mutual Star

The Popular Favorite

GAIL KANE

THIS announces the acquisition of another new American-Mutual Star—Miss Gail Kane. Among the foremost artistes of the screen and stage, Miss Kane occupies a most prominent position. Her charming personality and her extraordinary dramatic talent have won for her an exceptional reputation in the photoplay world.

Miss Kane will be presented in a series of super-productions to be made at the studios of the American Film Co., Inc., and to be distributed through the 68 Exchanges of the Mutual Film Corporation throughout America. A number of remarkable plays have been secured in which Miss Kane will be starred.

This announcement is made in furtherance of the Mutual Film Corporation's new policy for 1917—"*Big Stars Only.*" It is merely another indication of the Mutual plan to present only the leading stars in productions of the highest quality. Announcements of releases of the Gail Kane-Mutual Photoplays will be made shortly. Exhibitors are requested to confer with their Mutual Exchanges for detailed information.

Distributors
MUTUAL FILM CORPORATION
John R Freuler, Pres.

Producers
AMERICAN FILM COMPANY, INC.
Samuel S Hutchinson, Pres.

"BIG STARS ONLY"

MUTUAL

POLLARD PICTURE PLAYS CO., *Presents*

MARGARITA FISCHER
in
"The BUTTERFLY GIRL"

A whimsical tale of the sideshows. A story which ends in a surprising fashion atop a Hawaiian volcano. Five Acts. Directed by Henry Otto. Third of the Margarita Fischer-Mutual Photoplays. Released the week of January Eighth.

Now Playing:-
"THE PEARL OF PARADISE"
"MISS JACKIE OF THE NAVY"
Coming:-
"THE DEVIL'S ASSISTANT"
"A KNIGHT AT TARQUIZZI"
"BIRDS OF PASSAGE"

Booking Now At Mutual Exchanges.

MUTUAL

Signal Film Corporation Presents
The Fearless Film Star
HELEN HOLMES in
A LASS OF THE LUMBERLANDS
A Spectacular Motion Picture Chapterplay of the North Woods

"We have been holding the people out every night we play 'A Lass of the Lumberlands' and now each night the receipts are bigger," writes J. Cairno, manager of the Amo Theatre of Detroit, Michigan. On the very first night that he opened with the big new Helen Holmes chapterplay a crowd jammed his lobby and extended out into the street before the doors were opened. For capacity business at YOUR theatre, book this spectacular story of the lumber camps—"A Lass of the Lumberlands." Fifteen chapters—a new chapter each week. See your nearest Mutual Exchange.

Now Booking At 68 Mutual Exchanges!

MUTUAL

Newspaper Life From The "Inside" -In This Thrilling, 15 Chapter Serial!

Society life and adventures in the slums—blackmailers in dress suits and "yeggs" in ragged raiment—crafty Celestials from the Oriental quarter and suave international spies from abroad—all these and others are woven into the fabric of this amazingly unique serial of newspaper life—told from the "inside".

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES — EACH COMPLETE

Motion picture fans are finding this big new Mutual serial surprisingly fascinating. They are following it with the utmost interest. Theatres playing it are taxed to their capacity every week. It is the "something different" in pictures that has been so long awaited. Produced by the Niagara Film Studios. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger.

NOW Booking At 68 Mutual Exchanges

Produced by NIAGARA FILM STUDIOS

MUTUAL
VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"The Land of Nowhere"

TWO REELS RELEASED JANUARY 7th

FEATURING RUBE MILLER

Supported by Lillian Hamilton

This is a real futurist production.

Much of its action occurs in the Hereafter.

A Paradise such as few can conceive is the setting for many of the incidents. It all happens after Rube is injured in a quarrel. He find himself before St. Peter. He is conducted within the Pearly Gates. There he finds dancing girls, woodnymphs, sprites and coryphees to entertain him. Just as he is beginning to appreciate his surroundings he awakes. In reality he has been dreaming. He finds himself on an operating table in a hospital. "The Land of Nowhere" is a most unusual comedy offering. It is available for booking at all Mutual Exchanges.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway Chicago, Illinois

MUTUAL
Gaumont
GAUMONT CO., Presents
The
VAMPIRES
Every second exciting! Every minute thrilling! Every episode sensational! This fascinating series of nine French detective stories—each complete in three parts—is producing tremendous business wherever it is being shown.
The VAMPIRES are a ruthless band of arch criminals who terrorize Paris. A daring young newspaper reporter takes it upon himself to rid the city of its affliction. Criminal cunning is matched against reckless bravery. Law and righteousness fight for supremacy.
Pack your house to capacity with this nine-chapter serial. Produced by the Gaumont Co. Book "The Vampires" NOW thru any Mutual exchange.
Now Booking At
68 MUTUAL
EXCHANGES

MUTUAL PICTURES

Announcing a New Series of

Cub Comedies

featuring the popular comedian

George Ovey

Each subject in this series represents the expenditure of more money and more efficient effort than is usually put into pictures of much greater length. One reel features—not fillers—is the result.

First release, January 4

Jerry's Double Header

Coming, January 11

Jerry's Winning Way

A new release every Thursday. Book through the 68 Mutual exchanges.

The Best One Reel Comedies on the Market

DAVID HORSLEY PRODUCTIONS

SELZNICK PICTURES

HERBERT BRENON
Presents
The Distinguished American
Player
FLORENCE REED
In
"THE ETERNAL SIN"

A LUXURIOUS SPECTACULAR
DRAMA ADAPTED FROM
ONE OF THE WORKS
OF THE IMMORTAL
VICTOR HUGO

CLARA KIMBALL YOUNG
In
"THE FOOLISH VIRGIN"
By Thomas Dixon

"Clara Kimball Young, A Triumph in New Play"
N.Y. Telegraph.

Directed by
ALBERT CAPELLANI

Next Production
THE PRICE SHE PAID
FROM THE BRILLIANT SOCIETY
NOVEL BY DAVID GRAHAM PHILLIPS
Directed by
CHARLES GIBLYN

BRANCHES · SOLE DISTRIBUTORS · LEWIS J. SELZNICK EXCHANGES EVERYWHERE

SELZNICK PICTURES

READY FOR RELEASE

NORMA TALMADGE

Presented By

JOSEPH M. SCHENCK

In

"PANTHEA"

THE WORLD FAMOUS DRAMA

By Monckton Hoffe

Directed By

ALLAN DWAN

HARRY RAPF

Presents

ROBERT WARWICK

In

(By Arrangement with Klaw & Erlanger)

"THE ARGYLE CASE"

By Harvey J. O'Higgins, Harriet Ford and William J. Burns.

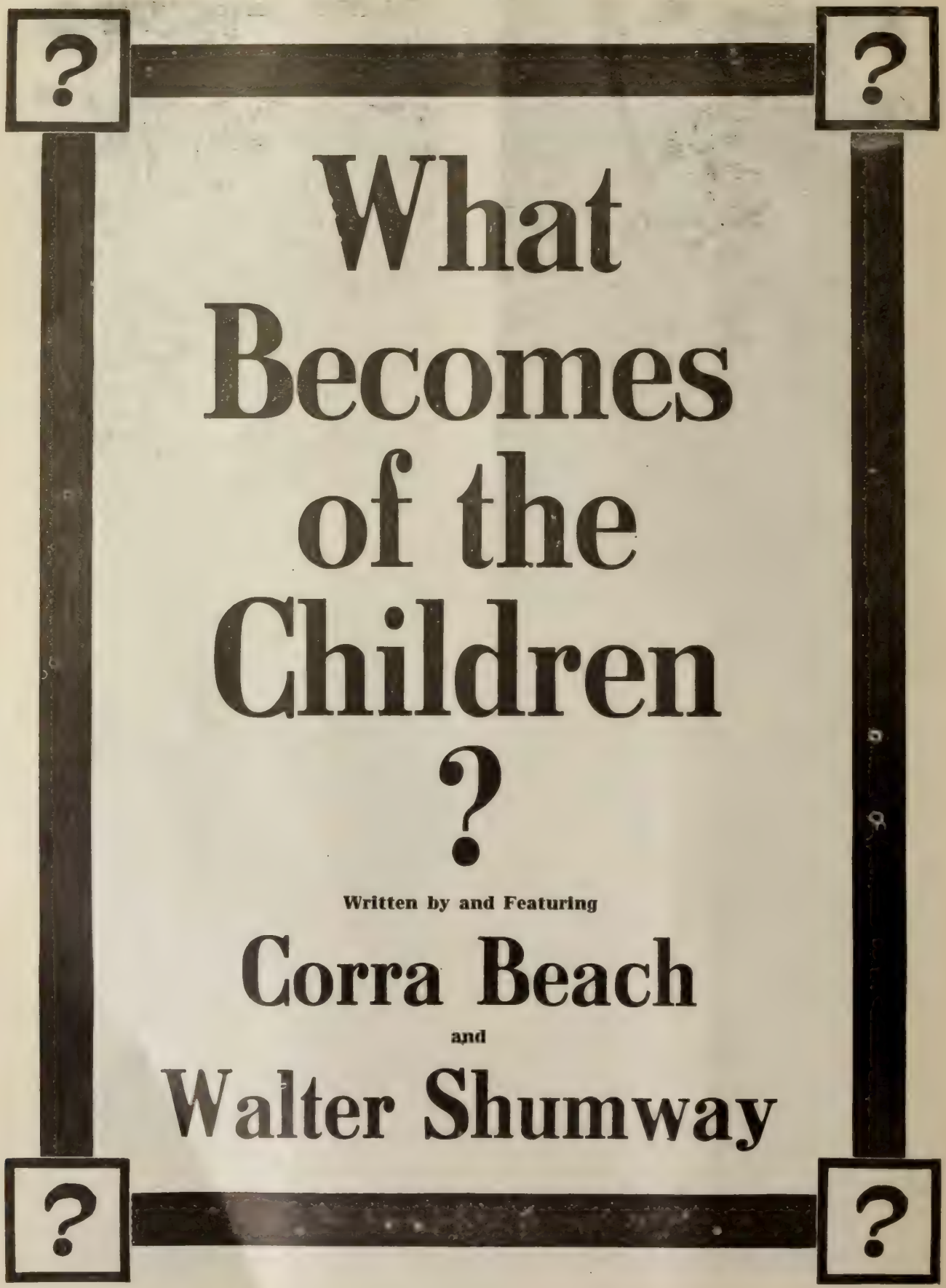
Directed By

RALPH W. INCE

· SOLE DISTRIBUTORS ·

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE

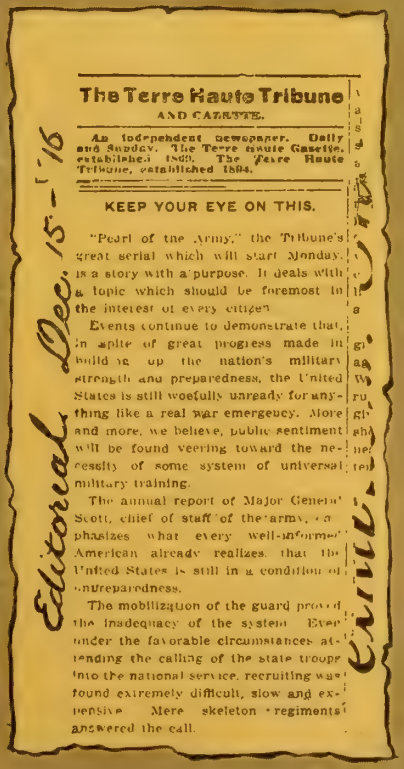

?
?
What Becomes of the Children ?
Written by and Featuring
Corra Beach
and
Walter Shumway
?
?

Pathé

Another editorial in another prominent paper on

Pearl of the Army

We've been telling you that Pathé Serials are a real and definite part of national life - that everyone sees them and everyone talks of them.



The Terre Haute Tribune
AND GAZETTE.

An independent newspaper. Daily and Sunday. The Terre Haute Gazette, established 1869. The Terre Haute Tribune, established 1884.

KEEP YOUR EYE ON THIS.

"Pearl of the Army," the Tribune's great serial which will start Monday, is a story with a purpose. It deals with a topic which should be foremost in the interest of every citizen.

Events continue to demonstrate that, in spite of great progress made in building up the nation's military strength and preparedness, the United States is still woefully unready for anything like a real war emergency. More and more, we believe, public sentiment will be found veering toward the necessity of some system of universal military training.

The annual report of Major General Scott, chief of staff of the army, emphasizes what every well-informed American already realizes, that the United States is still in a condition of unpreparedness.

The mobilization of the guard proved the inadequacy of the system. Even under the favorable circumstances attending the calling of the state troops into the national service, recruiting was found extremely difficult, slow and expensive. Mere skeleton regiments answered the call.

Editorial Dec. 15 - '16

Look through the papers, Mr. Exhibitor. Can you afford to overlook pictures so good that they are used as a basis for editorials, so good that the big papers are filled with mention of them?

Produced by Astra
under the direction of
Edward José

Pathé

They sat on the radiators!

"Stairways, radiators and orchestra pit all were occupied by the crowds wanting to see

The Shielding Shadow

They went out into a pouring rain happy that they came. They said it's great! I believe them."

A. C. Kadlower,
Palace Theatre,
Kenmore, Ohio.

Production by
Astra
Directed by Louis J. Gasnier
and Donald Mackenzie

Pathé

A. H. Woods presents
the stage hit of its season—
the phenomenally successful

Kick In

written by Willard Mack,
adapted for a five part
Gold Rooster Play and
directed by George
Fitzmaurice.

Featuring a superb
cast in which

William Courtenay

is supported by

Mollie King

Suzanne Willa, Robert Clugston,
Richard Tabor and John Boyle

Produced by **Astra**
Released Jan. 14

A great play and a
great picture.

William Courtenay

What one of the best houses in Rochester, N.Y. has to say about the best news film in the world –

Pathé News

BELL PHONE M-2301 HOME STONE-1280

ROCHESTER THEATRE COMPANY

VICTORIA THEATRE

ROCHESTER, N. Y.
October
TWENTY - EIGHTH
Nineteen Sixteen.....

Pathe Film Exchange, Inc.
47 West Swan St.,
Buffalo, N. Y.

Gentlemen:-

The writer wishes to state that no picture programme is complete without the PATHE WEEKLY. The above weekly is the best up-to-the-minute World News put across in a "LIVE-WIRE" Theatre. PATHE is first in current events; first in photography; first in class and fashions; liberal in politics, religion and morality.

Yours very truly,
ROCHESTER THEATRE CO.

John J. Farren.
.....
Gen'l Mgr.
of VICTORIA THEATRE and
FARREN'S MURRAY ST. Theatre.

JJF-ak

The successful houses everywhere show the Pathé News. Ask the Exhibitor who runs it what he thinks of it. He'll tell you his public knows it's the best.

To Exhibitors

Beginning January 1st, 1917

ALL INTERNATIONAL PICTURES

will be consolidated with the

PATHE PROGRAM

and

HEARST PUBLICITY

will be added to

PATHE PUBLICITY

PATRIA

Written by Louis Joseph Vance

PATRIA
the Serial Supreme
with
Mrs. Vernon Castle
will be
RELEASED
JANUARY 14
through
PATHE
EXCHANGES

NOW BOOKING

INTERNATIONAL

The Serial Supreme

With Mrs Vernon Castle

The Best Known Woman in America

Produced by Wharton Inc.

INTERNATIONAL

Announcement

THE NEW

HEARST-PATHE NEWS

the world's greatest news reel

Beginning January 10, TWICE A WEEK

PATRIA

the International's serial supreme with

Mrs. VERNON CASTLE

the best known woman in America

RELEASED JANUARY 14

The Famous Hearst Cartoons every week

Ask your nearest Pathe Exchange about them

The STRAND THEATRE

NEW YORK

AFTER WEEKS OF SEARCHING
DISCOVERED AND

BOOKED

SENSATION OF THE SEASON

"GERMANY

AND ITS

ARMIES OF TODAY"

AUTHORIZED BY

The Imperial German Government

From December 31st to January 13th

The Germanic Official War Films, Inc.
1003 GODFREY BUILDING
729 SEVENTH AVE., NEW YORK

WORLD PICTURES BRADY-MADE

Our Record for 1916:
Every Promise Kept.

Our Promise for 1917:
Dependable Pictures, up to World Standard.

Our Start:

Jan. 1—Alice Brady in "A Woman Alone."

Jan. 8—Gail Kane and Carlyle Blackwell in "On Dangerous Ground."

Jan. 15—Robert Warwick in "The Man Who Forgot." Cast including Gerda Holmes and Doris Kenyon.

Jan. 22—Ethel Clayton in "The Bondage of Fear." Cast including Rockliffe Fellowes, Arthur Ashley and John Bowers.

Jan. 29—Marie Dressler in "Tillie Wakes Up." Cast including Johnny Hines.

Feb. 5—Alice Brady in "A Hungry Heart."

Compare these program releases with the so-called "Specials."

Consider them from the viewpoint of the Box Office and NET PROFITS TO YOU.

Then you'll say: "I WANT BRADY-MADES."

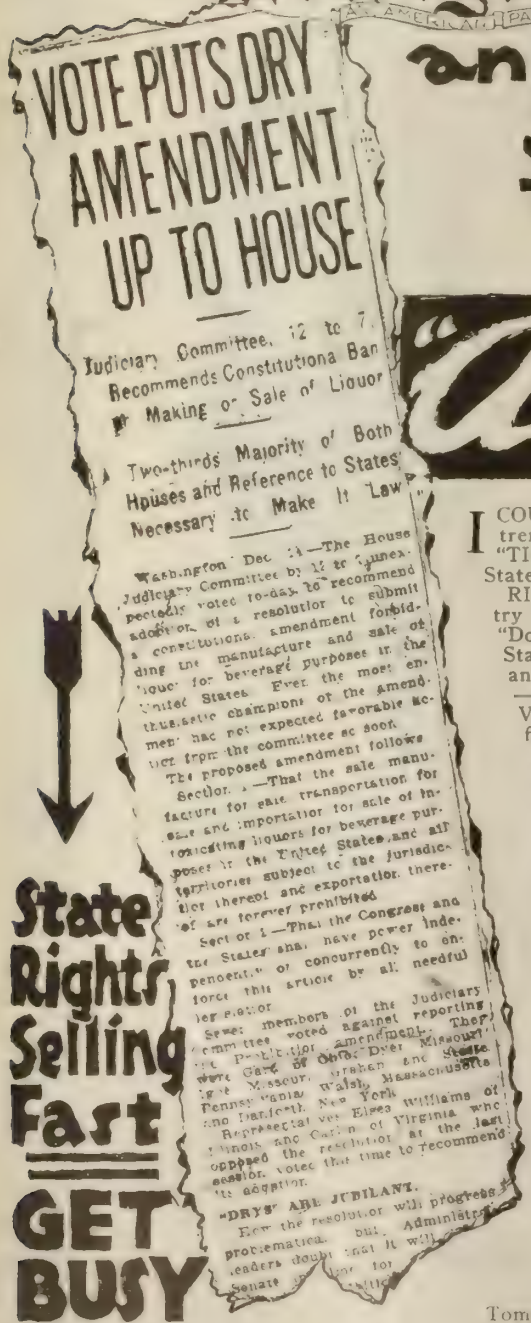
WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
GAIL KANE
CARLYLE BLACKWELL
in "On Dangerous Ground"
From Barton E. Stevenson's famous novel "Little Comrade"—
Directed by ROBERT THORNBY

Read the Clipping from

New York American

CHARACTER QUALITY ENTERPRISE ACCURACY
AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

and you'll appreciate the great timeliness of "Absinthe"



VOTE PUTS DRY AMENDMENT UP TO HOUSE

Judiciary Committee, 12 to 7, Recommends Constitutiona Ban on Making or Sale of Liquor

Two-thirds Majority of Both Houses and Reference to States Necessary to Make It Law

Washington, Dec. 14.—The House Judiciary Committee by 12 to 7 [illegible] decided to-day to recommend adoption of a resolution to submit a constitutional amendment forbidding the manufacture and sale of liquor for beverage purposes in the United States. Even the most enthusiastic champions of the amendment had not expected favorable action from the committee so soon.

The proposed amendment follows:

Section 1.—That the sale manufacture for sale, transportation for sale and importation for sale of intoxicating liquors for beverage purposes in the United States and all territories subject to the jurisdiction thereof and exportation therefrom are forever prohibited.

Section 2.—That the Congress and the States shall have power independently or concurrently to enforce this article by all needful legislation.

Seven members of the Judiciary Committee voted against reporting the Prohibition amendment. They were Gard of Ohio, Dyer of Missouri, Igoe of Missouri, Graham and Steele of Pennsylvania, Walsh of Massachusetts and Danforth of New York.

Representatives Elmer Williams of Illinois and Carlin of Virginia, who opposed the resolution at the last session, voted this time to recommend its adoption.

"DRYS" ARE JUBILANT.

Now the resolution will progress to problematical. But Administration leaders doubt that it will [illegible] Senate [illegible]

State Rights Selling Fast

GET BUSY

WRITE or WIRE TODAY

I COULD talk to you for a solid month and not even begin to equal the tremendous argument contained in the clipping reproduced in this ad. "TIMELINESS"—that the immense advantage of "ABSINTHE" over any State Rights production on the market.

RIGHT NOW, when the entire country is screaming "Death to whiskey"—"Down with liquor"—when the United States Government is fighting tooth and nail to abolish the liquor traffic—comes "ABSINTHE" picturing the VERY THING the entire Nation is fighting for.

READ THE CLIPPING, and remember the **ENTIRE NATION** is watching every move of the Legislature.

Every newspaper is carrying stories on this Abolition of the liquor traffic movement. That means capacity houses with "ABSINTHE."

I don't care what State Rights proposition you are figuring on—"ABSINTHE" has them all lashed to the mast for TIMELINESS—DRAWING POWER—CAPACITY HOUSES.

I still have some magnificent—

STATES RIGHTS

—territory on hand. Possibilities are tremendous, and the first to come will be the first to be served. Write or wire me today—Don't put it off, if you are in dead earnest in grabbing the biggest STATES RIGHT proposition on the market. Produced by Herbert Brenon with a supporting cast including LEAH BAIRD and French, German and English artists. Also scenes from the present war—Scenes of the City of Paris. Wire me today. Tomorrow may be too late. Big, smashing ad matter for State Rights Buyers and Exhibitors

Write or Wire Me Today

Louis Baggot

P.S. I will appear in person in some of the larger Theatres. Write me and I will explain this to you fully.

BLUEBIRD PHOTOPLAYS PRESENT

ELLA HALL in

"HER SOUL'S INSPIRATION"

How a Show Girl Achieved Her Heart's Desire

Directed by Jack Conway

"BLUEBIRD" PHOTO PLAYS INC

FROM every section of this country come reports of the immense strides of BLUEBIRD Photoplays. Thousands who doubted the vast superiority of BLUEBIRD plays over any Feature productions on the market are now flocking to the BLUEBIRD standard. Exhibitors everywhere are learning what it means to tie up to a winner.

Those who were skeptical are now our strongest supporters, while those who started with us are now enjoying the fruits of extraordinary business, growing popularity and a prestige that brings a clientele promising bigger and better things for all concerned in the moving picture business.

Nothing succeeds like success, and those Exhibitors who are still in doubt can see the handwriting on the wall in the extraordinary success already achieved by BLUEBIRD Photoplays in every section of the country.

This message concerns you Mr. Exhibitor. Look about you and SEE the rewards of all BLUEBIRD Exhibitors. YOU can secure and enjoy success similarly gratifying.

SPECIAL ATTENTION

—is directed to the coming BLUEBIRD release—"GOD'S CRUCIBLE" unquestionably one of the most beautiful pictures ever shown on any screen. Staged, directed and photographed at the Grand Canyon of Arizona with the Canyon for a background. Unusual as it is beautiful, all powerful all compelling. If you are about to book BLUEBIRDS this will form a magnificent basis. If you are showing BLUEBIRDS this picture will double your popularity, prestige and profits.

Book through your local BLUEBIRD Exchange or

BLUEBIRD PHOTOPLAYS, (Inc.)

Executive Offices

1600 BROADWAY, NEW YORK

Released on the
METRO
PROGRAM
January 15th

B.A. ROLFE
presents
ETHEL BARRYMORE
in Charles A. Logue's
The WHITE RAVEN
Adapted and produced for
Rolfe Photoplays Inc. by
George D. Baker

They'r

For FIFTEEN

FRANCIS X.

BUSHMAN

Love, Mystery
Power, Romance,
Thrills and tense
Excitement

The Great

Presented by QUALITY Pictures Corporation
Produced by SERIAL Producing Company

Booked by Leading Theatres

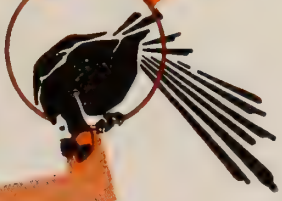
e Off!

Consecutive Weeks

BEVERLY

and BAYNE

W. Christy Cabanne's master serial with the greatest box office magnets in the history of motion pictures—*Now Showing*



Secret

Story by Fred de Gresac

RELEASING THROUGH METRO EXCHANGES

throughout the world

METRO DREW COMEDIES

are more than profitable
to the exhibitor

They give character, class
and prestige to his theatre

Book them
solid for the year
1917

Selig Red Seal Plays

The Carpet From Bagdad — The Millionaire Baby
House of a Thousand Candles — The Circular Staircase

Are Plays of Quality

A Black Sheep — The Country That God Forgot
Thou Shalt Not Covet — Into the Primitive

Released Through K-E-S-E

Unto Those Who Sin — The Cycle of Fate
At Piney Ridge — Valiants of Virginia
The Prince Chap

Have You Booked "The Rosary"?

A Winner During Lent

SELIG POLYSCOPE CO.
CHICAGO - - - ILLINOIS

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

AMERICA'S GREATEST ACTOR

with MARY CHARLESON

will appear in his next great feature

"LITTLE SHOES"

On
January
15

Screen time
1 hour
15 minutes

Do your patrons love "little shoes" children?

Mr. Walthall, the greatest of emotional actors has played the melody of child-love on the heart strings in this tense photodrama. It is a great drama of the heart. Only such as Mr. Walthall can play it.

It is clean, sweet, beautiful—just the thing for the entire family. Book it early.

By ELEANOR M. INGRAM

Directed by ARTHUR BERTHELET

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 ARGYLE STREET, CHICAGO

TRADEMARK Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

THE CHICAGO EVENING POST,

—"All
D—"The De ple."

"The Truant Soul" Is Henry Walthall's Best

"THE TRUANT SOUL."

Produced by Essanay, released thru K. E. S. E. service; privately shown. The cast:

Dr. John Lancaster.....Henry B. Walthall
Joan Wentworth.....Mary Charleson
Myers.....Patrick Calhoun
Mrs. Dana.....Anna Mae Walthall
Mrs. Fraser.....Mary Parkyn
Dr. Jenkins.....U. K. Haupt

By Oma Moody Lawrence.

When Henry Walthall said that his role of Dr. John Lancaster in "The Truant Soul" was his best effort we who remembered "The Avenging Conscience" and "The Birth of a Nation" smiled dubiously and thought it was one of those little remarks that the press agent sometimes demands from even the most truthful star. But Mr. Walthall was too modest. For straight dramatic value we cannot expect better on the stage or the screen. That sounds like a strong statemen, but when an audience large enough to fill the Studebaker Theater sits tense and still for two hour and the voice of a little child in the balcony tells all of us to "look at the little mouse," we know that we have seen a masterpiece. Photoplays there have been with more beauty of pageantry, with more cleverness of dialog expressed in the subtitles, but for emotional acting there has not been anything seen lately that can compare with "The Truant Soul."

All the parts call for strong ...trion... ability. The play ...st p... ram... ut the only ...

is t... nurs... situ... ave... int... wi... is... s... v... s... a... Cl... th... let... me... sai... was... fus... wit... som... pers... her... We... com... blu... pleas... to be...

This is a sensation ★ Book it early

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

RICHARD C. TRAVERS
and
GERTRUDE GLOVER
are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

General Film Service

BLACK CAT

FEATURES

ARE NOW

Filling All Theatres

Do you realize the cumulative value of this repeated advertising to your patrons. Every time you announce a Black Cat feature you will pack them in. 100 thrilling and fascinating photoplays each entirely separate. Here's your opportunity!

"The Little Brown Mole"
featuring
Lillian Drew and Sydney Ainsworth
Screen time 31 minutes
Released December 19

"The Girl God Made for Jones"
featuring
Bryant Washburn
Screen time 33 minutes
Released January 2

"A Tale from the Decameron"
featuring
Nell Craig and Ernest Maupain
Screen time 30 minutes
Released December 26

"Among Those Present"
featuring
Richard C. Travers and
Gertrude Glover
Screen time 30 minutes
Released January 9

"Canimated Nooz Pictorial No. 22"
By Wallace A. Carlson
with Yosemite Valley Scenic No. 2
Screen time 15 minutes Released January 10

TRADEMARK
Reg. U. S. Pat. Off. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

General Film Service

The KALEM KALENDAR

HAM is back. **ETHEL** is back. **BUD** and **HENRY MURDOCH** are right on the job, and have been all along. The combined efforts of these comedy artists can be seen to splendid advantage in the latest **HAM COMEDY** to be released

Tuesday, January 9th

The Title—

"RIVAL ROMEOS"

The Funmakers—

HAM and **BUD, ETHEL TEARE** and **HENRY MURDOCH**

The Story—

Ham and Bud without each other's knowledge pay over fat fees to a marriage broker for young, domesticated wives. Both get stung when **the Girl** proves that she is already married.

Wednesday, January 10th

"THE RESURRECTION OF GOLD BAR"

—another splendidly directed episode of "The Girl from Frisco."

The Stars—

MARIN SAIS and **TRUE BOARDMAN**

with a strong supporting cast, including Frank Jonasson, Ronald Bradbury and Edward Clisbee.

The Story—

The Girl from Frisco, accompanied by her father and her fiance, discovers gold in the abandoned mining town where she was born. Her fight to hold the newly staked out claim until the papers can be filed provides plenty of red-blooded excitement and snappy action. Written by Robert Welles Ritchie.

Friday, January 12th

"THE TRAIL OF GRAFT"

"Up to the present time there has not been a dull moment passed or a commnoplace incident in the versatile career of 'Grant, Police Reporter.' "—**Motion Picture News.**

The Stars—

OLLIE KIRKBY AND GEORGE LARKIN

The Story—

Grant's adventures nailing the corroborative evidence necessary to expose a grafter form the basis of this thrilling chapter. Imprisoned in a smoke-filled room with the grafter's stenographer, whose notes constitute the evidence, he climbs out on a rope with the girl on his back and swings across and down to safety.

Saturday, January 13th

"THE FIREMAN'S NEMESIS"

Maintaining the fast and furious pace set by "The Hazards of Helen" for the past two years, this second "Hazard" of the New Year makes good Kalem's boast that it is the Supreme Producer of Series Pictures.

The Star—

HELEN GIBSON

The Story—

Joe, the Wop, is promoted from engine wiper to the job of fireman. His success calls down upon him the hatred of an agent of a secret Vendetta. How Helen, the operator at Lone Point, goes to Joe's rescue provides the thrills.

KALEM COMPANY

235 West 23rd Street, New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada. . . ..3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 284.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 13, 1917

Facts and Comments

COMMISSIONER OF PUBLIC SAFETY BARBER of Birmingham, Ala., is the latest exponent of intolerable local censorship regulation. From the local newspaper comments the theater men in that city have the press and a large percentage of public opinion on their side, together with many of the city officials. This should spell success for the picture interests, and we hope it will.

* * *

FREQUENTLY we have inquiries about moving pictures for negroes in this country, meaning those in which colored players only appear and in which the characters are people of that race. Few films of this type are now being produced; but seeing that there is a negro population of nearly 9,000,000 in the Southern states alone it would seem that there might be a profitable market for such films, especially in the "black belt" region. Such an output would appeal to picture theaters run by negro exhibitors for negro patrons, but it is doubtful if there are sufficient of these theaters to insure a profit for the producer.

* * *

WE BELIEVE the exhibitors of the country are intelligent enough to know how to run their own business best. All this paper has hoped to do and has endeavored to do is to give all the helpful information and suggestions we can to make their work easier and more profitable. After all, success depends on the personal effort of each exhibitor and not on the individual pretense or pose of any one as an exhibitor's Moses in leadership. The thought and effort of around fifty people are necessary to make the MOVING PICTURE WORLD every week.

* * *

THE "special representative direct from New York City" has invaded the West, according to one of our correspondents. The high-sounding claim that he directly represents the head of the company when possibly that official has never heard of him may for a time fool the exhibitor who before the visitation has been honored only with calls from the everyday roadman, but water will find its level. The tricks of other trades are being extended to that of selling motion pictures; for a while they may be successful in making sales, but "bunk," like murder, will out. An imposing title for a time may awe, but in time it will pall.

* * *

SHOULD motion picture publicity methods continue to improve at the present rate, it will not be long before the best traditions of the theaters are swept away and new records established by the picture press men. Already the national campaign exceeds the wildest dreams of the old theatrical agents because the appropriation available is so much greater.

* * *

CELEBRATING the anniversary of his marriage, President Wilson attended the performance at a local motion picture theater. Time was when official Washington would have been shocked at the idea of the Chief Executive attending an exhibition of motion pictures, but times have changed and the photoplay has been accepted as a part of the life of all classes. The one thing that for so long kept them in disfavor with the society faddists has been the absurdly small admission fee charged, but the two-dollar picture has removed this curse, and now even the leaders in government and social circles are not ashamed to confess their liking for the silent drama.

* * *

IT SEEMS absurd to build a quarter million dollar theater and then project pictures at a speed that would disgrace a five-cent store show, but it is done right along. Apparently few exhibitors can look at a crowd in the lobby and run the film at normal speed. It might pay to charge a little more and guarantee perfect projection at all times.

* * *

IT IS absurd to argue that there is no harm in a clean film with a sex title. No exhibitor would expect to do business with an unclean lobby, even though his auditorium be immaculate. The play's the thing, indeed, but soap and water, vacuum cleaners, courtesy and ventilation help a lot just the same.

That Deadly Silent Vote

By Louis Reeves Harrison

THE Exhibitor stands in front of his theater, watching the crowd pass in. He greets a few that he personally knows and recognizes many more as his steady patrons. He has tried his best to give his audiences a consistently good performance, and he hopes that a large number of those who pay their money in at the box office appreciate his efforts. They constitute the backbone of his success and may be called his Solid Support. With them he has an established good will, a sacred thing in all lines of business, one to be most carefully cherished.

But there are others. Some are passers by who have an hour or two on their hands. Some want to see this or that particular performer of exceptional merit or attractive personality. Some are simply home people who decide that evening after dinner that they will go to the picture show and are guided by convenience of locality far more than by judgment. Some go to get relief from daily drudgery, some to have their dull emotions stirred, nearly all in an expectant mood, in full realization that they are not risking much in the matter of outlay.

If any one distinguishing trait could be applied to the average moving picture audience, it is generosity. A man hates to complain of an evening's pastime which has only cost him the price of a cigar. He is very much in the position of one who buys a story magazine in hopes of finding something which will thoroughly divert his mind for a while. He may be disappointed, but he does not make much fuss over it. He has risked very little and is not going to distress himself over such an unimportant trifle. He may throw the periodical aside as not worth while and decides very sensibly to forget it.

The Exhibitor now goes forward and studies his audience of some 800 people. He is wise enough to know that there are quite a number there who would settle down in their seats at a cheap vaudeville performance ready to laugh at the comedian's stale jokes or applaud almost anything that happens on the stage. He knows that they will applaud the flag when shown on the screen. They are naturally noisy—they cannot talk in the picture show, so they laugh and clap their hands. He knows that they will boisterously approve when relief comes to melodramatic suspense.

There are others who applaud a fine sentiment and still others who express their admiration of an artistic scene. Some clap their hands with discrimination and others from nervous habit. Fifty can make a large noise. A hundred can make the hall ring. Two hundred can produce a storm and three hundred an ovation. But there are hundreds in one evening, thousands in the course of a week, who pass in and out with no indication of either approval or disapproval. Theirs the Silent Vote.

Why bother about the Silent Vote? If the Exhibitor is making money, is that not proof enough that he knows what he is doing? If he is not making as much money as he expected, it is the fault of this or that condition he has reasoned out for himself. Before reaching any settled conclusions, however, it cannot do any harm to most carefully consider the Solid Support and the Silent Vote. The first element gives substantial evidence of satisfaction with the performance. Quality of presentation must be maintained, or improved, to hold this valuable part of the attendance. It can be counted on until their is a lack of variety or a lapse of long duration from the established high standard of pictureplays shown.

You can't count on that Deadly Silent Vote. People of intelligence who go to the picture show and sit through the presentation without revealing what they think of it are often the most critical and influential members of a community. They will go to a theatrical performance and leave at the end in massed silent disapproval. When the attendance falls off soon after the manager sets up a howl that the dancing craze, or automobiles, or moving pictures are to blame. The truth is that he has only considered the great majority, the unreasoning mass, who are followers rather than leaders.

He has never figured out that the minority, the silent and discriminating class, constitute a real power in this country, one that is constantly growing, a class of people not to be fooled or trifled with. They are the ones who oftenest decide where to go when family members, or a party of congenial friends, start out for an evening's entertainment. The intelligent minority will always powerfully influence the careless and unthinking majority, quite as much in the matter of selecting a place of amusement as in politics and in business.

Not only is there such a class of people in attendance at the picture shows, men and women who fully grasp the fact that a beautiful new art of expression has come to displace many of the older ones, who are ready to give many of their evenings to undoubted high quality of presentation, but there are millions of the same kind who have been disappointed by the inferior examples they have seen, who regard the present stage of development as one of almost hopeless mediocrity. Why not enlist and hold the interest of those who are generously hopeful and bring in the uncounted millions of those who stay away?

It may be thought that no one is opposing high quality of production, but such is far from being the case. The worst enemies to improvement in this new art, producers and exhibitors are those with reversed faces, their eyes always looking in the direction from which they came. On that account they scarcely ever read the papers, and they cannot see ahead without twisting their necks. They can look back at safe paths well traveled, but they do not seem to realize that they are on a new route, either that, or they become frightened by their insecurity, and try to walk backward until they are lost among the down-and-outs.

No general progress can be made under such conditions. Entering, as we are, a comparatively new country, these revertive men make poor guides. They can only reason that what has been will always be, notwithstanding the fact that it is an entirely new art which is helping to make their fortunes. It has been beyond the drag to oppose scientific improvement—that is outside of his sphere of influence, but he has set his strength dead against original effort in artistry, against the progressive spirit of those who are trying to win that silent vote, against new ideas best suited to this newest of mediums.

Every now and then a producer, or an exhibitor, is made to financially realize that our progressive people prefer new lamps to old, but that light does not seem to show the true way to advance. Into our hands has been placed the greatest means of expressing thought and feeling the world has ever known—what are we doing with it? Shall we give it unlimited expansion in order to reach all classes of people, or shall we remain stagnant until we exhaust the patience of our warmest friends?

We have a medium which is an improvement on speech, more direct, more convincing, than the printed word. It is up to us to use it as intelligently, as broadly, as language is employed.

A Few Suggestions for the New Year

By Sam Spedo

SOME wise fellow said that human existence is divided into three sections; one third in preparing to do things, one third in trying to do them and the other third in thinking how differently we would do them if we had them to do over again.

"Old Man Experience" is a great teacher, from him we imbibe great wisdom. He inspired the immortal Longfellow to remark "Let the dead past, bury its dead, act in the living present," etc.

Now that we are on the threshold of a new year, let us profit by the experiences of the past and act in the present, for the good of all and the accomplishment of things for the betterment of the industry as a whole.

No man is sufficient in himself, he must have the cooperation of his associates to succeed in any undertaking. No one branch of the motion picture industry is greater than the whole.

If most of us gave as much attention to the good of the industry, of which we are only a unit, as we do to self glorification we would impress and inspire others with that loyalty and sincerity which we so often preach and so seldom practice.

Everyone expatiates in print and in public about the baneful necessity of publicity, to exploit the value of motion picture stars, which only fosters their conceit, encouraging them to be over exacting and unreasonable. We can all see the mote in our brother's eye but how about the beam in our own?

It would seem that publicity and the desire to pose on the nine foot line is contagious throughout the country, whether through force of association or otherwise, it is hard to tell, we endure, pity and then embrace it.

It is a weakness of human nature, to be seen and heard of men at banquets, meetings, in print and everywhere else.

More work and less talk would be more constructive and less destructive. It may be necessary at times to blow our own horn but we should not blow it in front of the procession at all times and on all occasions. The drum major gives style and front, but he doesn't make any of the music. There are others. "By their works ye shall know them."

At a recent meeting of exhibitors, after several speakers had been heard on the discussion of a motion, one of the exhibitors arose and said: "This meeting reminds me of a bull fight I saw in Mexico. The toreadors were jabbing at the bull at the risk of their lives, the audience kept shouting 'Viva el toro'! I asked a man next to me what they were saying. He said 'Three cheers for the bull.' That's what I say, 'Three cheers for the bull,' but let us do something. Question!"

If we could only separate publicity from news, we would have more interesting reading in our journals. We would know more about what has been done, is being done and what should be done, instead of wading through a lot of "personal" references to this, that and the other one who has nothing to do with the case, with a splash of publicity, entirely immaterial and irrelevant.

A whole lot of good has been done the past year for the advancement of the industry. A whole lot is being done and a great deal more that should be done; let us get together and do them. "Everybody makes mistakes, if they didn't they wouldn't put rubber on lead-pencils." Thank goodness we can correct them and there can be no excuse for continuing in the error of our ways. Let us do something to remove the obstacles that record our progress and do not leave it to the few to do the work of the whole.

It is uncontrovertible law that the indifferent many profit by the efforts of the willing few who always do more than their share. It has ever been so and ever will be thus. But there is one thing to be counted on in the day of reckoning, the indifferent many will be responsible for the failures of those who are working for the good of all.

Do not forget that you have unjust legislation and impositions to contend with and overcome. Every branch of the industry should unite to battle against them. Let this be the slogan: "All for one and one for all, United we stand divided we fall."

Among other things do not fail to remember that The Moving Picture World is with you. If we can lend our column to the betterment of your cause they are at your disposal. If you need our representation in delegation or assembly, we will be there to add our voice, in support or protest when called upon to do so.

Hampton Continues General Film Head

New President of Distributing Company to Control One-Half of Common or Voting Stock.

ANNOUNCEMENT is made that Benjamin B. Hampton will be elected to the presidency of the General Film Company at the annual meeting of the directors in the middle of January. It will be recalled that Mr. Hampton was called to the chair of the chief executive of the pioneer distributing company a couple of months ago, when George Kleine, owing to pressure of private affairs, insisted upon his associates accepting his resignation as president. Mr. Hampton said then that he had taken over the office only until the time of the annual meeting, and that future action of those most intimately connected with the affairs of the General naturally would depend upon the developments of the ensuing two months. He said he had accepted the office ad interim without salary, but that all his energies would be devoted to furthering the best interests of the company.

That Mr. Hampton has fully met the expectations of the directors of the General Film Company is demonstrated by the announcement that he is to be elected to the office of president for the full term. It is understood that in the past two months Mr. Hampton has outlined a plan of reorganization under which all the controversies revolving around the preferred stock of the company and in fact all matters tending to interfere with the smooth progress of the General will be cleared up; that in furtherance of this plan all the manufacturers contributing to the program have agreed to sell to Mr. Hampton one-half of their common or voting stock holdings and that the new president will bring to the treasury of the General ample funds to transform the company into a militant concern prepared to compete on an even footing with the strongest financial concerns in the film business.

It is declared Mr. Hampton did not care to assume the office of president for the full term unless he had the unanimous backing of the directorate. A majority basis would not be sufficient. It is said his aims in this direction have been fulfilled, that all concerned have given their full approval to his plans, and he will be a one hundred per cent. president.

Mr. Hampton intends the General Film shall not only release one, two and three reel subjects, but that there shall be no limit to the activities of the company. Films up to ten reels will be produced and marketed—that is, as was explained in the letter of Mr. Hampton published last week, when the action in the subjects fully warrant it.

NATIONAL ASSOCIATION TO HOLD DINNER.

The dinner and entertainment to be given by the general division of the National Association of the Motion Picture Industry will be held on Friday, January 26, as was suggested by the executive committee of the division. This was decided on at a meeting of the entertainment committee held Friday morning. The members of the general division and their guests will be invited.

Pathe and International Join Forces

Beginning January 14 All Productions of Two Companies Will Be Released Through Exchanges of the Former

BY an agreement completed Thursday, December 28, 1916, between Pathe Exchange, Inc., and the International Film Service, Inc., all of the pictures of the International, including serials, features, cartoons and the Hearst International News Pictorial, will be released through the Pathe Exchange, Inc. The new arrangement is effective January 1 and is one of the most important and far-reaching developments of the year. The agreement was concluded by Edward A. MacManus, general manager of the International, and J. A. Berst, vice-president and general manager of Pathe.

One of the most important features in connection with the new arrangement will be the consolidation of the two news reels—the Pathe News and the Hearst International News Pictorial. In future the combined news reel will be known as the Hearst-Pathe News. It will be issued twice weekly, beginning January 10. These will be the only news reels issued more than once a week. With the unsurpassed equipment of these two great organizations for gathering pictures in the entire world Hearst-Pathe News will be able to supply a most complete service.

The consolidation will also have an important bearing upon "Patria," the International's photoplay serial, in which is featured Mrs. Vernon Castle. It was the original intention of the International to issue this great patriotic serial on January 1. With the deal pending with Pathe, William Randolph Hearst recommended the postponement of the release date until the consummation of the consolidation. Accordingly, it has been decided that the serial, all episodes of which are practically completed, will be released on January 14 through the Pathe exchanges.

The Pathe exchanges will also start to release on January 10 the International's unsurpassed cartoon series. This includes the original "Katzenjammer Kids," "Jerry on the Job," "Bringing Up Father," "Krazy Kat" and the cartoons, in addition to those of Walt Hoban, George Herriman, and George MacManus, of Fred Opper, Tad, Jimmy Swinnerton, Tom Powers and others. Their works have become classics through their daily publication not only in the great string of Hearst newspapers but in more than 300 other newspapers, which either have been working in alliance with Pathe or Hearst interests for years throughout the United States with a combined circulation of over 28,000,000.

Great satisfaction was expressed by the principals in the consolidation over its successful consummation. Immediately upon its completion, J. A. Berst sent a telegram to William Randolph Hearst, who is spending the holidays in California, in which he said:

"I foresee an era of unusual prosperity in this move, which will work for the best interests of all concerned and by eliminating a certain amount of the waste of competition through cooperation advance by that much the interests of all exhibitors."

E. A. MacManus, general manager of the International, has been devoting most of his attention during the past month to the completion of the transaction. He has visited either in person or by representative all of the fifteen branches of the International throughout the country, arranging for the transfer of the offices as well as for the contracts of "Patria," "Beatrice Fairfax," and "The Mysteries of Myra," and of "Jaffery," "The Ocean Waif," "The Flower of Faith" and "The Jockey of Death," recent International features.

"The arrangement just entered into," said Mr. MacManus, "will mark an epoch in the motion picture business. Pathe pictures, plus Hearst publicity and promotion, will form the strongest combination ever effected in motion pictures, and will make their product the most sought for in the industry.

"All of the serials released on Pathe's program, together with those of the International, will be fully exploited in the Hearst publications. In addition, there will be enormous advertising campaigns in newspapers that have been exploiting Pathe and International pictures for the past three years. The enormous quantity of publicity that has been given to 'Patria' and Mrs. Vernon Castle, the star, is a good example of the manner in which we propose to exploit all Pathe pictures in the future. We propose to make the name Pathe the best known in the motion picture industry. Under the new alliance the publicity resources of both organizations will be greatly strengthened, assuring to all Pathe exhibitors the prestige of showing national advertised pictures, a demand for which has been established through advertising prior to the release.

"The novelized versions of Pathe's serials as well as 'Patria' will be published in Hearst publications, in New York, Boston, Atlanta, Chicago, San Francisco and Los Angeles, as well as in practically every other large city in the country."

"The advantage of this alliance between the Hearst and Pathe interests are manifold," said Mr. Berst. "Pathe pictures plus Hearst publicity will be an unbeatable combination. The advertising derived from the Hearst interests will of course be of direct benefit to exhibitors everywhere and that is the reason this alliance was formed. This advertising will be prepared with a view of carrying out to the fullest possible extent Pathe's policy of cooperation.

"The new Hearst-Pathe News will be the greatest news pictorial ever assembled. Already the Pathe News is an American institution. Added to Pathe's world-wide camera and distributing organization will be Hearst's unrivaled news gathering facilities, supplemented by the greatest publicity organization in America. The best of the Hearst and Pathe correspondents and camera men in all parts of the world will be retained. The New Hearst-Pathe News will have the benefit of the combined efforts of executives of the two organizations.

"It has long been conceded that Pathe and International were supreme in the serial field. No better illustration of this can be found than in the two most recent serials of the two separate organizations—'Patria' and 'Pearl of the Army.' The new super-serials to be issued in future by the combined organizations will be made from stories selected in co-operation with the editors of the great Hearst newspapers and magazines. All of the world famous authors who contribute to Cosmopolitan, Hearst's Magazine, Good Housekeeping and other Hearst publications will contribute to Pathe's new and greater program, and these authors, together with the famous Pathe scenario staff will give us a literary organization of unmatchable and unprecedented strength.

"The cartoon service of Pathe will be greatly strengthened by the addition of the Hearst cartoonists. Alternating weekly, the work of these famous Hearst artists will appear in addition to Pathe cartoons made by the world famous Bray process.

"For months, Pathe has been building the finest exchange organization in the industry. Now this organization will be further strengthened by the addition of the best men of the International exchange. The best office in each city will be retained and other exchanges closed.

"Beginning January 1 International customers receive service from the Pathe office in the city from which they formerly received International Service. Later service will be furnished from the nearest Pathe office.

"Every city, town and hamlet in the United States will have been reached before the 'Patria' campaign closes. We know that 'Patria' is a great serial, and we are backing this knowledge with the greatest advertising campaign ever known. The film and a remarkable assortment of advertising material are now in all of Pathe's thirty branches and everything is in readiness for the release on January 14."

C. R. Seelye, business manager of Pathe, sent the news to his managers as a New Year's message. He pointed out that the strength of Pathe's program and the addition of the International releases and the Hearst publicity means that all Pathe managers and salesmen will earn more under the profit-sharing arrangement now in effect.

ZIERLER GIVEN CHRISTMAS SURPRISE.

Santa Claus paid an unexpected visit to the Universal Film Exchange, 23rd street, New York, on Saturday afternoon, December 23rd, in the guise of a score or so of the employes and friends of the well-known and much-admired manager, Sam Zierler. Santa presented himself on this occasion in the form of Mr. Zierler's associates, who entered his office fully prepared to tender him the honors of the season. The spirit of giving was materialized in the presentation of a handsome diamond stick-pin. Mr. Zierler delivered a short speech of acceptance, after which he proposed to be the host of a party at a nearby restaurant. Suffice to say, the "blow-out" was enjoyed by all present, and the holiday spirit was at its height.

Films May Now Be Shipped by Mail

After January 1 Post Office Will Accept Packages Under Practically the Same Rules as Express Companies Enforce

UNDER an order which went into effect on January 1, motion picture films have been admitted to the mails. The change of postal regulations, as embodied in the order issued at Washington by Second Assistant Postmaster General Praeger, permits the shipment of films by mail at regular parcel post rates. The order contains specific regulations as to how the films shall be packed. These regulations are practicallv the same as those that apply to the packing of films for shipment by express. The issuance of the order came about largely through the efforts of the National Association of the Motion Picture Industry.

The advantage to the industry resulting from the order will be far-reaching. The immediate and direct result will be that many communities heretofore deprived of motion pictures because of inadequate express facilities will be enabled to obtain films. Film companies will save large sums of money in that they will not be compelled to make extra prints because of handicapped distribution.

Of the advantages that are sure to accrue because of the fact that the mails have been opened to films, and of the work of the National Association of the Motion Picture Industry in behalf of better distribution, F. H. Elliott, executive secretary of the association, said:

"We have been in conference with the traffic managers of the various express companies and believe that with this new competition eventually lower rates will be granted by the express carriers for film shipments.

"By shipping films through the mails entirely new territory will be opened up, where heretofore there has been no service whatsoever, and which may now be reached by the real parcel delivery post. This will make possible the rental of old films which have gone the rounds of the larger cities and on which the margin of profit is now very small on account of the high express charges for short distances from the exchanges. One of the most important phases in permitting the films to go through the mails is that film shipments will always have the right of way in the event of railroad strikes, either locally or nation-wide.

"This recognition of the film industry by the Post Office Department should have a material effect upon the insurance underwriters, and it is not unlikely that lower rates will be granted in the near future. The distributors and exchanges will have available, beginning January 1, two transportation facilities, namely, express companies and federal postal service.

"A chart of the rates under the new ruling of the Postmaster General will be immediately undertaken by the National Association of the Motion Picture Industry and distributed to all the association members throughout the United States and Canada."

The paragraph relating to the packing of films for shipment by mail, as contained in the order of the Post Office Department, states that films must be packed in tightly-closed metal cases inclosed in a strong, spark-proof wooden box, or in spark-proof cases made of sheet iron. The rule stipulates that the inner containers must be lined throughout with fibre board at least one-eighth inch thick. The covers of these cases must fit tightly and must lap over the body at least five-eighths of an inch on the sides, forming a tight joint. All packages of film must also have attached a yellow label—a notice to postal employees as to the contents of the package.

Margaret Illington a Lasky Star

Celebrated Actress to Make Motion Picture Debut on Paramount Program in "The Inner Shrine."

THE most important stellar acquisition to the screen which has been made since Jesse L. Lasky induced Geraldine Farrar to become a photoplayer was made known last week when it was announced that Mr. Lasky has signed a long-term contract with Margaret Illington by the terms of which the distinguished stage celebrity abandons the stage to become a permanent Lasky star on the Paramount Program.

Margaret Illington.

Margaret Illington is one of those very few stage stars who have resisted the steady pressure of the motion picture and its many inducements. By her superb display of histrionic genius in some of the greatest of recent stage successes, Miss Illington has risen to a position among the foremost stage stars of the day. Among her greatest successes have been "A Japanese Nightingale," in which she scored a tremendous hit; Henriette in the all-star cast of "The Two Orphans," Mrs. Leffingwell in "Mrs. Leffingwell's Boots"; "The Lion and the Mouse," in which she made her first London appearance at the Duke of York's; "Kindling," Juliet in "Romeo and Juliet," and "The Lie."

An adaptation of Basil King's celebrated novel, "The Inner Shrine," has been chosen by Mr. Lasky as the vehicle of Miss Illington's photoplay debut. It is one of the most widely read novels of the day and has proven a tremendous success in dramatic form, having been dramatized by Channing Pollock, and is considered to be admirably suited to motion picture purposes. Following "The Inner Shrine," Miss Illington will start in a production which is being written especially for her by Charles Kenyon, author of "Kindling," in which she made one of her greatest stage successes.

Miss Illington departs for the Lasky studio in Hollywood in the middle of January and arrangements have already been completed whereby she will occupy the same bungalow which housed Geraldine Farrar during her stay in California.

Every resource at his command will be bent, says Mr. Lasky, toward providing Miss Illington with the means of eclipsing on the screen the record of artistic achievement which she has made upon the stage.

MARY NASH WITH WORLD FILM.

Mary Nash is the very latest addition to the rapidly increasing group of feminine stars engaged by the World Film Corporation in line with the recent announcement of Director General William A. Brady. The future releases of this company now include plays the central figures in which are in the hands of Alice Brady, Ethel Clayton, Kitty Gordon, Gail Kane, Marie Dressler and Miss Nash.

The actress last mentioned will be the star of several World-Brady pictures under her present contract. This document contains a renewal clause of which the corporation fully expects to take advantage.

Miss Nash is at present playing the featured role in "The Man Who Came Back," the current all-season attraction at the Playhouse, New York. In this drama she has a personation which covers an exceptionally wide range of emotions and characteristics set in surroundings embracing a cabaret in San Francisco, an opium joint in Yokohama and a pineapple plantation in Hawaii.

"THE COSSACK WHIP" IN DEMAND.

Manager W. E. Raynor, of the New York K-E-S-E Exchange, states that the Kleine-Edison superfeature, "The Cossack Whip," is one of the greatest "come-back" subjects his office has ever handled. Fully 40 per cent. of the theaters which have played "The Cossack Whip" have already arranged for return engagements, and requests for open dates are coming in daily from exhibitors who have played to capacity business with their first showing of this unusually powerful story of bloody Russia. Viola Dana is featured in the production.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

North Carolina Exhibitors' Convention

A Businesslike Session Well Attended—Moving Picture World's Projection Talks Indorsed.

THE attendance was very gratifying, and the convention truly remarkable from two viewpoints, namely: the full attendance at the sessions and the good, hard-headed horse sense shown, both in official action and in the addresses and talks by the various members. President Wells has the happy faculty of keeping every one interested and of so directing the work of the convention that a maximum of accomplishment is had with a minimum of work.

First Session.

The convention was called to order at 8.30 o'clock p. m., Tuesday, December 19, by President P. W. Wells. All officers were present. Mayor T. L. Kirkpatrick delivered a really magnificent address of welcome, filled to overflowing with that Southern hospitality which makes the stranger feel that he is not merely welcome, but that he is among warm-hearted, generous friends. Three dominant notes rang out in the Mayor's address. "There is no North and no South, but Old Glory waves over a united people who love its every star and stripe. We of Charlotte firmly believe it is the very best city in all this broad land. Keep your screens so clean that a censor would starve to death from lack of anything to do, and always remember that the moving picture is a mighty power which may be used either for good or for bad."

These three points the Mayor dwelt upon. His address was thoroughly enjoyed. The response by President Wells was brief and to the point, laying stress upon the truth of what the Mayor had said.

F. H. Richardson, editor Projection Department Moving Picture World, then addressed the body on the responsibility of the theater manager to the producer and to the public, particularly impressing the fact that improper projection sets up needless eye strain and that poor presentation upon the screen rendered of no effect the efforts of the actor and the producer. The audience listened with close attention, and afterward said many kind things about this part of the performance.

After the session the convention adjourned to the Broadway Theater and enjoyed a showing of "The Common Law," a Selznick production.

Wednesday Morning Session.

The convention convened at 10.30 a. m. Wednesday and quickly resolved itself into a series of short talks by members on subjects pertinent to the welfare of North Carolina exhibitors. There was a noticeable and very gratifying lack of the argumentative spirit. The membership seemed, as a whole, to have a very definite idea of exactly the things needing attention, and the only question was how best to get action.

Incidentally let it be noted that Frank J. Rembusch (you all know him) recently said: "The North Carolina Exhibitors' League is the best body of its kind in existence, because it gets right down to business." It must be agreed that all too many leagues waste fully two-thirds of their meeting time in burdening the atmosphere with a copious flow of useless words, all of which makes for inefficiency.

Secretary Varner, Lexington, N. C., called attention to

Delegates and Guests at the North Carolina

the absolute necessity for co-operation. "Get together," said he, "in your own town, in the state, and nationally." He remarked upon the friendliness of President Wilson toward the moving picture industry, and what had been accomplished for its benefit in Washington.

R. D. Craver, Charlotte, and others set forth the fact that North Carolina insurance rates, as applied to moving picture theatres, is not only excessive and burdensome, amounting in some cases to $5 per hundred, but that it is also poorly distributed. Mr. Richardson, of the Moving Picture World, was asked for his views as to fire risk, and explained that with properly constructed operating rooms, equipped with properly installed fire shutters and a vent flue of ample size, there is absolutely no risk to any property outside the operating room from film fire.

An exhibitor who is himself an insurance agent agreed that rates were too high. Several members, among them Secretary Varner, spoke of the over-taxation motion picture theaters of North Carolina are subject to and a committee consisting of R. D. Craver, Charlotte; J. M. Davis, Salisbury; and J. E. Simpson, Gastonia, was appointed by President Wells to decide upon what action the convention ought to take with regard to state taxation of theatres, and insurance rates as applied thereto.

Wednesday Afternoon Session.

Telegrams were received from various absent ones regretting inability to attend, and wishing the convention godspeed in its work.

The question of return shipment charges on film was first discussed. Exchange men voiced the view that the prepayment of return express charges is only fair, basing their view on the fact that productions are costing largely increased sums, due to increased salaries to "stars," and increased elaboration of production, also that "paper" costs two or three times what it did cost; also that there is much waste of express charges due to separate shipments of reels and "paper," which should be shipped together, the separate shipments costing practically twice as much.

There was also much discussion as to the deposit system. The exchange men made it plain that the advance deposit was demanded because while the great bulk of exhibitors were responsible men, who paid their bills promptly, there were others who literally made a business of getting service for nothing by failure or refusal to pay their bills. E. F. Dardie, Universal manager, made a most excellent argument, from the exchangeman's point of view, on the subject. O. R. Brown, Raleigh, and H. B. Varner, Lexington, N. C., were appointed to act with similar committees from District of Columbia and Maryland, and confer with the New York producers looking to a settlement of the question.

The matter of charges for "paper" also caused much intelligent discussion, though no definite action resulted.

Wednesday Evening Session.

Only one piece of official business was transacted at this session. E. F. Dardie, presented the following resolution, which was unanimously adopted.

Following this action President Wells, in well chosen words, presented Dr. Cranston Brenton, Chairman National Board of Review, who for more than an hour held the convention's close attention as he discussed censorship and explained the work of the board. The doctor is opposed to a salaried censor board, but believes in a review of films by an impartial, unpaid, unbiased board of review. At one point he said: "Would you rather place the fate of a photoplay in the hands of a board composed of two hundred unpaid men and women, or in the hands of a board composed of four or five paid politicians, who would be obliged to find fault or lose their jobs?"

He emphasized the share the exhibitor has in the responbility for the social welfare of the community and said:

"The evil picture does not pay and I will leave it to the exhibitor himself to bear me out in that statement.

"The National Board of Review has taken definite action regarding the pictures known as the white slave films.

"We wanted to find out what the exhibitors thought of that kind of a picture and so we selected 60 of the most prominent in the whole United States and sent them questions relative to their stands on the matter. Almost unanimously those 60 men answered us and said that they did not believe in running them.

The Motion Picture Exhibitors League of North Carolina

P. W. WELLS . . . . President, Bijou Theatre, Wilmington, N. C.
L. B. DAVIS . . . 1st Vice President, Crystal Theatre, Wilmington, N. C.
H. W. JORDAN . . 2nd Vice President, Gem Theatre, Laurinburg, N. C.
H. B. VARNER . . . Secretary, Lyric Theatre, Lexington, N. C.
OTTO HAAS . . . . Treasurer, Ottohaas Theatre, Charlotte, N. C.
A. F. SAMS . . . . Attorney, Winston-Salem, N. C.

OFFICE OF THE SECRETARY
THE LYRIC THEATRE
LEXINGTON, N. C.

December Twenty Firs
1 9 1 6

WHEREAS the semi-annual convention of the North Carolina Branch of the Exhibitors League of America has listened with much interest to an address on projection by F. H. Richardson, editor and writer on that subject, and is thoroughly convinced that the same is full of value, practical advice and suggestion to both exhibitors and operators and, therefore, of large value to the moving picture industry.

RESOLVED: that this convention does most heartily recommend that exhibitors arrange with Mr. Richardson for the delivery of his lecture before them and their operators wherever it is possible or practical so to do.

Unanimously adopted by the convention December 21,1916.

R. W. Wells President.

Attest H. B. Varner Secretary.

Exhibitors' Convention, Charlotte, N. C.. December 19, 1916.

"You must take into consideration the fact that public opinion is to determine what your success is to be.

"I am positively opposed to censorship. The police regulate those things the world over and whenever there is a play, book or address given to the public which is not strictly up to the standards of morality and public decency they close it." Dr. Brenton's address was instructive, and was well received by the convention.

Last Session.

Thursday morning's session was the last business session of the convention and the time was entirely consumed in discussion of various matters of interest to North Carolina exhibitors.

Thursday afternoon the convention was tendered an automobile ride by the Charlotte Chamber of Commerce, one feature of which consisted in practically every car stopping to examine its rear tires. During the afternoon several noted screen stars arrived, among them Miss Rose Tapley and Maurice Costello, and at a most thoroughly enjoyable Dutch supper Miss Tapley, Mr. Costello and Editor Richardson were made honorary members of the North Carolina Exhibitors' League.

The convention closed in a blaze of glory by a grand ball at which Charlotteans were permitted to feast their eyes on the "stars," and trip the merry mazes of the dance until the wee sma' hours.

Side Lights on the Convention.

That smile of Chairman of Entertainment Committee Craver is an excellent and much needed substitute for the Sun of Sunny Southland.

Percy Wells, 'tis rumored, uses the motion picture business as a watch charm.

Friend Anderson is worried. Who tempted the golden rooster—and did he fall?

The exchange men arose to inquire: "Who will check the bad, naughty check?

Query: Who cracked the North Carolina prohibition law? Also who placed a certain Milwaukee city under cracked ice in Richardson's wash basin?

Massachusetts Exhibitors Elect Officers

Hold Annual Dinner at Quincy House, Boston—President Horstmann Retained.

OVER 100 members and friends of the Massachusetts Branch of the Motion Picture Exhibitors' League of America gathered together at the Quincy House, Boston, for their annual dinner and meeting, Thursday, December 21. The affair was one of much joy, together with the serious business of election of officers for the ensuing year.

President Ernest Horstmann complimented the moving picture ball committee for their handsome showing of a profit of $1,538.66 and congratulations were extended to Samuel Grant, the chairman of the ball committee. Treasurer Wasserman's report was read and accepted by all present with great favor, it showing the club on a sound financial basis, all outstanding debts having been paid and a surplus of some few hundred dollars in the treasury.

Among the other official business of the meeting two new members were accepted, namely, Dennis J. Shea, of Boston, and J. F. Connors, of Lynn.

President Horstmann spoke at some length on the proposed elimination of advance deposits on all pictures to exhibitors that has recently been suggested by film manufacturers, which, however, did not meet with favor by the Massachusetts League—it desiring to do business on the same old basis.

The following officers were elected: First vice-president, M. J. Lydon, of Boston; second vice-president, A. Summerby, of Boston; treasurer, W. B. Sproule, of Boston; secretary, Alden Washburn; national vice-president, Frank J. Howard, Boston.

The following delegates to the Chicago Convention have been nominated to represent Massachusetts: R. W. Drown, J. Koen, H. I. Wasserman, J. Lawrie, W. D. Sproule, M. Lydon. The alternates to the Chicago Convention are: N. Demara, A. F. Washburn, P. F. Lydon, H. A. Gilman, A. Summerby.

The following directors were elected for the ensuing year: J. Lawrie, H. E. Gilman, M. Lydon, R. W. Drown, G. F. Washburn, Al Summerby, Ernest Horstmann, E. Daniels, F. J. Howard.

A motion was in order for the Board of Directors to elect a president. They retired and brought in the name of Ernest J. Horstmann, who was re-elected as President of the Massachusetts Branch of the Exhibitors' League of America for the ensuing year.

Warning to Michigan Exhibitors

Great Need for Co-operation on Part of Large Houses to Combat Harmful Legislation.

AS a result of the recent state convention of the Michigan League at Detroit on Dec. 12, we can well look forward to a much larger meeting next June at which time new officers will be elected. One thing seems to be very necessary for the success of the Michigan League and that is the co-operation of the larger exhibitors. They should not overlook the fact that drastic legislation, drastic ordinances and requirements and unfair public sentiment hurts them just as much as it does the small exhibitors.

It is absolutely wrong for the larger exhibitors to maintain an attitude of "I Should Worry" and leave all the worry, work and expense to the crowd of smaller exhibitors. As someone said at the convention, the object of all trade organizations is to "protect the weak as against the strong." It has been proven and demonstrated on many occasions where the larger firms in many lines of trade were absolutely helpless without the smaller ones.

The Michigan exhibitors, large and small, are going to have to seriously consider some very drastic bills during the coming session of the state legislature. What kind of opposition will these bills receive? Who is going to oppose them? Better results can certainly be obtained by co-operative effort rather than individual effort.

It has been suggested that twice a year is not often enough for the state association to meet, and several exhibitors have suggested that meetings be held four times a year on account of so many different problems coming up in the course of every three months. Certainly if meetings were held oftener it would give the exhibitors a chance to become better acquainted.

MARYLAND EXHIBITORS' LEAGUE.

On Thursday, December 21, a meeting was held by 25 exhibitors of Baltimore at the New Theater, 210 West Lexington street, which had been called by those officially in charge of the temporary Exhibitors' League which is now being formed in the State of Maryland. The officers who were elected at the one previous meeting, held a few weeks ago, are still to remain in charge. They are: Louis Schlichter, temporary chairman; Thos. D. Goldberg, secretary, and F. A. Hoernig, treasurer.

One of the first things taken up by those present was the advisability of giving out for publication those affairs which were discussed by the members, and it was decided that all discussions should be held secret. It is understood, however, that a by-laws committee was appointed, of which J. Louis Rome, of the Broadway Theater, is the chairman. This committee is now busy framing up the code. Another action which was taken was the appointing of each member who was present as a committee of one to see other exhibitors and interest them in the forming of the league and it is understood that if one fails to interest an exhibitor another will be sent. The next meeting has been set for Sunday afternoon, at 2.30 o'clock, January 7.

EXHIBITORS' BALL AT MINNEAPOLIS.

The grand ball of the Motion Picture Exhibitors' Corporation of the Northwest will be held at the National Guard Armory, Minneapolis, Feb. 12, 1917, if present plans carry. Chairman J. A. Keough of the dance committee made this announcement at the last weekly meeting of the corporation, and added that efforts are being made to get several film stars here for the occasion. Chairman D. G. Rodgers of the convention committee informed the meeting that the West Hotel, Minneapolis, had been selected for the annual convention next May.

Chairman L. V. Calvert of the legislative committee reported progress in battling the thirty-day advance deposit system and President J. G. Gilosky appointed a committee to visit the exchange managers of Minneapolis and tell them the Northwest body did not demand that exchanges refuse to book films to churches and other unlicensed exhibitors, but that it did demand that such bodies book their films through a nearby theater instead of from an exchange direct. Secretary Koenig reported the addition of several new members to the list and urged that the exhibitors get into the fold before January, when the state legislature of Minnesota meets, and will take up proposed Sunday closing, taxation and state license laws.

Trigger Protests Against Deposits

Writes Letter to Exchanges in Which He Has Good Word for Hoy—Appoints Committees.

Samuel T. Trigger, president of the Manhattan local of the Exhibitors' League, has sent a letter to those New York exchanges which require a deposit from exhibitors. It is as follows:

The sentiments of the exhibitors against the deposit system now in vogue between them and the exchanges is so universal that I feel it is up to me, as president of the New York City Exhibitors' League, to register my protest with theirs for its withdrawal. As you are aware, it involves quite a hardship on the majority of exhibitors. Now, with the Hoy system, which the exchanges have adopted, it does seem like adding insult to injury. I know you do not want to antagonize the exhibitor; nor do I, as their representative, wish to antagonize the exchanges, but I am simply trying to arbitrate and adjust matters amicably and with a fairness to all concerned.

Isn't it reasonable to assume that the Hoy system covers the question and there is no need of deposits. This system makes it impossible for the exhibitor to get more than one week's credit; if he does not fulfill his obligations he cannot procure service in Greater New York. I am heartily in favor of this protection which the Hoy system gives, and sincerely believe it covers the exchange fully against loss. If so, *why continue the deposit system*?

As stated, the exhibitors are perfectly willing to arbitrate in any way that we can agree upon. We have not, as yet, been accorded a hearing on this subject, and in behalf of the exhibitors, I respectfully request an interview so we may arrange for an appointment when we can get together and discuss the question from our different viewpoints.

SAMUEL H. TRIGGER.

Mr. Trigger has appointed the following executive board to assist the officers of the local during the coming year:

Board of Directors:

Sidney Ascher, Wonderland, chairman; B. K. Bimburg, Schuyler; Charles Haring, Palace; J. L. Steiner, Fourteenth Street; J. Brandon, Bunny; A. B. Samuelson, Art; S. Landau, Heights; L. Rosenthal, Classic; J. Fisher, Decatur; Louis Blumenthal, Palace; L. Cohen, 36 Cathedral Parkway; D. Picker, Burland; Sidney Cohn, Empire; Grant Anson, Comet; Eder Valensi, Variety; F. A. Gorman, Yorkville Casino; Louis Gordon, Venice; Mike Tischler, Rivington; Mike Glynn, Alhambra; B. Weinberg, Hudson; A. J. Stockhammer, Parkway; Nathan E. Bloch, Orpheum; W. R. Schwirm, Adelphi; M. Zeno, West End.

Arbitration committee, Charles Steiner, chairman, Fourteenth Street; Sam Speedon, Moving Picture World; William Wright, Kalem; L. W. Attwater, Precision Machine Company; W. C. Smith, Nicholas Power Co.; A. S. Abeles, Pathe Exchange; Nathan E. Bloch, Orpheum.

Grievance committee, Sidney Cohn, Empire; F. A. Gorman, Yorkville Casino; J. Miller, Pastime.

Good and Welfare committee, S. L. Rothapfel, Rialto, chairman; Al. Hartstan, Regun; Frank Peters, Ocelo.

Law and judicial committee, Grant Anson, chairman, Comet; Adolph Weis, Avenue A; Ben Lyons, Ron, Brooklyn.

Ways and means committee, Charles Haring, chairman, Palace; William Bigall, Irving, Brooklyn; Herman Myer, Electra.

Transportation committee, O. J. Wolf, chairman; E. Fortgang, Bryant; William York, Amphion.

House committee, I. Hartstall, chairman, Bunny, Brooklyn; M. Feltenstein, Bushwick Palace; B. Weinberg, Hudson.

Publicity committee, M. Oestreicher, chairman, Franklin; Harris Stravit, Grand Central.

Auditing committee, Charles Steiner, chairman; E. Leventhal, Manhattan.

Van der Veer Going to South America

Well Known Camera and Film Man Will Take Topicals, Scenics and Folk Customs in West Indies and Venezuela for Gaumont.

WILLARD VAN DER VEER will be a passenger on the Quebec Steamship Company's South American boat, Guiana, during the first week in January. Trinidad will be his first stopping place and he expects to remain there for some weeks. Later, after making a series of trips through the islands of the West Indies, he will go to Cuidad-Bolivar, the one-time capital of Venezuela. This small and quite primitive city lies 500 miles up the Orinoco. It will take two days for the river boat to make this trip, if everything goes well. If it doesn't, the time may extend to five or six days. From Cuidad Mr. Van der Veer expects to go inland for at least a hundred miles further, perhaps for two hundred, to get jungle scenes and views of the Indian tribes. Unfortunately there are Indians there who are far from being friendly to white men, and Mr. Van der Veer, who has been there before and had a brush or two with these ugly-minded gentlemen, will take care not to offend them again.

He will take a full assortment of lenses, a portable laboratory outfit—it being necessary to develop film quickly after exposure in the hot, damp climate—and about 15,000 feet of film. More unexposed film will be shipped to him as he calls for it. Film doesn't keep well in Venezuela. The Gaumont Company will take the pictures he secures and they will, of course, be shown on the Mutual program.

The Sunnyside Methodist Church, Los Angeles, presented a special moving picture Christmas program in the church for the entertainment of its members, December 21. "Cinderella," with Mary Pickford in the titular role, was contributed by the Famous Players Film Service. The decorations were donated by the E. E. Fulton Company.

Jane Cowl to Come to the Screen

Goldwyn Pictures Secures Famous Dramatic Artist, Who Will Begin Work Before Camera in Spring.

JANE COWL, one of the greatest stars of the spoken drama and known to millions as the heroine of "Within the Law" and "Common Clay," tremendously profitable plays of recent years, is to star in Goldwyn Pictures. After holding out against pictures for several years and holding pointed negative opinions about the cinema, Miss Cowl has been converted to a belief in the screen art and will appear for this newest of great film producing organizations in a series of pictures.

Immediately following the run of her newest stage play, "Lilac Time," soon to be produced by Selwyn & Company, Miss Cowl in the late spring will begin work in the Goldwyn eastern studios on two pictures of immense dramatic scope, to be written around her distinctive personality by two of America's most important dramatists. Each year thereafter, between her theatrical engagements, Miss Cowl will appear in other Goldwyn productions.

"I have never had a prejudice against motion pictures," says Miss Cowl in making her film debut, "but against the stupid type of pictures that many of the producers seemed to feel it was necessary to make. I have always felt that the film producers underrated the intelligence of their public. I have worked tremendously hard to gain a definite position in the American theater, and because of the seriousness with which I view my professional work I have vowed that I would not enter motion pictures—regardless of the monetary inducements—until such a time as I felt that my picture future would be placed in the hands of discerning and brainy managers with an entirely new type of motion picture ideals.

"The formation of the Goldwyn Pictures Corporation was the development necessary to interest me in appearing on the screen. My greatest dramatic success as a star was made under the management of Selwyn & Company in 'Within the Law.' I have the greatest admiration for the Goldwyn Pictures Corporation. In joining their organization I feel that I am taking no chances, as I know their tastes, purposes and high standards. Also, I do not have to become acquainted with strangers."

Asked about salary and other inducements, Miss Cowl said: "Why talk of that? I am going into these pictures because I believe everything will be done to make them big and beautiful and fine. I want to try and discover if I can bring to the screen something that no one else has brought. At least I shall have the joy of trying."

Edison Announces Titles

Several Good Stories to Be Secured for Early Release on Conquest Program.

AN ANNOUNCEMENT of the names of some of the stories that have been dramatized and that are ready for release on the Edison Conquest Pictures program has been made by Thomas A. Edison, Inc. One of the early releases on the Conquest Pictures program will be a two-reel dramatization of "Gallagher," the famous story that brought the late Richard Harding Davis to the attention of the literary world. This is one of the few great newspaper stories ever written and it lends itself admirably to screen production. Two Ralph Henry Barbour stories also will be among the early Conquest Pictures to be released, according to present plans. They are "For the Honor of the School," and "The Half-Back." Barbour is recognized as being one of the foremost writers of exciting tales of adventurous young manhood.

Some other stories that will be released on the Conquest Pictures program are "Barnaby Lee," by John Bennett; "Shut Out in the Ninth," and "Chris and the Wonderful Lamp." The latter, by Albert Stearns, is a very clever and entertaining comedy and is an exceptionally good story for a general program.

Stories by Ellis Parker Butler and Rex Beach also have been made available for production for the Conquest Pictures program and the literary works of many other authors of established renown are under consideration at the present time.

STAHL TO DIRECT CORRA BEACH.

Walter R. Stahl has been obtained to produce "What Becomes of the Children," which features Corra Beach and Walter Shumway.

The company is in Jacksonville, Fla., where the first scenes will be made. The play will be put on with careful regard for details. Lighting effects and backgrounds, both exterior and interior, will be obtained regardless of cost.

New License Schedule in Spokane

City Commissioners and Theater Managers Agree on a Material Reduction in the Cost of Showing Pictures in That Town

MOVING picture theater managers and owners of Spokane, Wash., have completed a successful campaign for lower licenses for their houses after a couple of sessions with the City Commissioners. The reductions have been agreed on and will be incorporated into a city ordinance in a few days so as to be effective January 1.

The managers met with the commissioners and presented their requests. A session was arranged several days later at which the matter was thoroughly explained and discussed, as Mayor Charles A. Fleming had agreed that the city could stand the cut. The picture shows had been paying the same licenses as other theaters ranging from $100 to $200, according to the seating capacity and admission price.

At the final conference the City Commissioners and managers of the moving picture theaters agreed to a new schedule of motion picture license fees, in which reductions ranging from 12½ to 50 per cent. are given. The commissioners added an additional fee of $5 to $10 a week for houses that occasionally raise their prices, in an effort to equalize the difference between the larger and smaller houses when changes of the regular price of admission are made.

The picture men injected a new angle into the discussion by asking the city commissioners to pass some protective measure that would confine the exhibition of motion pictures to picture houses. They claimed that the vaudeville houses and theaters playing road shows provide unfair competition for the moving picture men by exhibiting pictures, whereas the picture houses do not invade the fields of vaudeville and one night stands.

Remedial legislation in the way of additional license fees for the houses playing both vaudeville and pictures or road shows and pictures were suggested by Ralph Ruffner, manager of the Liberty theater; Dr. H. S. Clemmer, proprietor of the Clemmer theater; C. E. Stillwell, head of the Stillwell theaters, and James McConahey, manager of the Best theater.

The city commissioners at first declined to accept any suggestions along the line of a protective ordinance for the picture shows. After the possibility of a double license for the vaudeville houses and general theaters showing pictures were suggested it was received with more favor by the city commissioners, who deferred action until later.

Discussion ensued over the question of the addition to be made to the license fees for picture houses raising their price of admission for large feature films. Mayor Fleming's tentative ordinance proposed $5 a day additional, saying that he wanted to discourage increase of price as much as possible. Commissioner Fassett thought a sufficient penalty should be added to make the picture men hesitate about raising prices.

Manager Ruffner protested against the added penalty, as proposed, claiming that it was prohibitive, and said he would prefer to pay his present license of $200 a year, with the right to change his admission fee in order to land a special film.

Commissioner Fasset proposed a compromise by which moving picture houses raising their admission would be required to pay $5 a week additional. On the suggestion of Mayor Fleming this was amended to make it read $5 per week or part of a week for all increases of admission fee up to 50 cents, and $10 a week extra for increases of admission ranging from 50 cents to $1, box seat prices not to count.

Under the revised license figures, which are based on seating capacity and prices of admission, all save one of the five-cent picture houses will pay but $50 a year, as against $100 on the old basis. The one exception is the Empress, with a seating capacity of 980, which will be required to pay $100.

In the 10-cent class a special grade seating under 250 was made for the Gem theater in Union park, by which its license fee will be reduced from $100 to $50. The Class A theater will receive a reduction from $100 to $75, and the Casino will pay $100. The Liberty and Clemmer theaters, in the 15-cent class, and seating 800 to 1,100, will receive a reduction from $200 to $175 per annum.

The new picture house license schedule follows:

Seating capacity.	License fee per annum.
FIVE-CENT HOUSES.	
Not over 500	$50
500 to 800	75
800 to 1,100	100
TEN-CENT HOUSES.	
Under 250	50
Not over 500	75
500 to 800	100
800 to 1,100	150
FIFTEEN-CENT HOUSES.	
Not over 500	100
500 to 800	125
800 to 1,100	175
Over 1,100	200

For increasing prices of admission, $5 per week or fraction for the first 50 cents, and $10 per week or fraction for each increase over 50 cents and not exceeding $1. Total fees counting extras are not to exceed highest license paid each class, as noted above.

PROPERTY ACQUIRED FOR TRIUMPH THEATER.

A deal was recently consummated between the Barney Estate Company, as owners, represented by Gould & Wilkie, as attorneys, and the 1620 Broadway Company, as lessees, represented by O'Brien, Boardman, Harper & Fox, attorneys for the lessees, for the property, 1614-1620 Broadway, adjoining the northeast corner of 49th street and Broadway. This site is to be improved with a new theater to be known as the Triumph, devoted to the motion picture art and to be the finest example of theater architecture and construction in the country.

Russell B. Smith, C.E., supervising engineer, who erected the Rialto theater, will construct the new theater, under the personal direction of Robert E. Hall, who directed the construction of the Rialto theater.

Notices have been served upon the tenants of the premises to vacate and construction of the new theater will be started on or about April 1 and rushed to early completion with the expectation of opening the new house in the late fall.

WILLIAM M. SEABURY IN NEW LAW FIRM.

Samuel Seabury, until last fall a judge of the Court of Appeals and later Democratic candidate for Governor of New York; William M. Seabury, general counsel for the National Association of the Motion Picture Industry; Albert Massey, a well-known New York lawyer, and John C. Lowe, Jr., also a well-known New York lawyer as well as an Internal Revenue collector, have formed a law partnership under the name of Seabury, Massey & Lowe, with offices in the Equitable building, 120 Broaway, New York City.

TRACY LEWIS WRITES A BOOK.

Tracy Lewis, editor of the Motion Picture department of the New York Morning Telegraph, has published "Along the Rio Grande," a series of detached observations made during his service as correspondent on the Mexican border. Mr. Lewis has written neither a guide book not yet a book of travel. He just tells what most interested him in what he saw and tells it interestingly and humorously, though in the opening chapters this humor is at times a trifle forced. Once he swings into his subject he forgets to try to be funny and is more naturally entertaining. Indeed, this naturalness is the chief charm of the book. It is chatty, intimate, the observations of a Broadwayite on the border. It is not deep enough to be called a book of travel, but it is the better for that fact. He makes you see the country as no traveler could. His observations are sketchy and in many ways incomplete, but they give you a personal instead of a geographical viewpoint that puts the country in a new light. Even after the other million of words written about the border lately, this book remains individual and interesting.

HANK HAVENS HOOKED UP WITH ULTRA.

Harry (Hank) Havens has been appointed publicity and advertising manager for the Ultra Film Corporation, affiliated with the Unity Sales Corporation. Mr. Havens has had real experience in the film business, having for several years been connected with the motion picture departments of New York City newspapers.

Picture Materials at War Prices

B. A. Rolfe Gives Some Startling Figures on "The High Cost of Motion Pictures."

PRODUCERS and studio managers everywhere are greatly perturbed about the unprecedented increase in the cost of materials and operation in the motion picture industry. In some instances materials have increased in cost in the past two years, 5,000 per cent. There seems to be no outlook for a reduction in cost of materials. B. A. Rolfe, one of the producers for the Metro Pictures Corporation, gives some figures on increases that are without equal in the history of the motion picture industry.

"In every department and every branch of the business, the cost of production has advanced," said Mr. Rolfe. "Unquestionably this advance is a result of the great demand made upon the manufacturers because of the European war. Paints, chemicals and all gear and apparatus that is needed about the studio have steadily gone upward, and it seems that the present scale of prices has not yet reached its limit.

"From heads of departments in my studios, I have gathered some astonishing figures, which apply not only to the Rolfe studios, but to every studio in the motion picture industry. Items that seem trivial in themselves mean, because of the amounts we use, an outlay of thousands and thousands of dollars more than was necessary two years ago.

"The high cost of living for the actors has compelled us to increase their salaries. Rentals of properties that are necessary in the making of a picture are higher. Food that we have to buy for our extra people, has advanced. Necessary compliance with recent building laws and labor laws have added materially to the cost of production. Chemicals that we have to have are now costing prices that are almost prohibitive.

"Think of having to pay $5.00 a pound for materials that cost 10c. a pound two years ago. That is true of oxalic acid. Developer that we paid 90c. a pound for in 1914 is now about $7.50 a pound and we have paid $9.00 a pound for it. Here is a table of figures that I have gathered. You can see what fancy climbing the prices have done."

Mr. Rolfe then showed the following table:

Material.	Price in 1914.	Present Price.
Hydroquinone developer	$.90 per lb.	$7.50 to $9.00
Metol	4.50 per lb.	75.00 to 100.00
Hyposulphite of Soda	.02¼ per lb.	.05
Bromide of Potassium	.65 per lb.	9.50
Magnesium flash light powder	2.40 per lb.	12.00
Chrome Alum	.30 per lb.	.60
Oxalic Acid	.10 per lb.	5.00

Ferro-Cyanide of Potassium has increased 300 per cent.
Aniline dyes, used for tinting, have increased about 500 per cent.
Photographic printing paper has increased from 15 per cent. to 20 per cent.
Cameras have increased about 15 per cent.
Dry plates, on account of scarcity of Belgian glass, have gone up 25 per cent.

"Those are just a few of the items that we have the data handy on," said Mr. Rolfe. "We use all the above in great bulk and you can readily see that the high cost of production is not a myth. Now look at the figures that come from the properties department."

Material.	Cost in 1915.	Cost at Present.
Glue	$.20 per lb.	$.50
Vermillion	.65 per lb.	4.10
Golden Ochre	.05 per lb.	.10
Green	.12 per lb.	.22
Ultra-Marine Blue	.10 per lb.	.25
Black	.08 per lb.	.20
Whiting	.01 per lb.	.02
Rose Pink	.12 per lb.	.60
Putty	.01½ per lb.	.03¾
Shellac	1.25 per gal.	2.25

"We use great quantities of paints and other materials that are shown on this list," continued Mr. Rolfe. "But I have just given you these figures so that it can be seen what we, in the producing of photo plays, are up against. All of my friends in the same line of business are burdened with the same increases and these figures that I have quoted are figures on great quantities.

"It must stop somewhere and in all probability will—this price boosting—but we can see no promise of it now. I doubt, seriously, if any other industry has been harder hit than ours. We must have things and quickly when we need them. Consequently we can do nothing but pay, and we surely are paying."

FOSTER IN BIG U PICTURES.

J. Morris Foster, a young actor well known on the professional stage and in Thanhouser and Famous Player pictures, has been added to the acting forces at Universal City. He was on the stage from 1901 until 1914, having played not only in stock in different parts of the country, but with such well known players as Henrietta Crossman, George M. Cohan and Olive Wyndham.

Maud Fealy With Lasky

To Co-Star With Theodore Roberts in New Feature Production.

MAUDE FEALY, leading woman for William Gillette, E. S. Willard, William Collier, Holbrook Blinn, Robert Hillard, and Sir Henry Irving, star for John Cort in "The Illusion of Beatrice," "Stronger Sex," and "The Right Princess," has joined the Jesse N. Lasky Picture Company. She will appear as co-star with Theodore Roberts in a feature picture to be released on the Paramount Program.

Maude Fealy.

Miss Fealy has not played with Mr. Roberts since the days of Elitche's Gardens, Denver, Colorado, when Miss Fealy became a star at the age of thirteen, appearing in Denver for a limited engagement each summer for seven consecutive years, often coming all the way from London for her annual summer appearance at the Gardens.

Among the plays Miss Fealy and Mr. Roberts appeared in together were "Royal Family," "In the Palace of the King," "Audrey," "Mice and Men," "Prince and the Pauper," "Dorothy Vernon," "When Knighthood Was in Flower." It was in the last named play Mr. Roberts played a trick upon Miss Fealy which is well recalled and heartily enjoyed by both. In the last act of the play Miss Fealy, as Mary Tudor, had a pet bit of business of carelessly brushing the huge black ostrich plumes of her large picture hat in the face of Mr. Robert, who played King Henry the Eighth, much to the King's discomfiture and embarrassment, which provoked a hearty laugh from the audience. Miss Fealy was very careful to touch the King's nose only slightly, so as not to injure her lovely plumes by coming into too close contact with the greasy make-up on the King's nose.

One evening Miss Fealy after performing a bit of business was surprised that the ordinary good laugh of the audience was increased to a roar and she was horrified to look up and find a gorgeous black plume being held firmly by Mr. Roberts between his upper lip and nose, which gave the appearance to Roberts' face of wearing a huge black mustache, and impressed Miss Fealy that Mr. Roberts had wilfully bitten off one of her choice, cherished plumes. At the close of the act, hurt more than indignant, Miss Fealy sent her maid to Mr. Roberts with a plea for him to please return the plume. Roberts explained that it was not Miss Fealy's feather but one of his landlady's, which he had borrowed for the occasion, and which had tickled him for the entire act, the end protruding up his collar so he could clutch it with his teeth and draw it forth at the psychological moment. His trick had indeed fooled Miss Fealy.

THANHOUSER COMPLIMENTS TRADE JOURNALS.

That the motion picture industry is deeply indebted to the trade journals covering its province is the opinion of Edwin Thanhouser, president of the Thanhouser Film Corporation.

"I am positive that without the intelligent guidance obtained from our trade papers, the industry would be years behind its present development," Mr. Thanhouser said.

"We have a business in selling films that is much more sensitive than any manufacturing of everyday commodities. If we didn't have efficient publication keeping us advised of public sentiment, giving us expert disinterested advice, acting as a bridge between exhibitor and manufacturer, we would have a chaotic condition that woud have made the cinematograph industry a gamble that few would want to invest in. My compliments to the trade journals!"

SEAMAN AND BAKER GO TO COAST.

Lawrence Seaman, producer of the "Big V. Comedies," and Graham Baker, who writes them, will very shortly leave for Hollywood, California, to portray a number of the same brand at the coast studios of the Vitagraph.

Kerrigan Has Own Company

Is Picking His Supporting Players and Will Commence Work March 1.

BACKED by eastern capital, in one of the biggest deals of the year transacted in motion picture circles, J. Warren Kerrigan has placed his signature to a long-term contract which not alone designates him the star, but also provides him with the power of control of the entire company which will likewise bear his name.

Absolute secrecy governed the deal whereby Mr. Kerrigan carried out a desire he has anticipated for the past two years. Even prior to that time he had been approached on a similar proposition but due to other affiliations he could not entertain the move, however, living in anticipation. During the past month the new proposition was placed before him for final consideration and when representatives of the eastern capital made a hurried trip to Los Angeles, the star closed the deal. The new turn of affairs in Mr. Kerrigan's career are large in numerous respects as developments will show when placed before the public eye.

Work on the construction of a studio for the new Kerrigan company will be started immediately, the location being Hollywood, California. Everything will be in readiness for the filming of the first story by March 1.

The supporting company for the star is now being considered and negotiations are under way to secure one of the most successful directors in the film world. Powerful dramas are being carefully selected for Mr. Kerrigan, each subject to be taken from the best books obtainable for picture purposes.

During the required time to build a plant to house the new Kerrigan organization, the star will undertake a new move in screen work in answer to the thousands of letters he has received during his career, and when carried out will prove to be an innovation most unique, yet a mere response to the applause from all over the country showered upon him by his devoted and loyal supporters. This plan is also silently moulding itself into form and will be brought to the surface at the proper time in the same manner as Mr. Kerrigan's triumph in the film world.

CHRISTMAS WITH METRO STARS.

While hundreds of thousands of screen patrons, in theatres throughout the world, are watching their favorite screen stars in various plays at Christmas time, they naturally wonder how these interesting folk actually spend their Christmas in real life. Here is how the Metro folk will receive Santa Claus.

Mr. and Mrs. Sidney Drew, famous Metro comedy stars, are in Columbia, Mo., on a visit to Mrs. Drew's mother.

Viola Dana spent Christmas at her home with her mother, Mrs. Flugrath, and her sister, Leonie.

Maxwell Karger, general manager of the Rolfe and Columbia studios, hiked away to the Maine woods.

Mabel Taliaferro spent her Christmas at her home in New York with her mother, her Christmas tree and her pets.

Francis X. Bushman spent Christmas in New York.

Beverly Bayne was unable to get away from New York for the holidays.

Lionel Barrymore spent his Christmas at his home in New York.

Ethel Barrymore (Mrs. Russell Colt) spent Christmas with her children, for whom she had a beautiful Christmas tree.

May Allison, in Hollywood, spent Christmas entertaining her friends in her beautiful bungalow.

Emmy Wehlen spent her holidays in New York City.

Madame Petrova spent her Christmas holidays at her beautiful Long Island home.

Emily Stevens, the famous Metro star, is en tour with her famous play, "The Unchastened Woman."

B. A. Rolfe and Mrs. Rolfe spent the Christmas holidays in New York City, as did Mr. and Mrs. Richard A. Rowland of the Metro Pictures Corporation.

MACKIN NOW WITH FOX.

John E. Mackin, for four years an actor and director with Kalem, is now with the William Fox forces. Mr. Mackin has been cast for an important part in the Valeska Suratt picture in work at the Fort Lee studios. The new Fox player was born in Pittsburgh, and is a graduate of the University of Pennsylvania. He was on the stage for seven years, before he entered the cinemas.

Word from the Far East

A Bit of What's Doing in India Told in a Letter From Two Australian Singers.

FOR the following information concerning the moving picture in India, Malaya and Burma we are indebted to the Misses Dorris and Eileen Woods, delightful young Australian singers, who, after spending some time in New York and London, have been for the past three years, more or less, traveling in these parts, holding the unique position of being the first to introduce cabaret work into the Far East. Since the war began these young singers have been much in demand as entertainers in the hospitals where the sick and wounded soldiers from Mesopotamia are sent.

Excerpts from a letter received from them a few days ago by a member of the staff of the Moving Picture World will tell in brief the story of what is going on in that part of the world. They are as follows:

"We are recuperating in a little village five hours' by train from Bombay. Nine miles away there is a huge war hospital where all the sick and wounded soldiers from Mesopotamia are sent. There are 2,000 there now. Indeed, we are very much in the war in these parts. Bombay is full of sick and wounded. Mesopotamia is a hell upon earth; France is heaven to what our poor boys go through in that awful living graveyard. We were three months in Bombay and sung again and again in all the hospitals. The soldiers adore the American songs, and we have lots of our best choruses printed to give to them. They join in so wonderfully and revel in the singing."

"By-the-bye, pictures we see out east are very poor. We saw the Annette Kellermann film ("Neptune's Daughter") in Malaya, Burmah and India. It is a huge success everywhere. We met the Universal manager in Singapore. Occasionally we see a good Universal. In Singapore they are very good. But in India, except in Calcutta, one gets tired of going to the movie houses and seeing horrid Italian films, and English, which are never good. Oh! to be back in America to see the good, proper movies."

Robert Harron to be Starred

ROBERT HARRON is the latest addition to the Triangle-Fine Arts galaxy of stars. He will be headlined in a play early in the new year entitled "The Bad Boy." Mildred Harris, who has been selected to act as Douglas Fairbanks' leading lady during his winter sojourn in New York, will appear with Harron in his first starring venture before she goes to the New York studio of the Triangle during January.

Robert Harron.

"The Bad Boy" is said to contain many human interest situations in which Harron should appear to excellent advantage. His rise to stellar honors has been the least sensational of any of the recent film favorites. It has been the result of continual work and faithful service. Harron is perhaps the only actor in motion pictures today with more than three years' experience who has been under the same direction during the entire period.

Leaving school at about fourteen years of age, he was glad to get a job as messenger boy at one of the New York studios. Attracting the attention of one of the directors, he was given a chance to appear before the camera, and promptly made good. When the general re-organization of film interests took place some time ago, which resulted in the formation of the Triangle Film Corporation, Harron found himself a member of the Fine Arts Stock Company, but under the same direction that he had made his entry into filmdom. The first Triangle feature in which he won commendation was "The Missing Links," and his most recent hit was registered as the woman-hating young clerk in "The Wharf Rat."

Linder Finishing First Comedy

Celebrated Screen Artist Has Been Working Hard on His Initial Essanay Production.

MAX LINDER'S first "made in America" comedy is rapidly nearing completion. With conditions normal, the noted European comedian's initial mirth-making under Essanay's banner should be ready for announcement to exhibitors before very long. The series

Scene from Max Linder's First Essanay Comedy.

of twelve productions for which Monsieur Linder has contracted with President George K. Spoor of Essanay will be released through the Kleine-Edison-Selig-Essanay Service.

Max has found the pathway to the fortune which Essanay is paying him to be not altogether lined with primroses in the production of his first "barrel of fun." The comedy has to do with Max's trip across the Atlantic aboard the steamship Espagne, when the liner was rammed in midocean. The little comedian succeeds in calming the frightened passengers by appearing on deck in flaming red silk pajamas.

Unfortunately for Max it is wintertime in Chicago, and anybody who has braved the Windy City's wintry blasts knows that it is no place to be cavorting around in the thin protection which pajamas offer. The day Linder chose for the filming of the pajama scene the thermometer registered two below zero, and the wind on Lake Michigan was moving at about thirty miles an hour. But on the big steamer chartered for the purpose, Max and his company, the latter also clad in night attire, cavorted about the deck for fully fifteen minutes. Toes were frozen and pneumonia threatened, but nevertheless good scenes were obtained. And what is a frozen toe or pneumonia to a good comedy scene in the motion picture industry?

Immediately Linder has finished his first production he will launch into the second. His contract stipulates that he shall turn out one film every month for the next twelve months. The comedian estimates that a month's time will be required in the actual filming of each of his comedies, so elaborate are the productions to be.

Max is directing his productions—with the aid of a couple of interpreters. However, he is rapidly learning to speak English.

KENNETH CASEY RETURNS TO SCREEN.

After an absence of almost three years, Kenneth Casey, known the world over as "The Vitagraph Boy," having appeared in vaudeville under this billing, returns to the screen as Louis Broulette, in Madame Petrova's latest Metro production now being made at the Popular Plays and Players' studio, under the direction of Burton L. King.

Casey left the Vitagraph forces in 1913, having been with them for almost five years. Because of his youth he was not permitted to appear in vaudeville here, so he went to England, whence, after a successful tour, he returned in November, 1914. His first appearance on the speaking stage was at Hammerstein's Victoria theater in February 1915.

Something for nothing. Profits from fifty-two issues of a paper for one dollar. Who pays postage, paper, printing and salaries? Does the advertiser pay or is it the exhibitor in the last analysis? THINK IT OVER.

At the Leading Picture Theaters

Programs for the Week of December 31 at New York's Best Motion Picture Houses.

"The Girl Philippa" at the Rialto.

ANITA STEWART in "The Girl Philippa" was the dramatic feature of the Rialto program New Year's Week. The picture is from the novel of the same name by Robert W. Chambers and concerns the adventures of a Balkan princess who is kidnapped when a child and reaches maturity in the rural neighborhood of Ausone, France, just at the outbreak of the present war. An American artist finds her working as cashier in a cafe which is a hotbed of spies. He and the girl get drawn into the intrigues of the emissaries from both sides and their resultant adventures furnish excitement and romance in fullest measure.

An educational feature and the usual "Literary Digest of the Screen" were also picture features. Vicente Ballester and Mme. H'Espinoy were the soloists.

"The Slave Market" at the Strand.

Pauline Frederick was the star of "The Slave Market," by Frederick Arnold Kummer, which was the feature attraction at the Strand Theater for New Year's week. In this romantic story Miss Frederick is a Spanish beauty who falls into the hands of pirates and is finally offered for sale on the slave block. The scenes of the play are laid on the Spanish Main and in the West Indies. The Famous Players Film Company, who produced the play, photographed the various scenes in Cuba, where conditions are ideal for obtaining scenes that breathe the Spanish atmosphere. Albert Hart, Ruby Hoffman and Willington Playter are also in the cast. Other pictures of interest were "Oddities in Film Form," Ditmar's Living Book of Nature, a new comedy and the Strand Topical Review.

The musical program included solos by Nadine Legot, Enrico Arenzen and Grace Hoffman.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The Universal eight-reel screen version of Jules Verne's famous story, "Twenty Thousand Leagues Under the Sea," has made a pronounced hit at the Broadway Theater and is on for a run. The many novel and beautiful undersea scenes are among the picture's leading merits.

Bill at the Eighty-first Street Theater.

At the Eighty-first Street Theater four new pictures were shown Monday, Tuesday and Wednesday. Dorothy Dalton in "The Female of the Species" and the newest Keystone comedy were the screen features.

On Thursday, Friday, Saturday and Sunday Lillian Gish in "The House Built Upon Sand" and a Mack Sennett comedy completed the program.

MISS MICHELENA LEAVES CALIFORNIA CORPORATION.

Beatriz Michelena, who, after making an international reputation as an opera star, was induced to forsake opera temporarily for motion pictures, has placed her resignation with the California Motion Picture Corporation, to take effect immediately upon the completion of "Faust," of which production she is to be the featured star. George F. Biddleton, producing manager of the California organization, who has directed Miss Michelena in her various pictures, also has resigned.

Miss Michelena and Mr. Biddleton handed in their resignations on November 6, to take effect as soon as "Faust," on which they are now working, is completed. According to a close friend of Miss Michelena, the former opera star is undecided whether to continue in pictures or return immediately to the singing stage. She is negotiating with two wellknown picture companies, in one of which the proposition is for her to head an organization of her own. She is also negotiating with a comic opera producer. These negotiations, it is said, are proceeding on a minimum salary basis of $2,500 a week.

RALPH W. INCE ENGAGED BY GOLDWYN.

Ralph W. Ince, producer and director of some of the greatest screen successes, is announced as the first of the directors to be engaged by the Goldwyn Pictures Corporation. He will begin work for the new company on its first production within a fortnight.

Mr. Ince comes to Goldwyn Pictures from the Selznick organization, where he has just finished making the Warwick picture, "The Argyle Case." Prior to the Selznick connection Mr. Ince was for many years the most important directorial factor in the Vitagraph company.

American Forces Reorganized

President Hutchinson Making Changes in Producing and Administration Forces.

WITH five producing companies, each headed by a star of national reputation, and with a special organization with which it is planned to creat super-features of five reels or more, the American Film Company soon will enter into an advanced state of organization.

These enlargements of American activities are the direct result of the recent visit of S. S. Hutchinson, president of the company, to the studio at Santa Barbara, Cal. Foreseeing the need of even better productions in line with the Mutual policy of superior films, Mr. Hutchinson effected a radical reorganization which will keep American photoplays to the foreground.

To this end the head of the company now is in New York, completing negotiations for players and directors of highest caliber. Announcement of the individuals who are to contribute to the standard set is expected by the first of the new year.

In the front rank of featured players, of course, will continue to be the charming Mary Miles Minter, whose delicate and attractive work in the series already produced has endeared her to thousands. Miss Minter, under the directorship of James Kirkwood, is to be the central figure in pictures whose stories will be of unusual type. It is realized that her chief appeal is in her distinct personality and to emphasize this, themes and scripts which depart from screen convention have and will be chosen.

William Russell, whose series of pictures have won popularity in their depiction of Russell's strength of character delineations, is another American star whose photoplays will be leading features. Extensive plans have been laid for increasing Russell's personal following among picture patrons. Francelia Billington, new to American productions, has already begun her work as Russell's leading woman, and has created a favorable impression at the studio as Virginia Leighton in "A Son of Battle," a costume play of the Reconstruction period.

Directing Russell and Miss Billington will be Edward Sloman, whose handling of the sequel to "The Diamond from the Sky" won praise. Sloman can be depended upon to bring brisk, snappy action to his pictures as well as logical and artistic development of the screen story.

Reorganizations of the administrative and producing forces at the American Film Company's studio at Santa Barbara, Cal., have also gone into effect.

In charge of the plant generally is J. R. Crone, succeeding the former studio manager, P. G. Lynch. Mr. Crone has been associated with Mr. Hutchinson and the Mutual enterprises for several years, and brings to the studio valuable experience in every angle of the industry.

In adjusting the studio's force, in anticipation of the enlarged activities of the company soon to begin, Mr. Crone made several changes in the personnel of his assistants. Among these, John Coakley has been made head of the technical department, while C. P. Morrison is the new general superintendent of the plant and superintendent of construction.

In the office staff Mrs. A. K. Whalen is auditor and in charge of the clerical department, while L. Ransome heads the purchasing department.

Clifford Howard, who continues as scenario editor, has rearranged his department in such a way that the fullest value will be obtained through his efforts. Emphasis was placed by President Hutchinson on the necessity of strengthening the stories used as foundations of productions.

"Mr. Hutchinson," said Mr. Howard, "impressed on me the absolute necessity of making good beginnings by having proper scripts. The American consequently is in the market for the best stories available. We want the best stories we can get for our stars.

"All scripts from which productions will be made will receive the personal attention of Mr. Hutchinson, and will be passed on finally by him. It is the intention not to produce a single picture having a weak story behind it, so far as it is humanly possible to maintain this rule."

Exaggerated ideas of profits in the exhibiting of moving pictures has tempted many to invest with poor results. A bait is now being offered the M. P. Exhibitors' League membership of a share in prospective fabulous profits from a new publication venture. League members, do you really think you will benefit, and if so who will pay? THINK IT OVER.

Mae Murray Marries Jay O'Brien

Lasky Studio Furnishes Setting for Screen Romance Never to Be Released on Paramount Program.

MAE MURRAY, celebrated motion picture star, co-starred with J. Jay O'Brien, well-known Broadway figure, in a wedding scene which was staged at the Lasky studio last week, but which will never be released on the Paramount Program. The bride carried a real bouquet of orchids and orange blossoms and there was no "props" to hustle the flowers back to the store room to await the next happy ending. If the wardrobe mistress assisted Miss Murray in arranging her frock for the occasion it was only because of the star's popularity, and not in recognition of her weekly honorarium from the Lasky treasurer.

Mae Murray.

There was no greasepaint on the face of the minister, nor did his immaculate clerical garb display the rim of white powder which motion picture ministers cannot seem to refrain from smearing on their black coat collars and lapels. Nay, more—the ring was of solid gold and the players in this scene talked with a deadly earnestness that showed unmistakedly that it was a real wedding. For Miss Murray is now Mrs. O'Brien, and if matters can be so arranged at the Lasky studio, the honeymoon will be spent in New York, where "the O'Briens" have a host of friends.

The career of Mae Murray before the camera has been one of the most remarkable chapters of the romantic history of the motion picture. Chiefly famous as a musical comedy star before she was introduced to the motion picture public by Mr. Lasky, in March, 1916, Miss Murray has won her place on the screen as a wonderfully clever and gifted actress within a comparatively short time.

Her first production was "To Have and to Hold," which was followed by "Sweet Kitty Bellairs," and then by "The Dream Girl." Following the last-named photoplay, all of which were produced at the Lasky studio, Miss Murray went East to the Famous Players studio in New York and starred in "The Big Sister." She then returned to Lasky management, making a hit in "The Plow Girl," in which she did some very remarkable emotional work.

The star's new matrimonial responsibilities will not interfere with her motion picture career, as she will continue to appear in Lasky pictures on the Paramount Program, her next release being on January 11th in "The Mormon Maid."

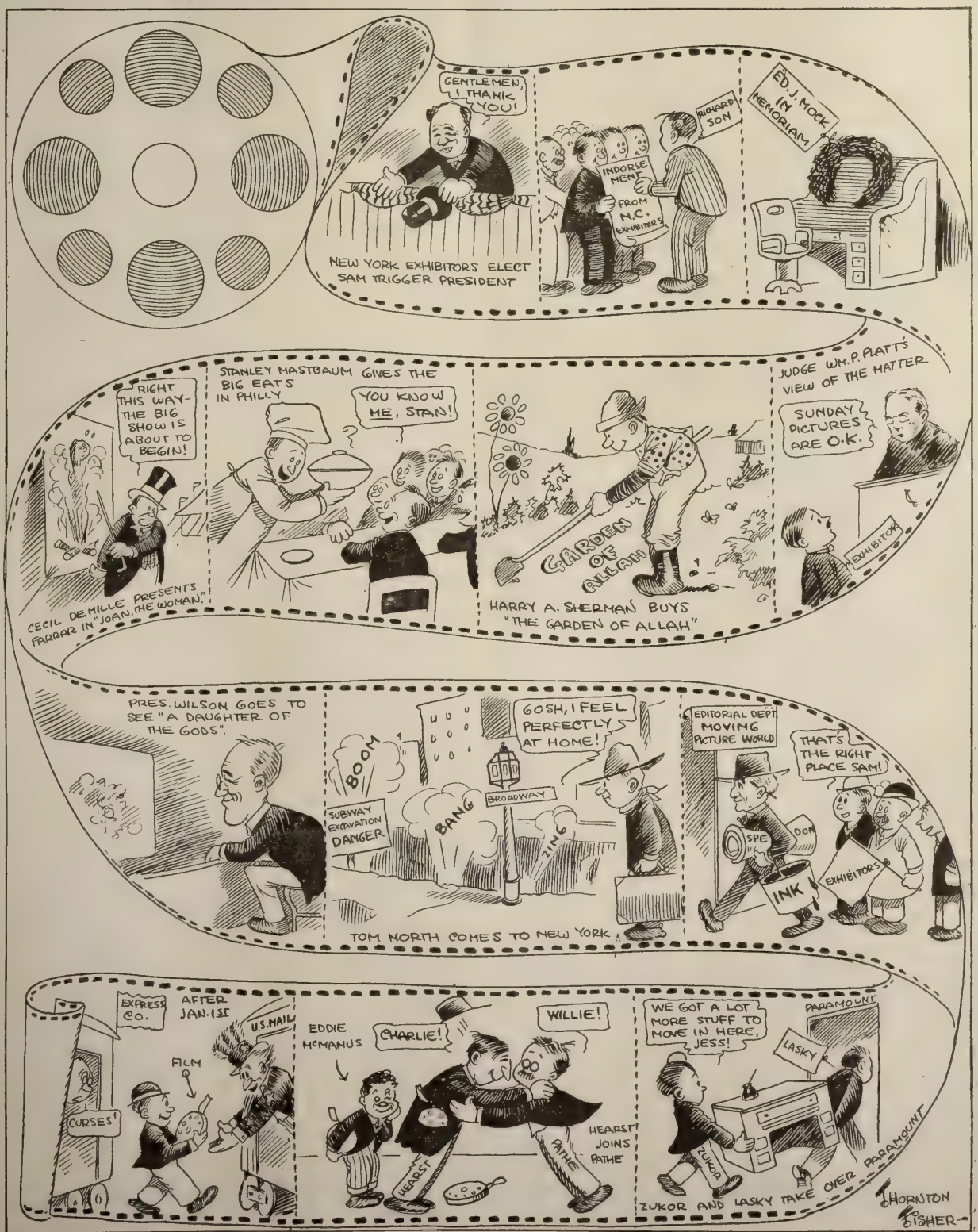
FLORENCE LAWRENCE ENTERTAINS.

A delightful week-end Christmas party was given by Florence Lawrence to a number of intimate friends at her home at Westwood, N. J. The Lawrence home, elaborately decorated and emanating Christmas cheer, was thrown open to the guests on Saturday afternoon, December 23rd, from which time until midnight of the following Tuesday the spirit of joy prevailed. Early Monday morning, just after the striking of the midnight hour, the presents from a brilliantly lighted Christmas tree were distributed by Santa Claus impersonated by Mr. Howard Tinsley of Jacksonville, Fla. It is safe to say that there was not one present but will remember this occasion as one of the happiest events of their lives. Miss Lawrence contemplates an early return to the screen.

STREETER TOURING WITH EDUCATIONAL FILM.

One of the pleasantest phases of moving picture exhibition is being followed by Herbert S. Streeter, who is touring with an educational and historic reel which he is lecturing. He has been home in Cassadaga, Fla., for Christmas with his family. He has a pretty cottage at that place. His next trip will take him to New Smyrna, Ormond, St. Augustine, Palatka and Jacksonville. Later he will be at Key West and from there will go to Havana, a very pleasant winter trip, indeed.

MOVING PICTURE WORLD NEWS REEL For DECEMBER



George Kleine Talks on the Trade Outlook

By James S. McQuade

Demand for Short Length Pictures Growing—Stereoscopic Photography in 1917—Natural Colors Will Come Later

CONSIDERABLE time has elapsed since I had the pleasure of interviewing George Kleine, and so took advantage last week of an opportunity that presented itself to secure a statement of his activities for the year just closed, as well as a brief review of the trade in 1916 and the outlook for 1917. Mr. Kleine also dwelt on the effect which the European war has had on his plans in Italy, which are still dependent on the continuance of that conflict.

"Sixty days before the outbreak of the war, in August, 1914, two associates and myself had finished a moving picture plant near Turin, Italy, and work was well along upon a big feature which had been planned in nine or ten reels with settings that were intended to excel those of my previous releases, such as 'Quo Vadis?' and 'Last Days of Pompeii.'

Former Plans in Italy Outlined.

"The company which we had formed, called the Photodrama Producing Co. of Italy—which is not to be confused with the Photodrama Co. of Illinois, and which we formed some time previously to exploit important features throughout the world made by other manufacturers—had acquired an old estate, many acres in extent, bountifully supplied with groves, a conservatory, a mediaeval mansion and a lake with rustic bridges. We had erected a building 330 by 100 feet for the mechanical departments, including a dressmaking establishment for the making of costumes and modern gowns, carpentry and paint shops, artists' offices, etc., and also a glass studio equipped with a steam heating plant for the winter and a ventilating plant for the summer, conveniences not previously known in Italian film plants, although very necessary in northern Italy.

"It was my plan to combine the advantages of Italian manufacture, such as the photographic values of the Italian sun, the facilities for obtaining great masses of supernumeraries, relative economy in the making of costumes for the thousands of people that we would use in a great feature, and at the same time employ American stars supported by an American company, the whole to be organized under the best American directors assisted by several Italian directors who excelled in handling great numbers of people, as in our film 'Julius Caesar.'

"Our plans being well known in Europe, we had already received many applications for agencies in Continental countries as well as in the Orient, and large sums of money had been placed on deposit to guarantee contracts made by such agents.

"The outbreak of the war prompted me to cease these activities, as I did not think it practical to carry out these ambitious ideas even before Italy entered the war. There was immediate interference with the normal flow of business in Italy as well as in other Continental countries; buyers became very conservative; exchanges and exhibitors practiced immediate economies, practically all of the countries in Europe having declared a moratoria, which made it difficult to collect accounts, as well as interfering with the normal flow of currency. These difficulties were intensified when Italy joined the Allies. I, therefore, decided to postpone all activities in Europe until after the war.

Activities in America During 1916.

"My business in this country at the beginning of 1916 continued both in manufacturing and in distribution. We continued the production of five-reel features and one-reel comedies, and, on January 2, began the making of the Billie Burke Serial, 'Gloria's Romance.' The work upon this serial continued steadily until August 1, the pre-release of the first episode having been made in May. I know the volume of business attained by some of the most successful serials, and none of these has equaled that of 'Gloria's Romance.' The serial is now running at its best, and has maintained the extraordinary drawing power of this star as first evinced in 'Peggy.' It and my other features are being released through my twenty-three branch offices.

"At the beginning of 1916 there were released through these branches Edison features as well as my own. During the summer arrangements were made with the Essanay Film Manufacturing Company and the Selig Polyscope Company to add their features to these, and the products of the four organizations are now being released through my system of branches.

"In January of 1916 my friends on the Board of the General Film Company were kind enough to elect me to its presidency at a time when I was absent in Chicago, and as Mr. Berst, my predecessor, found it impossible to continue, owing to other engagements, I accepted the office with the understanding that I would resign as soon as certain changes in methods of distribution and organization, which were then under discussion, became crystallized. You can readily understand that as I enter personally into the management of all branches of my business, the assumption of the presidency of the General Film Company, the manufacture of feature films, of comedies and of the most important serial that had yet been attempted, to say nothing of the operation of more than twenty distributing offices, were a severe tax upon me. As the year passed I gave up for the time being the manufacture of films, and in November resigned the presidency of the General Film Company so that I might give more of my time to the management of my distributing offices.

Review of the Film Business for 1916.

"A review of the year 1916 does not disclose any fundamental changes either in the manufacture or the distribution of films. At the beginning of the year the five-reel feature was the staple, as it is now. The program consisting of short subjects was subordinate to the feature, and this condition continues with the prospect of one, two and three reelers becoming a more important factor in the business, particularly if manufacturers make them of feature quality as to stars, settings and story.

"Radical changes in the arrangements between manufacturers and the General Film Company give promise of great improvement, both in the quality of the product of the films distributed by that company and its methods of distribution under the able guidance of Mr. Hampton, its new president. All of the contributing manufacturers have pledged themselves to co-operate with him in giving its thousands of customers the best program that can be offered.

"It has become a truism that the interests of the exhibitor, the exchange and the manufacturer are identical. Concerted action is necessary to present upon the screen photoplays of such character that the public will find the moving picture theater the forum of universal appeal. If progress has been made in any one direction more than in another, it lies in the increasing popularity of the picture theater with those whose attitude had previously been one of cynicism or criticism.

A Foreword for the Year 1917.

"Upon the threshold of 1917 we find the various branches of the industry clearly set. The manufacturer works within more clearly defined limits than a year ago. He has a more certain idea of values as to stars, casts and plays, and the business of manufacturing approaches the normal that exists in other lines of endeavor. Their experience as well as that of exchanges now enables them to estimate the ratio of justified expense with probable income.

"I do not find that any material improvement has been made in 1916 in commercial motion picture photography, but laboratory experiments have reached a stage that promises the achievement of stereoscopic photography in 1917, and this, if attained, will be the most radical step forward of years.

"Although innumerable inventors have experimented with natural color photography during the year, and some of them appear to have made progress, there is no evidence of the radical improvement that is necessary before the natural color film becomes an accomplished fact. In spite of the many claims that are being made, I do not believe that the coming year will mark its advent, except in a limited way as applied to scenic subjects. Inventors have not yet reproduced the photodrama in natural colors upon the moving picture screen in such a way as to satisfy the eye. None of the laboratory demonstrations that I have seen have reproduced flesh tints accurately, nor have they been devoid of the fringing of colors."

Moving Picture Exhibitors, you cannot get something for nothing whether you are members of the League or your State organization or not. Somebody eventually has to pay and that somebody is usually the exhibitor. THINK IT OVER.

Juanita Hansen—The Star in "Glory"

JUANITA HANSEN is the charming star selected to play the principal role in Unity's early January release, "Glory" and as the producer of this appealing photoplay, Miss Maud Lillian Berri is to be congratulated for having secured so popular a star as Miss Hansen. "Glory" gives Miss Hansen a full chance to display her girlish winsomeness to the delight of those who see her and in none of her pictures has this golden-haired girl appeared to greater advantage.

Juanita Hansen.

As "Glory", the name given her by the townspeople, Miss Hansen becomes the pet and the particular care of the village, whose inhabitants watch over her as no ordinary parents would do. She belongs to all of them. Her joys she shares with them, but her disappointments she bears alone — which almost brings a tragedy. But as you see this light-haired girl before you on the screen you think of romance, adventure, joy, and gladness and little dream of trouble, which lurks in the background.

Nor would you associate Kolb and Dill, who share honors in "Glory" with Miss Hansen, with anything that bordered on sadness but just the same the discovery of oil and the fight for it comes pretty near wrecking all of them. And it makes you feel mighty good when everything comes out right for Miss Hansen.

New Company for Rhea Mitchell

THE latest film favorite to achieve the honor of having a producing company organized for the exclusive purpose of presenting her as the star in a series of big productions is Rhea Mitchell, whose recent work under the direction of Thomas H. Ince attracted such wide attention.

Harry I. Garson, who represents one of the biggest exchange and exhibiting interests in Michigan, has promoted the company that is to present Miss Mitchell and while in New York last week made arrangements for the use of one of the big studios in Fort Lee.

Rhea Mitchell.

The first picture in which Miss Mitchell is to appear under his auspices will be adapted from a powerful and widely known novel, the name of which is being withheld for the present. Mr. Garson will return to New York this week to engage a director and the cast for the production, which will get under way immediately.

Miss Mitchell hails from Portland, Oregon, and is of the slender, blonde type of beauty desirable on the screen. She had considerable stage experience prior to her advent to the screen, beginning her career in Western stock companies from which she graduated to the leading part in a dramatic sketch that played the Orpheum Circuit. From vaudeville she returned to stock, playing everything from musical comedies to dramatic leads at the Alcazar Theater in San Francisco. Her most important screen appearances were with the New York Motion Picture Co., under Mr. Ince's direction, where she was featured in a number of big pictures as well as playing leading roles opposite such stars as William Hart, Henry Woodruff, De Wolfe Hopper, Orvin Johnson, Robert Edeson and Richard Bennett.

Charles Gunn, New Leading Man for Triangle

CHARLES GUNN, the New Triangle-Kay Bee leading man, who made such an excellent impression as the young Austrian captain in C. Gardner Sullivan's latest play, "Three of Many," is considered by competent critics one of the most promising of the recent acquisitions of the screen.

To begin with, Gunn is his own hardest task-master, and believes that no pains are too great to take in "putting over" the right effect. With a creditable background of achievement in the spoken drama, he has definitely allied himself with motion picture acting, and thinks that talent and hard work will produce just as desirable results in the one field as in the other.

Charles Gunn.

When Thomas H. Ince began looking around for a new leading man to share honors with Clara Williams, he suddenly remembered Gunn. After a trial before the camera, Ince had no hesitation in engaging him at one of the highest salaries ever given a new screen actor.

When he can find time away from the Kay Bee studios, Gunn gives vent to his inborn love of mechanics and takes a spin in his high-powered motorboat, or journeys down to the aviation field at Venice, and treats himself to a practice flight in one of Glen Martin's aeroplanes. Martin declares that Gunn is a natural born aviator and could easily be a champion cloud-climber if he did not cherish the ambition to become a screen star.

FRED SHIPMAN BACK FROM AUSTRALIA.

Fred Shipman is due to arrive in New York on the first of the year. He sailed from Sydney, Australia, four weeks ago, and came through without a mishap. Neptune's Daughter and other feature films which he had purchased for Australasia, netted a handsome return. A number of musical celebrities touring under his direction report splendid business. M. Shipman will investigate some of the largest feature pictures for the Australian and New Zealand markets. He represents the strongest purchasing power in the antipodes.

LOUISE HUFF DEPARTS FOR LASKY STUDIO.

Louise Huff, dainty and popular Famous Players star, who has added to her laurels recently by her charming work as the co-star of Jack Pickford in the screen adaptation of Booth Tarkington's "Seventeen," departed for Hollywood, Cal., on the day after Christmas, where she will remain at the Lasky studio for several months.

The transfer of Miss Huff to the Lasky studios is in accordance with the announced plan to send Paramount stars to any studio of the producing companies that artistic purpose or producing exigencies may require, and follows shortly the arrival of Thomas Meighan, Lasky player, at the Famous Players studio.

The immediate object of Miss Huff's departure is the fact that she is soon to co-star with Jack Pickford in an adaptation of Gene Stratton Porter's celebrated novel and play "Freckels," the western atmosphere of which demands a typical California setting. Jack Pickford will follow Miss Huff West in a very short time.

Chicago News Letter

By JAS. S. McQUADE

Chicago Reform Bodies Hot on the Trail of "Intolerance"

AND now the reformers are after "Intolerance." The Griffith production has caught hold of the heart of Chicago with a grip that keeps long lines in waiting at the box office of the Colonial ever since the opening night; so the reformers and others who think themselves well within the kingdom of heaven have become so jealous of its power that they have poured a flood of complaints into the office of the board of the commissioners of Cook County and of the license committee of the Chicago city council.

The county commissioners are inclined to censor "Intolerance" because of the criticism which it directs toward reformers, on the theory that the world has been made to suffer by small groups of reformers who sought to impose their ideas on the great masses of the people. Accordingly, on Friday, December 22, Commissioner Ragan introduced a resolution before the county board which condemned "Intolerance" on the grounds that it is an unjust criticism of the county social service department, and asking the board to view the picture to ascertain if the charges are true, and, if so, to move for the censoring of the objectionable parts. This resolution was passed by the board unanimously.

Prior to taking up the complaints of reform bodies against the Griffith film, which has been set for Thursday, December 28, twelve members of the license committee of the city council attended a matinee presentation of "Intolerance" on Saturday, December 23. Just what course they shall decide upon will be told in my next letter.

Alderman Toman, chairman of the license committee, holds the opinion that "Intolerance" is a legitimate slam at hypocritical reformers, and has expressed himself as being in favor of permitting the spectacle to run unmolested. He has decided, however, that all complaints will be heard at the Thursday session, which will be devoted exclusively to the trial of the big film.

It is said that a revocation of the license of the Colonial will be demanded at the session by representatives of reform organizations and charitable bodies, whose methods are said to be condemned in the Griffith production.

It is pretty certain that "Intolerance" will not suffer from the lack of support in the city council should attempts be made to suppress it.

In the meantime Mr. Griffith, nowise dismayed, gets back at the reformers in this fashion: "To my mind the so-called professional 'reformer' is a sad pilgram through desert land, which lies between real life as decreed by divine nature and the Great Beyond. Because he cannot laugh he would muffle laughter; because none pleads for her hand, she would abolish dancing and courtship, and uproot all the blossoms of the spring of life."

Illinois Lithographing Company Formed.

Tom Quill, formerly associated with the Goes Litho Company of Chicago, and well known in the moving picture trade, has announced the formation of a new company to be known as the Illinois Lithographing Company. This company has been incorporated for $100,000 under the laws of the state of Illinois, chiefly for the purpose of manufacturing lithograph posters for moving pictures. The newly organized company has absorbed all the poster business formerly done by the Goes Company.

The offices and factory of the Illinois company are situated at 351-59 East Ohio street and occupy 16,000 square feet of floor space, taking up the entire third floor of the building. The company is already equipped with seven rotary presses, and a complete force of artists and pressmen have been engaged.

Among the officers of the new concern are Arthur R. Tice, president, who for twenty-five years was assistant general manager of the Goes company; John H. Herman, the well-known sporting promoter, treasurer, and Tom Quill, vice-president. In addition to these officers practically all of the force of the different departments of the Goes company have associated themselves with the new organization.

According to Mr. Quill, the factory is busy at the present time turning out several new ideas in posters, which will be seen in connection with future releases on the Mutual program.

E. E. Fulton Company's Recent Display.

An artistic exhibit held recently at the Hotel Sherman by the E. E. Fulton Company attracted considerable attention. Self-contained electric fountains were featured exclusively, and a great variety of designs, from the miniature fountain

intended for table use to the larger and more elaborate forms suited to theater lobbies and stages, were shown.

The Fulton Company, although recognized as one of the largest moving picture supply houses in the country, does not confine itself to that trade solely. The goods carried by the company cover a wide field, outside as well as within the picture field.

Chicago Film Brevities.

William N. Selig, president of the Selig Polyscope Company, and Gilson Willets, well-known author and photoplaywright, attended a private showing of "The Crisis" at the Lyric theater, Minneapolis, Friday evening, December 22. Governor Burnquist and other notables of the state and city, as well as prominent exhibitors of the Twin Cities and throughout the northwest, were present on the invitation of H. A. Sherman, president of Sherman & Elliott, Inc. The Tribune and the Journal of Minneapolis gave "The Crisis" glowing tributes, devoting much space to careful reviews. A special musical score, composed and arranged by Michel Mowschine, of Chicago, and George Koehler, of the Sherman & Elliott staff, received its share of the praise.

"The Crisis" started its run at the Lyric on Sunday, December 24.

* * *

George Cox, well-known in the film world, is in Chicago for the holidays. The last time I saw Mr. Cox he was setting out on a trip to Japan, the particulars of which I expect him to give me in the near future.

The cases of Joseph P. Armstrong, president of the Moving Picture Operators' Union, Local 110, I. A. T. S. E.; Arthur E. Allison, business agent; Edward W. Collier, secretary and treasurer; Hal L. Johnstone, financial secretary; Frank R. Connelly, trustee; Arthur Hollins, Herman Goldberg, Fred E. Havill and Harold R. Swimming, members of the executive committee, arrested and booked on the charge of keeping explosives in the safe at the headquarters of the union in the Baltimore Building, Tuesday, December 12, have been postponed for a hearing in the Municipal Court until January 23.

* * *

W. E. Kurtz, treasurer of the American Bioscope Company, informed this office that J. E. Willis has been appointed general manager of the American Bioscope Company. Mr. Willis was recently western representative for the Unicorn Film Service Corporation and joined the forces of the American Bioscope Company about two weeks ago. He left for Cleveland last week to confer with the Newspaper Enterprise Association regarding the "Ever True" animated cartoons by A. Condo, for which the American Bioscope Company of Chicago has the exclusive rights.

* * *

William Hopp and Carl Harthill, formerly of the Standard Film Exchange, and lately associate owners of the Union Film Company, have embarked in the business of making and marketing high-class portrait paintings of moving picture stars for the adornment and decoration of moving picture theaters. These portraits will be in oil and water colors, and will be done under the direction of Frederick Gibson Crowell, one of the best-known portrait painters in the west, assisted by a competent staff of selected artists. Mr. Crowell's art is well known in Chicago, as he has painted portraits of the members of quite a number of the leading families. The many friends of Messrs. Hopp and Harthill in the moving picture business will be pleased to learn that they have opened a studio and offices, under the firm name of Hopp-Harthill & Co., at 719 Monroe building, Chicago.

* * *

Norma Talmadge, now Mrs. Joseph Schenck, returned with her husband from their honeymoon trip to the Pacific Coast one day last week, and after a brief stopover departed for New York. They were accompanied by Mr. and Mrs. Marcus Loew, who will remain in Chicago for the holidays as guests of Aaron J. Jones. A special midnight party has been arranged in their honor for New Year's Eve.

* * *

The first five episodes of "The Great Secret," Metro's serial in fifteen chapters, with Francis X. Bushman and Beverly Bayne as the stars, were given a trade showing in the private projection rooms of the E. E. Fulton Company, this city, Tuesday morning, December 26. Those present expressed themselves as being much pleased with the production thus far.

* * *

The Rosewood theater, 1823 Montrose avenue, this city, owned by Pauline Regitz, was purchased by Messrs. Lindner and Zilligen last week, and added to their chain of picture theaters. The consideration has been reported as $25,000.

* * *

The Lake View High School, Chicago, is proud to announce the completion of a moving picture theater which has 1,000 seats on the main floor and 800 on the balcony. This theater can be cut off from the recitation rooms, so that the exhibition will not interfere with class work.

* * *

The Howard, at Howard street and North Ashland avenue, claimed to be one of the largest moving picture theaters in Chicago, is now in course of construction, and will be ready for opening about June 1. The theater will be located in a block of ten offices and thirty flats, and the structure together with the land will represent an investment of about $500,000. It is farthest north at the present time of any moving picture theater in the city, and the site occupies land that up to two years ago was unbroken prairie. The entire building will be of red pressed brick and cream terra cotta trimming, and the theater will have a seating capacity of about 2,000. It has already been leased to Warren C. Seavor and Louis Zohler for a term of ten years, at an annual rental of $12,800.

* * *

Louise Huff, one of the stars of the Famous Players Company, stopped over for a few hours in this city Wednesday, December 27, on her way to Los Angeles. During her brief stopover Miss Huff was entertained by Frank Rutledge, manager of the Chicago office of Famous Players. It is expected that she will join the players at the Lasky studio.

A cablegram from London to the Chicago Herald, bearing the date of December 25, announces that T. P. O'Connor, the famous Irish member of Parliament, has been appointed chairman of the board of film censors, an organization recently created by the moving picture trade in Great Britain. Mr. O'Connor announces that he hopes to improve the character of moving pictures, and invites co-operation from leaders of the best thought in the nation.

* * *

Many men prominent in the moving picture industry in America will learn with regret that Thomas James West, widely known as director of West's Picture Playhouses, chairman of the General Film Agency, chairman of the X. L. Film Company, and connected with many other branches of the industry in Great Britain, passed away recently at the age of 61 years. I had the pleasure of meeting Mr. West in Chicago, when on the old Film Index, and he strongly impressed me by his fine personality and gentle ways. He formed many friendships among men prominent in the trade in Chicago, who will especially mourn his loss. Mr. West had great faith in the future of moving pictures, and in 1914 expressed himself as follows:

"I am convinced that the trade, or science, or whatever you choose to call it, of kinematography has now enlisted in the matter of production some of the cleverest brains in the world, and I am convinced that it will march on day by day to greater improvements and more pronounced success."

Helene Chadwick

THE annals of the stage are filled with instances of where girls have jumped from the chorus to stardom in a week, or where they have leaped from extra parts to leads in a very short time, but it remained for Miss Helene Chadwick to eclipse any of these records.

Miss Chadwick is in motion pictures. She is a Pathe star. She was featured with Montague Love and Chas. Gotthold in "The Challenge," a five-reel production made from Al H. Woods' Broadway success of the same name, by the Astra Company for the Pathe Gold Rooster program. Previous to playing in "The Challenge," Miss Chadwick had never appeared before the motion picture camera. She is what is known in filmland as a "find." In other words, she is a pretty girl who screens well, has the soul spark so necessary for success in motion pictures, and can act.

Helene Chadwick.

"Like most other American girls, I was interested in moving pictures, always enjoyed seeing them and wanted to act in them," said Miss Chadwick, when talking of her successful appearance in "The Chellenge." "The opportunity never offered itself to me. Some way or other, while I had friends in the motion picture business and acquaintances who told me they thought I would screen well, and many of the artists for whom I had posed for their paintings told me they thought I should be in movies, still the opportunity never came to me until I went to see Mr. Gasnier, president of the Astra Film Corporation.

"It happened to be the psychological time. Mr. Gasnier was in need of an actress to play the leading role in 'The Challenge.' He was considering other girls who had made reputations in pictures for the role. He liked my type and it was this that led him to give me the opportunity for a test"

Miss Chadwick was born in Chadwick, N. Y., a town called after some of her people who came to America a long time ago. She is a descendant of Lord Chadwick of England. She was educated in New York City and while in school began posing for artists and photographers. She is one of the most photographed girls in America, her pictures having appeared in practically every high class publication in this country.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Big Doings at the Keystone

Fourteen Companies Work Overtime in Pictures Now Released on Open Market.

FOURTEEN companies are now busily engaged making comedies at Mack Sennett's Keystone studios. Mr. Sennett is on the job early and late, supervising the work. Director Walter Wright has completed "Her Circus Knight," a comedy dealing with the sawdust ring and life under the "big tops." Ora Carew, "Baldy" Belmont, Blanche Payson and Joseph Callahan are the leading players. Wright finished in the cutting room on Wednesday and began rehearsing a new comedy on Thursday. This latter production will be built around an automobile racing story. Wright will retain the same cast that has appeared in all of his recent releases.

Scene from "Her Circus Knight."

Director Fred Fishback has finished "Safety First Ambrose" and is now rehearsing a new comedy with Mack Swain, Polly Moran, Dora Rodgers and others. Fishback's last two productions were western stories with thrills. Settings for the new comedy are laid in the east and the story deals with a henpecked husband and a vampire. Mack Swain will play the husband, while Polly Moran will be his wrangling spouse and Dora Rodgers the vampire.

"Maggie's First False Step," with Charles Murray and Louise Fazenda, has had its final showing in the studio projecting room and Director Frank Griffin is already working on a new production with these two Keystone players.

Probably the most elaborate and what promises to be one of the funniest Keystone comedies of a year is now being directed by Harry Williams and is entitled "Dodging His Doom." Chester Conklin is the leading comedian and is supported by H. Guy Woodward, Dale Fuller, Wayland Trask and other Keystone players. Ford Sterling, Hugh Fay and Alice Davenport head a company under the direction of Victor Heerman. Heerman's new story is a crook play.

During the past week Director Clarence Badger made the final scenes and a few retakes for "The Nick of Time Baby" in which Gloria Swanson and Bobbie Vernon are the leading players. "Teddy," the big brindle Dane, that has appeared in several Keystone productions, shared honors with the screen favorites in this comedy.

As previously stated in this paper the releasing of Keystone comedies will be placed on an entirely new basis. Beginning January 1, Keystone comedies will be released unrestricted through Triangle. "My pictures," says Mr. Sennett, "will stand entirely upon their merits. The reason for this change of policy," says the producer, "is the gratifying growth of our film plays. The demand for these comedies has now become so great that from a business standpoint it is no longer practical to market them as we have been doing heretofore." Soon after the first of the year will be presented "Mickey," the first play from the new Mabel Normand Feature Film Company. The system by which these feature plays are to be released will be announced later. Miss Normand now has her own studio, and will hereafter appear in feature plays alone. It is the intention to have the Mabel Normand Feature Film Company produce about four pictures yearly, sparing no expense in releasing them to the best possible advantage.

These, and other activities mark the closing of the biggest year in the history of the Keystone Company's operations. Mr. Sennett proposes to add several companies to his roster early in the forthcoming year, and it is also planned to add more stage space to the already enormous producing plant. With these additions it is hoped that the big comedy institution will be enabled to fill back orders and keep up with the ever increasing demand for Keystone comedies.

A Visit to Universal City

Remarkable Efficiency System Installed by H. O. Davis—World Man is Posed With the Lions.

THIS week we made another trip to Universal City. The Cerberus of the entrance gate wouldn't let us in at first and we felt rather peeved remembering that Mr. Laemmle once upon a time had given us the freedom of the city. However, we got by and presently we were basking in the friendly welcome smile of M. G. Jonas, that good fellow and extremely capable director of publicity of Universal City. It was almost lunch time when we arrived, so after a short stroll around the stages friend Jonas invited us to a most welcome and palatable repast at the Universal restaurant. There we had a little chat with H. O. Davis, general manager of Universal City, and were introduced to Charles E. Van Loan, the writer. Mr. Van Loan, we were informed, is spending considerable time at Universal City preparing a new series of moving picture articles and getting data from Mr. Davis on efficiency in motion picture producing.

New Wardrobe Building at Universal City.

Mr. Davis has introduced a most remarkable system of efficiency in all departments at Universal City. His latest efforts along these lines is the erection of a new wardrobe building adjoining the dressing rooms of the actors and actresses, in order that the costumes may be obtained quickly and without the necessity of going to the former building, which was located several hundred yards away.

Eighteen thousand dollars' worth of costumes covering every period of history have been transferred to the new building. Special rooms have been provided for the different styles and periods of costumes. If a director now desires costumes to fit a photoplay written about situations in the fourteenth century, these are all to be found in one room, thus effecting a great saving of time in obtaining the clothing upon requisition from the production department.

A large space has been set apart for the factory, where wearing apparel of all descriptions constantly is being made by a large force of employes. The costume room at Universal City is one of the sights of interest to visitors who express amazement over the amount of money invested in this department alone.

After lunch we took another stroll around the stages and met some of our old friends. Director Henry McRae was found rehearsing the script of a five-reel "Whispering Smith" story with a cast including charming little Mary MacLaren, Alfred Vosburgh, Eddie Polo, R. W. Everett and Charles Mailes. At one of the stages we found Director Rex Ingram filming a scene of "Scathing Humanity," his latest underworld feature. We are told that some real gunmen had been imported from the slums of New York to give convincing atmosphere to this story and that we better not start any arguments with these desperate characters. We promised to be good and, as a result, friend Jonas brought us to the lion's cage to pose for a picture, to pose outside the animal cage in safe distance from snapping teeth and reaching claws. We never before saw such ferocious beasts. We thought moving picture lions perfectly tame and gentle. Not so the lions at Universal City. They were absolutely determined to claw a piece out of our back, and never again will we make any fun of Madame Schumann-Heink being posed in the lions' cage. Our hat off to the lady. She deserves a medal for bravery.

After a thoroughly enjoyable day at Universal City we boarded our good old ship and sailed back through Cahuenga Pass to the city.

Kerrigan on Theater Tour

Will Appear at Principal Theaters of the Largest Cities of the Country.

PRIOR to the starting of his own feature film company, J. Warren Kerrigan is shortly to leave Los Angeles on a three months' trip to the principal cities of the country. The tour is in response to the demands of thousands of the photoplay fans that they be allowed to see Mr. Kerrigan in person. During his absence from Los Angeles, the construction of an elaborate studio for Kerrigan's exclusive use will be rushed to completion so that he may start the production of his first picture immediately upon his return. The junket is scheduled to extend as far East as New York and Boston. Carlyle Robinson, publicity agent of the west coast, will be in charge of the tour for the Kerrigan company.

C. GARDNER SULIVAN RETURNS TO CULVER CITY.

C. Gardner Sulivan, chief of the scenario staff of the Ince forces, has returned to Culver City from the East, and is now at his desk again writing Triangle-Kay Bee plays for forthcoming production. Mr. Sulivan visited St. Paul, Chicago, New York and Boston. A unique reception was given the popular scenario man when he arrived at the Culver City Studios. As he entered the gates he was showered with a veritable rain of confetti, made from copies of the more than two hundred picture plays which Sulivan has written for Mr. Ince. The trip, Mr. Sulivan declared, has provided him with a number of new inspirations for stories, the construction of which he intends shortly to commence.

Los Angeles Film Brevities.

Hobart Bosworth, the Lasky star, spoke recently before the County Institute of Los Angeles teachers on the producers' attitude towards educational pictures and the value of moving pictures as an educational instrument. The address, which was made at the request of Mark Keppel, County Superintendent of Schools, and H. S. Upjohn, Director of Visual Education, was most interesting and was enthusiastically received by all the teachers present.

* * *

Under the auspices of the Woman's City Club of Los Angeles, an interesting demonstration of "How movies are made" was given on Monday of this week, at the club headquarters in the Exchange Building, by little Mary Sunshine, the diminutive Balboa star, and Henry King, her director. Little Mary charmed the many guests by her remarkable talent of acting. The program was mainly to boost the growing demand for better films for children. Among the honored guests were Mrs. E. H. Noe, Henry King, H. M. and E. D. Horkheimer, Dr. and Mrs. Leon Osborne, George Rizard, Bert Enswinger, D. F. Whitcomb, Mrs. Whitcomb, Norman Manning, Miss Mollie McConnell and Daniel Gilfether.

* * *

The many admirers of Tom Mix will be interested in the announcement from him that his work with the Fox Company will be along entirely different lines. Mr. Mix stated that he will be featured in two-reel western slap-stick comedies, and will be supported by a specially selected cast. Victoria Forde will be his leading woman, and Victor Potel, better known as "Slippery Slim," has been specially engaged as character comedian. Bob Eddy, a former Keystone comedian, will assist Mr. Mix in the direction of all of his productions. A large tract of ground on Winna Brown's ranch at Silver Lake has been leased by the Fox company for Mr. Mix's use. A permanent Western mining town has been erected there, complete from saloon to undertaker. It will furnish the locale for the stories which the noted cowboy will make.

* * *

Sessue Hayakawa and a company of Lasky players, under the direction of Marshall Neilan, has departed for Honolulu, to take exterior scenes for a forthcoming Lasky production, in which the popular Japanese actor is to be starred.

Mr. and Mrs. Sessue Hayakawa.

Another Lasky company, under direction of Rollin Sturgeon, leaves for Washington, D. C., this week, to film some scenes requiring an eastern locale. Theodore Roberts, Maude Fealy and a number of other players were included in the party. Arrangements have been made to photograph the lobby and dining rooms of the Willard Hotel, which figures prominently in the story.

* * *

Camille Astor, who has recently been supporting Helen Ware in the Selig production of "The Garden of Allah," is returning to comedy, and will be featured in the La Salle Film Company's productions.

* * *

Fred Mace, of Keystone fame, left Thursday this week for a six weeks' trip to New York, relative to the business of forming his own comedy company. Good luck, Fred! Give our regards to Broadway.

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Ford Sterling, we are informed, is the first Keystone director to become a member of the Motion Picture Directors' Association, having joined Tuesday night of this week.

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It's rumored this week that Blanche Sweet, that brilliant star of silent drama, is contemplating leaving the Lasky company and taking a long vacation before considering a new film engagement.

* * *

Bill "Kalem" Wright, vice-president and general manager of the Kalem Co., arrived in Los Angeles this week. Mr. Wright expects to be in our city for a week or ten days to arrange for the enlargement of the Kalem studios in Hollywood and Glendale. Phil Lang, chief scenario editor of the Kalem Co., is also here from New York and has been busy for the last week preparing scripts at the Glendale studios.

* * *

Captain Wilbert Melville, the former Coast representative

for the Lubin Company and director-general of the Los Angeles and San Diego plants of that organization, has announced that he will enter in the film manufacturing business again, and this time for himself. Captain Melville contemplates reopening the old Lubin studio at Coronado and may also locate a company in Los Angeles. Captain Melville has a temporary office in the Stay Bldg.

* * *

Ken' O'Hara called us up on the 'phone today and kindly requested our presence at a Christmas jollification Sunday, December 24, at Culver City. Thanks, Ken', old boy; we shall be there if a certain speed cop out your way don't get the old boat. He did last time, and the judge said "Five dollars or five days."

* * *

Mae Murray, the Lasky star, has started on a new production under the direction of Robert Leonard. She is now up in the mountains filming some exterior scenes.

* * *

Alvin Wyckoff, director of photography, and Howard Ewing, chief electrician at the Lasky studio, have departed for New York City, to assist Cecil B. De Mille in the first presentation of the Geraldine Farrar production founded on the story of Joan of Arc. Members of the Lasky company went to great lengths to warn them of the pitfalls of the great city.

* * *

The cast of the new George Walsh picture, on which Director Otis Turner began work last week, includes Anna Luther, Velma Whitman, Cecil Holland, Sydney Deane, Charles Girard and Frank Alexander. Miss Luther will play opposite Mr. Walsh.

* * *

Volma Whitman rejoins the Fox organization after an absence of several months. The last picture in which she worked for the company was staged in the East, and Miss Whitman was living in New York at that time. Outside the stars of the company, she is the only actress now with them, who has worked at both East and West Coast studios.

* * *

Dustin Farnum returned this week from a hunting trip among the mountains, and is now spending most of his time discussing his 'script with his director, William D. Taylor. The company will begin work on Monday, the story being the dramatization of a popular novel of the great northwest.

* * *

Hank Mann, who has made four Foxfilm comedies under the direction of Charles Parrott, will next week begin work on a fifth, directing his own company. Mr. Parrott will announce a new star within the near future. This makes six comedy companies now actively at work at the Fox Hollywood studio.

* * *

The plant of the National Drama Corporation, occupied by the Wm. Fox studios until the recent fire, is fast being rebuilt and should be ready for occupancy within a few weeks. One wing of the building is already complete, and several departments have moved into it.

The new Western home of the Fox company will be a building of quadrangular shape, with several large stages in the interior court. Offices and dressing rooms will occupy the surrounding corridors.

* * *

Chester B. Clapp was installed last week as the comedy scenario editor with the Fox company. From-Keystone-to-Universal-to-Fox is the record made by Mr. Clapp within the past month.

* * *

William Russell and his company are working overtime at the American studios in Santa Barbara in order that the company and its director, Edward Sloman, may come to Los Angeles for the holidays.

* * *

On "Christie Night," Wednesday of this week, Christie players turned out en masse in honor of Herbert Lewis' third managerial anniversary of the Hollywood theater. This particular picture, "Hist! At Six O'clock" was the first of the Christie satirical series on vampire subjects. The spontaneous ripples of laughter from the audience was a tribute to the company.

* * *

The Helen Holmes company of the Signal Film Corporation is looking forward to a Christmas present in the form of the completion of the dreaded thirteenth episode of their serial, "A Lass of the Lumberlands."

Thus far, although there have been a number of dangerous stunts performed, there have been no more injuries received than in the previous episodes, which seems to brand the old thirteen hoodoo as the bunk. Miss Holmes was called upon to ride an aerial gravity tram from a mine shaft to the railroad track, where she drops on board a passing freight; William Behrens was called upon to follow her and later to be shot from the top of the freight into a river over which the train was passing. They accomplished this without accident and it now looks as though the installment would be finished without the occurrence of any of the dreaded catastrophes expected.

* * *

J. P. McGowan, director-general of the Signal Film Corporation, has issued instructions for the removal of the offices of the company from their present quarters to a larger building on Pasadena avenue. The building into which they are to be moved was originally a residence. The place is being thoroughly renovated, partitions are being torn out and others built to accommodate the office force. The building in which the offices are now located will be left standing for a private office for Mr. McGowan, for the time being. Later it is to be turned into dressing rooms, the laboratory is to be moved closer to the new offices and the space thus gained used for additional stage space. The new offices will be ready for occupancy within ten days.

* * *

Dorothy Dalton is concluding her performance, this week, as star of the Triangle-Ince play being directed by Reginald Barker, and in her spare moments is getting ready to appear

Dorothy Dalton, After Enacting a Love Scene in Mid-Stream

in a new Triangle-Kay Bee. This is said to be a sensational story that will reveal Miss Dalton in a new role. It was written by John Lynch and prepared for the screen by J. G. Hawks. Charles Miller will be the director.

* * *

Arthur Maude, the English actor, was engaged this week by Thomas H. Ince to appear as leading man in a new Triangle production under the direction of Raymond B. West. Mr. Maude served nearly a year under the Ince banner, at the time when Inceville was the producing headquarters of the noted director-general. Among the screen-plays in which he appeared were "The Devil," "The Cup of Life" and "The Reward."

* * *

House Peters and Myrtle Stedman have finished their picture and the popular Morosco stars have been granted a vacation until after the holidays.

* * *

Vola Vale has been selected as leading woman to appear with George Beban in his forthcoming production now being made at the Morosco studio under the direction of Donald Crisp. In the cast are Colin Chase and Paul Weigel. Mr. Beban is one of the authors of the scenario.

* * *

Howard Estabrook will direct the next Morosco production in which Vivian Martin is to appear, and which is expected to start shortly.

* * *

The Lasky production of Joan of Arc, in which Geraldine Farrar plays the stellar role, will be given its Los Angeles premiere Saturday, January 13, at the Majestic theater. William Furst, composer of the music and conductor of the orchestra in New York City, will come to Los Angeles to direct the augmented orchestra here.

* * *

The new Triangle-Kay Bee play, starring William Desmond, will be started this week at Culver City. It is a rollicking romance of the Balkan States, written by J. G. Hawkes, in which Desmond takes the part of a dashing

young Irish newspaper reporter who is dispatched to the front as the correspondent of a London paper. The play is being directed by Walter Edwards, and the cast includes Fanny Midgley, Joseph J. Dowling, Thomas S. Guise and Will H. Bray.

* * *

William S. Hart began work this week on the production of a new Triangle-Kay Bee play written by Martin Brown and prepared for the screen by Lambert Hillyer. The story offers the popular western star several remarkably strong situations that measure up, it is said, to those in "The Aryan," "Hell's Hinges" and "Devil's Double." Margery Wilson has been cast to appear opposite Hart in this subject, and the other important parts are being played by Jack Livingston, who has just finished a performance opposite Dorothy Dalton, and J. P. Lockney, the character actor.

* * *

Charles H. Christie, business manager of the Christie Company, announces that the contracts made for the releasing of the two-reel pictures on January 1 are subject to change, owing to unavoidable delays. Those which were to be released on January 1 will not be offered to the public until the latter part of January. These two-reel comedies will be a series of ten or twelve pictures, to be released two to the month, through the same exchanges now handling the one-reel Christie comedies.

* * *

That Harry Rattenberry's pastime is raising chickens (please refrain from ambiguities), we learned this week from the capable publicity purveyor of the Christie studios. All the spare lumber on the lot finds its way these days to Harry's Hollywood house to make coops for the poultry. Even so, the broilers have a way of turning up missing and Harry couldn't trace them. A darkey family lives in the back and a conversation heard through the high board fence gave Harry the necessary clue. This was the scrap of dialogue ,

"Does dat white gemman in front keep chickens, Brother Johnsing?"

"Well, suh, he don't 'zackly keep 'em, but he sho' try hard nuff."

* * *

Billie Rhodes, the petite Christie comedienne, is going East for Christmas and will stop over in many of the larger cities to appear in person at theaters showing Christie comedies. Her leave of absence from the studios is necessarily limited, but she and Mr. Christie are working on an itinerary which will give this pleasure to as many Christie fans as possible.

* * *

The new Isidor Bernstein studio, at Boyle Heights, is now almost finished, and it looks as if the picturesque eight-acre tract on which the plant is located will be one of the beauty spots of Los Angeles. The old Perry residence, picturesque in itself, with its columns and towers, is being remodeled as a residence for Mr. Bernstein. The natural features of the tract are wonderfully beautiful, the house being situated on an eminence from which the land drops gradually into dells and glades.

Lawns and gardens of great beauty are being prepared in the shade of the many varieties of trees which grow on the place. A Japanese garden will be a feature and there will be an ornamental fountain, large greenhouses and picturesque rustic summer houses.

Three stages are now in process of construction, and an office building will be erected near the entrance on Boyle avenue. A glass stage will be built later. Other buildings to be erected are property rooms and a developing plant, with the very latest equipment.

Cleo Madison's company and two others will begin work January first.

"FILLUM" MONEY.

The motion picture exhibitors want a new coin—a fifteen-cent piece which will facilitate them in the handling of receipts at their box offices and in saving the time of their patrons.

President John R. Freuler, of the Mutual Film Corporation, in whose office the campaign was first discussed, suggests that a new design, expressive of the motion picture industry itself, be offered.

Here it is—the first design to be suggested. The lady is Helen Holmes, the famous star of "A Lass of the Lumberlands," Mutual production.

What do you think of it?

Marguerite Snow Opposite George M. Cohan

Well Known Screen Favorite Engaged by Artcraft as Leading Lady for George M. in His First Screen Subject, "Broadway Jones."

MARGUERITE SNOW, the well known screen favorite, has been engaged by the Artcraft Pictures Corporation to appear opposite George M. Cohan in his initial motion picture subject, "Broadway Jones." Miss Snow will portray on the screen the part of Josie Richards, the pretty stenographer at the Jones Gum factory, who shows the wild "Broadway Jones" the right path. Originally presented at the Cohan Theater, New York City, by Myrtle Tannehill, the role of Josie offers a particularly likable character and one especially adapted to Miss Snow's capabilities. This part is second in importance only to the stellar role of "Broadway Jones" and to those who are familiar with it as well as the work of Miss Snow as displayed on the screen in the past, it will immediately prove evident that she is just the artist to visualize Josie on the screen to the best advantage.

Marguerite Snow.

In motion pictures Miss Snow gained great public favor throughout the country as a result of her famous characterization of the Countess Zudora in "The Million Dollar Mystery," one of the most popular series ever produced. Among the other well known portrayals on the screen are those displayed in "Rosemary," "The Upstart," "Corner in Cotton," "The Second in Command," "The Silent Mystery," "The Turmoil," and many other big motion picture successes.

The balance of the cast for "Broadway Jones" is now being assembled and work has already been begun at the studio in New York on some of the big sets to be used in the first Cohan film. The actual production will start immediately after the holidays.

C. A. MEADE APPOINTED PATHE MANAGER AT DETROIT.

In accordance with the policy of building up the finest exchange organization in the industry, Pathe announces that in addition to the many excellent salesmen and managers who have been recruited since the beginning of the new administration of J. A. Berst as vice-president and general manager, the organization has been further strengthened by the addition of C. A. Meade, who assumed charge of the Detroit Pathe office on Christmas day.

NEW UNITY EXCHANGE IN CLEVELAND.

Unity has added another link to its chain of exchanges, through the formation of the Unity Photoplays Company, with offices in the Columbia building, Cleveland, Ohio. This exchange will handle all Unity features in the states of Ohio and Kentucky. Harry Goldberg has been selected to manage the new exchange by the Unity officials, and under his experienced leadership the business should develop well in this territory. Mr. Goldberg was formerly manager of the Atlanta branch for the World Film Co. and is an exchange man of many years standing.

GAUMONT LONDON REPRESENTATIVES OF WORLD FILM.

The World Film Corporation under its recently adopted policy of extending the service has just concluded arrangements with the Gaumont Company of London for the distribution of Brady-made picture plays throughout Great Britain. The deal is considered of such importance at the European end of the line that twenty advertising pages of the Cinema magazines are required for the initial announcement. The direct London headquarters for World-Brady pictures will be found in the premises on Water street, formerly occupied by the Edison Company.

Advancing the Industry

What Artcraft Distribution Means to the Film Industry—Trend to "Fewer and Better Pictures."

By Al. Lichtman.

(General Manager of the Artcraft Pictures Corporation.)

"FEWER and better pictures" has often been preached but never has an organization pointed toward this trend more effectively than Artcraft. Our very foundation indicates bigger and better pictures with longer runs, which, of course, will mean fewer releases. This is undoubtedly the trend of the motion picture future and that Artcraft will play a most important part in the evolution of the photoplay which will have its effect during the next twelve months, is readily apparent.

The advent of any new force in the motion picture industry is often looked upon with fear by exhibitors, particularly when it calls for a longer run of the attraction, a higher charge of admission and an increase in the cost of rentals. At the same time, many exhibitors realize that it was due to the entrance of just such forces into the business several years ago that resulted in the great improvement evidenced during the past few years. Exhibitors who at that time feared to raise their admission price from five to ten cents are today selling their twenty-five cent seats faster than their ten-cent seats.

Thus when Artcraft entered the field several months ago and offered new ideas and policies to the exhibitor, many managers did not realize that this was merely another step toward their own advancement as well as that of the industry in general. Artcraft is primarily intended for the improvement of conditions affecting the exhibitor, not the manager of the opera house, the town hall or the theatre which usually shows a "legitimate" attraction, but the fifty-two-weeks-a-year exhibitor whose theater is a regular motion picture house, whether it is a palatial institution or a small town odeon. In the past this exhibitor has shown pictures of ordinary merit year in and year out and when a big production came to this town it was given to the opera house or the regular dramatic theater, while he was forced to offer as opposition his mediocre pictures. This is the situation in which Artcraft protects the exhibitor. In other words, to use the vernacular of the day, Artcraft gives the exhibitor a chance at the big stuff which in the past was given to the owner of the regular "legit" theater.

The many palatial motion picture houses throughout the country are operating under as large an expense as the finest playhouses. These theaters must have extraordinary productions, and it is the aim of Artcraft to supply them with the biggest subjects in points of stars, art and general merit. In place of running the mediocre film three days and a week, Artcraft supplies these houses with productions that will not only stand an increase in admission price, but a longer run. In other words, Artcraft not only places the unusual attraction within the reach of the regular exhibitor whose palatial theater is the logical place to show the production, but gives him the opportunity of placing his house on a still higher plane by increasing the run of the subject and justifiably asking more for admission.

As to the smaller exhibitor, Artcraft offers to him the very thing for which every live-wire showman is ever on the lookout, namely a "special attraction" or stimulus for his business. Just as every good retail merchant will occasionally hold a special sale to attract new customers and retain old ones, so does the showman offer a special inducement in the way of an extraordinary entertainment. To the small exhibitor who is showing the usual film Artcraft is as important as it is to the owner of the immense motion picture palace. Where heretofore it has been impossible for him to secure the big production until long after its initial appearance, Artcraft now makes it possible for him to show the so-called "big stuff" occasionally, thus not only increasing the prestige of his house, but actually injecting new blood into the box office veins of his business.

To the producer Artcraft offers a distribution such as has never been evidenced before. It not only saves him the laborous and expensive proceedings in connection with the simultaneous presentation of a big production throughout the country, but places at his disposal the very best theaters in the land. At the same time Artcraft's scope is not limited to the activities and ideas of a set of producers. Any author, artist or producer will find in Artcraft an outlet for ideas or productions that are in keeping with the standard it has already established.

HELEN STRICKLAND IN "A MESSAGE TO GARCIA."

Helen Strickland is cast as a Spanish adventuress in the Kleine-Edison film version of Elbert Hubbard's "A Message to Garcia."

Allen Holubar

FEW persons connected with the motion picture industry can point to the record attained by Allen Holubar, author director and actor, whose work in Universal productions has attracted widespread attention. To achieve fame as an author of photoplays, a director of them or as an actor in them is praiseworthy enough but to achieve fame in all three branches is almost unprecedented.

Allen Holubar.

Allen Holubar, however, is an exceptional man with a capacity for unlimited hard work, so the mere fact that he frequently writes, directs and plays leading roles in his own pictures seems merely part of his daily life to him and he stands ready at all times to take on new duties.

Mr. Holubar was for years a popular leading man with stock companies on the Pacific Coast, playing with such well known organizations as the Alcazar Stock company, San Francisco; T. Daniel Frawley's company of Seattle and Portland, the Auditorium Stock company of Spokane, and in companies at San Diego, San Jose and Oakland. He played with Blanche Bates in "The Girl of the Golden West," and toured with several noted stage productions. He played a season in vaudeville in support of Bertha Kalich, leaving the stage to enter pictures with the Universal.

Before taking up directing Mr. Holubar played leading roles in many Universal successes. Some of his most recent productions are: "The Girl Over There," "Leona's Daughter," "Midnight," "The Double Topped Trunk," "The Old Toy Maker," "His Father's Son," "The Shadow," "The Taint of Fear" and "Stronger Than Steel."

WILLIAM FOX SIGNS RALPH AND VERA LEWIS.

In continuation of his policy of increasing still more his great list of photoplay luminaries for 1917, William Fox has just signed two stars who are one. They are Mr. and Mrs. Ralph Lewis. Mrs. Lewis is known professionally as Vera Lewis.

Ralph Lewis, who has been hated in every country in the world where motion pictures are projected, undoubtedly achieved his biggest success in the silent drama when he gave his remarkable impersonation of Stoneman, the ruler of the South, in "The Birth of a Nation."

Vera Lewis, who will be seen in the same production with her husband, also enjoys a long record of stage and screen successes. She comes, too, from Griffith's Triangle company. She acted recently in "Intolerance," where she had the part of Miss Jenkins, the selfish philanthropist.

BERT ADLER WITH EDUCATIONAL.

Our old friend Bert Adler, who was, for several years, connected with the publicity department of the Thanhouser Company, and later with the Universal Film Manufacturing Company, has been added to the publicity staff of the Educational Films Corporation of America. In securing Mr. Adler the Educational Films Corporation of America are fortunate in gaining the services of one who has had wide experience in the moving picture business. Our best wishes to Mr. Adler in his association with one of the strongest corners of the educational side of the business.

MIGNON ANDERSON JOINS UNIVERSAL.

After having played leading parts in Thanhouser films, Mignon Anderson, one of the daintiest actresses of filmdom, has joined the acting forces of Lois Weber at Universal City and is playing opposite BenWilson in a five-reel current production.

Advertising for Exhibitors

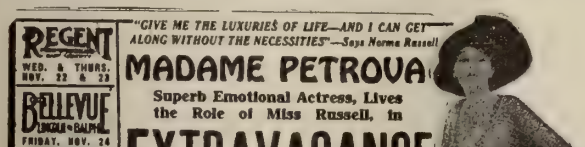
Conducted by EPES WINTHROP SARGENT

Courtesy.

ASSUREDLY let the atmosphere of your house be courteous, but by all means let the courtesy be genuine. The other evening we visited a theater. It fairly oozed courtesy. It was almost offensively courteous, and yet it is run by a man who has almost an international reputation as a house conductor. His management is ostentatious, pretentious, but it is not genuine. In every move of every salaried employee there was the same air of "look how well we do this!" There was nothing spontaneous, nothing unstudied. It was all cut and dried, a purely mechanical manifestation of certain managerial dicta. The people were courteous by rule and regulation. It was all on the surface. Courtesy does not consist of a head usher costumed like a comic opera tenor and supported by a staff of boys who do certain things because they are told to. In the old days we knew three vaudeville circuits intimately. We went regularly each week because we were paid to go. In one the boys were over trained. They annoyed, they were so eager to be polite. In the second, patterned after the first, the boys were polite when someone was watching. A signal went along the line when the house superintendent came in sight. At other times the service was lax. The boys were merely drilled. In a third house the boys were picked. They were not drilled. They were required to have an inherent sense of courtesy; a desire to make good for the house, because this was their job. You could go into any three houses and tell which was which. You could tell the atmosphere. Two were pretense and one was real. The latter was so real that we knew one man who used to frequent the smoking room of the house as a place to read his newspaper. He seldom saw the show, but he contented the smoking room appealed to him more than did his club. The boys all came to know him. He was told which were the acts worth seeing and now and then one of the ushers would dash down to warn him that something worth while was going on. He didn't tip the ushers. It was pure friendliness. This may seem a bit overdrawn, but it is the truth. Don't train your house staff to be polite. Pick those who are born that way. Then let them work their own way and not in set fashion. The people will stay by you longer because you will not have to fire so many, and it will mean a lot more to your house.

Joint Advertising.

The Rowland and Clark theaters, Pittsburgh, use the daily papers for their features and make one general advertisement cover all the houses as shown in this reproduction. They also use an advertisement


REGENT
WED. & THURS. NOV. 22 & 23
BELLEVUE
FRIDAY, NOV. 24
ARSENAL THEATRE
SATURDAY, NOV. 25
STRAND
MONDAY, NOV. 27
"GIVE ME THE LUXURIES OF LIFE—AND I CAN GET ALONG WITHOUT THE NECESSITIES"—Says Norma Russell
MADAME PETROVA
Superb Emotional Actress, Lives the Role of Miss Russell, in
EXTRAVAGANCE
Metro Wonder Play of Social Life of Today
The Film Forecast, Weekly Magazine Devoted to Motion Pictures, Mailed Free to Any Address.
Address 300 Westinghouse Building —Desk A.
DIRECTION ROWLAND & CLARK THEATERS

for the various houses, giving the daily attraction for each house, but this joint advertisement is unusual.

A Two-year-old.

Paramount Pointers, the Philadelphia exchange organ, has passed it's second birthday and we hope it lives long enough to use three twos in a row to tell its age, for it is a smart little sheet and helpful to its readers. Here is an idea they take from the Mastbaum house. It is good enough to try—only why make it necessary to ask the ushers? Put it where it can be seen going in, coming out, and before you get there.

> The management of the Stanley theater has evidently solved one of the exhibitors' problems once and for all. Patrons are continually asking ushers and other employees the time a certain picture will be shown. As arranged at the Stanley, any employee in the building can now tell a patron the exact time the feature and single reels are shown at any time, by a simple method. Each employee is supplied, with every change of show, a slip of paper on which is typed the title of each picture and the time it goes on, and also the time of the overture. The ushers carry them around their flashlights. We tried it on some of the employees the other night, and found that it was an ideal scheme. Such little helps as these are appreciated by the patrons.

Evidently celebrating his birthday, the Pointer's editor tells a whopping big fish story. Must have been out with Jay Emanuel. The stuff he buys gets you that way.

Another Self Sealer.

Here is what seems to be a new idea in self-sealing matter. It comes from the De Luxe Film (Lasky) Corporation of San Francisco, and the original is a sheet 14¼ by 4¼ inches. The folds have been

marked in and the cut shows the inside. The top is folded over and then the left-hand page, which is not quite as long as the middle, is folded over and the right-hand page, which is only half size, is folded and slipped over the left-hand page. The right is printed up "Look inside. It contains bright tidings for the exhibitor," and the left-hand side carries a fist pointing to the legend. The reverse of the middle page is the usual mailing card imprint. What is known as scoring rule is used to get the top fold exact. If this fold is well defined the card will travel cross country without opening.

Classy.

Walter Brooks had Romeo and Juliet lately at the Auditorium, Coatesville, Pa., and to emphasize the event he got out a special folder, eight pages, uncut leaves, only the outside and middle pages printed. It was a heavy hand-made paper that looked like the produce of an engraver rather than a printer, and the tone of the announcement was in keeping with the style. It lifted that attraction out of the general run and put it in a class all its own. For the regular work Mr. Brooks uses the eight-page wire-stitched program that he used following his neat folder. It is a page to a day and each title is followed by the correct showing time. It is about as good as they come. Some special stunt like this Romeo and Juliet idea will have a tremendous moral effect upon your audience if you work it right. It brings them to the theater in the properly receptive frame of mind.

Party Rates.

A traveling man sends in a small town newspaper with an advertisement, but he forgot to send the top part, that tells the name of the town, but it seems to be somewhere in Illinois. The type repetition will not give much of a hint of the display, but read what the manager calls "live and let live" prices for a six-reel show:

SINGLE ADMISSION, 10c.
CHILDREN, 5c.
Low Rates Weekly.

The Whole Family (3 or more)	50c.
Family of Two (or Couple)	35c.
One Person	25c.

Show Starts at 7 P. M.

Special Rates to those who do not feel able to pay above prices. Do not let price keep anyone from enjoying these Good Pictures.

The bill is changed three times weekly, so that these prices are for three sets of admissions. No man need feel he cannot afford a best girl when he can take her to the theater three times a week for only thirty-five cents. Add this to the Trail (B. C.) monthly commutation ticket and the man in Washington who opens his house for a month only when he has sold enough season tickets to ensure his breaking even.

Good Printing.

The Alameda theater, Alameda, Cal., sends in a couple of recent programs. They are 6 by 9, four-pagers, white stock and blue ink, and the front and back page cuts are "made ready" to get really good results. The inside page cuts are not so well printed, but are not

badly done. But we think it would pay them to drop the back page cut and take that space for house talk. It would mean more. They get an odd heading for the front page very simply, using Comstock type and boxing each letter with one-point rule. It looks as well as a drawn design, but this works only when the printer locks up so that his rules meet. This printer does; you do not catch him napping on any one of the four pages, but, loosely done with bad mitres, nothing is so slovenly as poor panel work. The Alameda uses day and date, and prepares its copy nicely. But on the coast "The Birth of a Nation" has dropped to a quarter admission, it would seem, since they advertise this price.

Battle Cry, Also.

Lately we printed an advertisement of "The Fall of a Nation," taken from a handbill of its tour of the Canal Zone, and now Earl Toothman of the Post Exchange, Corozal, C. Z., sends in a newspaper clipping of the tour of "The Battle Cry of Peace." Evidently this is not under the Y. M. C. A. management, as was the other, for the film will play Panama three nights. The advertising has been lazily done, for it is merely clipped from the company press sheet and starts off "At (name of theater) on (date) will be shown, etc." This is tagged with a panel showing the playing dates, but entirely apart from the other box. The general text should have been changed to apply to the new condition, and the playing dates made a part of the same announcement.

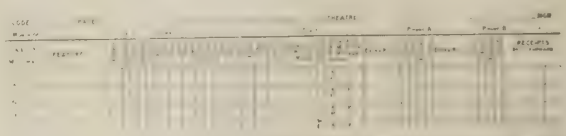
Been Saving It Up.

Herschel Stuart, of the Old Mill, will be remembered by readers of a couple of years ago. He was in several times and then stopped coming, but now he writes and sends a long letter about what he has been doing. It is worth reading, even if you have no chain of theaters and find just one a handful. Now the Old Mill, Dallas, Texas., is the center of a chain of houses through Texas, including Queen theaters in Dallas, Houston and Galveston, the Zoe, Houston, and the Hippodrome, Waco, with a couple more. Mr. Stuart writes:

> It has been almost two years since you heard from me. Possibly you have entirely forgotten me. Some of my first ads. were submitted to you for approval, and you handed me a compliment which was an inspiration and by hard plugging and careful study of your book, "Picture Theater Advertising," and your weekly budget in the World, I have managed to hold my job in a business that has grown, and grown and grown, thanks to the General Manager, who has not a peer in America.
>
> We operate nine theaters now, two of which are not mentioned in this letterhead, and our advertising is naturally enormous. I enclose some copy for your approval. I am a great believer in outdoor advertising, billboards, and high-class grade of sniping on fences, using one-sheet and two-sheet, special home-block printed posters. In Dallas alone we have over one hundred locations which are the choicest in the town, and which are even more attractive than the large billboards, possibly because they are closer to the prospective patron who is on the sidewalk, or conveyance. These posters are kept sufficiently varied in color to be attractive and not be offensive. We have some private 28-sheet day and night boards for special hand-painted posters on big productions. These last are personally selected, and they are beautiful. You being my ideal advertiser, I often wish you could come to Dallas and see how we do it (I am speaking of Dallas, but all things mentioned here apply to Dallas, Houston, Galveston and Waco), though Dallas gets a little the best of it because we operate the two leading theaters here, while the other towns have one important theater and others smaller.
>
> Aside from what has been mentioned in the way of outdoor advertising, we have changeable letter electric signs in the down-town districts at prominent corners which are a source of revenue in themselves. Considering special stunts, which space forbids particulars of, outdoor displays, and lavish use of newspaper space, we have accomplished much and have high hopes for the future.
>
> We adhere strictly to the truth in advertising and never knock a competitor. Only on rare occasions de we call attention to the film in superlatives. We try to lure the public by inviting them and calling attention to something interesting either about the film or the players rather than using useless adjectives.
>
> I have surely gone into detail more than I intended at the beginning, but in closing I want to ask your opinion of our system (see copy marked "System"). It was a long time before I got out of the woods on how to keep track of bookings for the nine theaters, and in addition sub-renting lobby displays and films to numerous other theaters, and it was still a longer time before I accomplished getting these things to the theaters and getting them returned and routed harmoniously and to collect the money for the trouble and use of materials after it was all over; but at last, thanks to many of your suggestions, I have it under control and by having a system for everything, office appliances, in addition to the matter I am sending you, I have been able to make one department do the work of four or five departments. The following things are conducted in the one department:
>
> Booking Department, Advertising Department, and Publicity Promotion for nine of our own theaters.
>
> Sub-renting films and advertising helps to thirty-six outside theaters.
>
> Conducting an art department for newspaper drawings and lobby cards. We use very few stock posters.
>
> Render personal assistance to the General Manager.
>
> All of the above is taken care of with the following small number of people:
>
> A good stenographer. A good shipping clerk. One artist. Bess L. Whitehead, my assistant, and myself.

Routine press stuff is about the meanest job of the lot, as any exchange will tell you. It is bad enough when you deal only with managers in your own circuit. When you deal with outsiders, too, it is a job that takes the hair off your head and puts splashes of grey into what's left. It is not possible to give Mr. Stuart's system in full, but we are going to hit the high spots for the benefit of chain houses and exchanges.

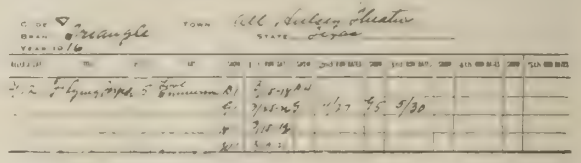
Being up to date, most of the stuff is loose leaf and card catalogue, the latter being 5x8-inch cards of various colors. Most of the stuff is printed both sides, from the first to the sixteenth, and from the seventeenth to the end of the month. One card is used for the houses to keep track of bookings. It is shown as Form A. This has space for details of a general nature such as the name of the house, its code, manager and phone number.



FORM A. Monthly booking card which shows what material has been sent for each attraction.

In the regular spaces are first, the day of the month and day of the week, this last being rubber stamped in. Then comes a space for the title, and check spaces for the brand (represented by a symbol); the circuit, proposed, booked, confirmed; the house from which the film is to be sent and that to which it is to be passed on, if advertising cuts, programs, press work have been sent; if a lobby display is to be sent, from what house and passed on to what house; the same for lobby photographs; the page in the trade press on which a criticism may be found; details of the advertising to be done, and details of extra reels. All of this is contained on a single line as shown. Each house has a code letter and number for abbreviation, and any person concerned can tell at a glance just how the lobby material and films have been routed.

Form B shows what films are available for first to fifth runs. Different colors are used for different brands, so that a Triangle may be picked from a Paramount at a glance instead of looking at all the



FORM B. Index card for keeping track of open dates for film.

cards in any particular brand. This helps in quick routing where a change is needed. The data given is the release date, title, stars and the runs.

To move the material a special yellow slip is used. The essential portion is reproduced in type as Form C. Check marks indicate whether the matter goes forward immediately after the show or the following day, and whether it is sent paid or collect.

Kindly ship the Film entitled.....
Kindly mail the enlarged Photographs on the Flm entitled.....
.....

Remarks (On night train after use) (On day following use)

..... To the.....Theater
..... City .....State.....
..... (Prepaid) (Collect)

FORM C. Shipping slip sent theaters to keep film and display moving.

A general form of shipping instructions is used for regular program, the above being the special slip. This is a larger sheet. Duplicate invoices are returned to Dallas, which office keeps track of all the material. Once the system is started, it involves less booking than would appear to be the case. The General Film Company system is used for the home office photograph record. At that the exact form is less important than the systematic upkeep of some style of account.

Shipping slips for the home office are made out for film and advertising. The former gives the subject, the sorts of paper to be sent, the photographs or mats, cuts, slides and other press material. The latter omits the check column for the film. Both orders are on the same sheet with the shipping label, properly filled in, and when made up, the address label is affixed the package and the slip is filed for reference.

We spoke lately of the information slip used by the Mastbaum houses in Philadelphia. The Hulsey houses have a printed slip with these details; subject, make, number of reels, where made, directed by, author and stars. Three spaces are allowed, for feature comedy and added film, and then the starting time of the program, the order in which the subjects are to be run and the number of shows for the day. Each employee out front receives one of the slips for his information and a footnote requires him to be prepared to pass along the informa- to the public.

Each house reports every night the takings for the day and the gross attendance, together with the usual details of weather, opposition and the like. Mr. Stuart has certainly done the efficiency man to a finish, but the answer is that a comparatively small staff can get away with an immense amount of work.

In his press work Mr. Stuart seems to favor special frame work, which is practical where several houses in different towns can use the same advertising; indeed, once you get the system under way it is really easier to run a chain of houses than just one, because you can command better facilities and pro rate the cost to comparatively little.

Now that Mr. Stuart has found his way in again, we hope that he keeps on coming.

Fine!

The Majestic, Columbus, Ohio, offers another new one. If a patron walks away from the box office forgetful of his or her change, the doorkeeper sends the absent minded beggar back, and the dazed patron wonders how it is done. It is very simple. Instead of shouting himself hoarse after the departing patron, the box office man presses a button that sounds a buzzer at the ticket box. The doorkeeper notes who is coming away from the window and sends that person back. He gets a reputation as a seventh son of a seventh son, and the house gets a lot more free advertising than the buzzer and its installation cost. When we go out to look over the Stillman, we think we'll take in Columbus, too. It is one of the "real-run" houses if it lives up to its program—and we think it does.

Easy.

Lately the Third Street theater, Easton, Pa., made a splurge about a series of vampire pictures, the first one of which would be a nice lady in "full black tights." The next issue of the program reads:

> Perhaps you were disappointed with the first story of "The Vampire." If you were we can't blame you much, as the picture was "cut to pieces" evidently by the censors. We can't understand why the censors should cut out the best part of the story, but—this is just one instance why we should not have them. You can help to do away with them if you will only see your congressman and tell him you object to it or write to the governor of Pennsylvania.

That's all right, but why should a Pennsylvania exhibitor expect to book a lady in tights, filled or otherwise, and expect to get past that censor bunch. The only safe plays in Pennsylvania are Pollyanna and Uncle Tom's Cabin and in the latter Legree must not be too rough with Tom. The Third Street theater, by the way, has a new catchline for its resume of the program. It reads: "We have with us this week—" It can be used, with a change for the underline, and is better than the more hackneyed lines.

With Ears.

We like what the newspaper men call "ears," where a house name does not have to stretch along the entire top of the program—and even where it should. As a sample we clip this from the Parkway,

THE
Parkway
NORTH AVENUE AT CHARLES
Matinee 800 Seats 10c. Evening 15c.—25c.
Loge Box Seats Can be Reserved, 50c., Evening prices at Matinees on Holidays
More Than a Theatre—A Baltimore Institution

Baltimore. The Parkway uses a program six by nine, printed in green with red rule work. Since they are using two colors, it would pay then to experiment with red frames for the cuts. It would more than double the value of the job. About a twelve point for large cuts and six for the smaller ones, solid brass rule would be about right.

He Said It.

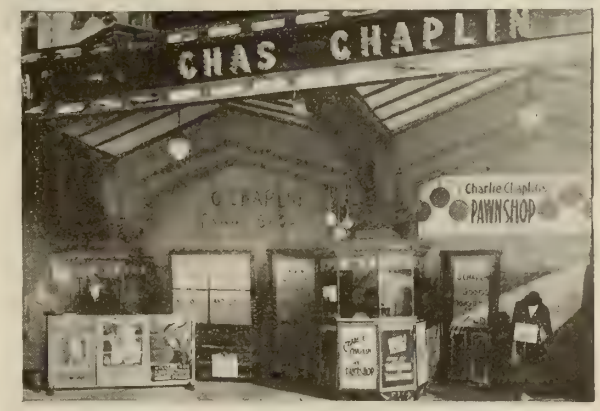
D. Filizola, of the Theatrette, Fort Scott, Kans., sends in a full page advertisement and says:

> Years ago had you been told that a manager in a town of 11,000 would run a page advertisement in the paper, you would have said he was crazy. I believe that every once in a while one ought to put over a splash like this, as it gets people talking and stimulates interest in the business. I hope to see it commented upon in the Picture Man's Bible.

Some years ago the manager who used full page advertising would not have been called crazy: he would have been adjudged insane and a guardian would have been appointed, and yet the page advertising is not to be charged against a single week, but pro rated against the several weeks that interest is upheld. The advertisement is ostensibly for the Common Law, but, though it is dated December 2, it advertises the Christmas special as well as the intervening attractions. That could not have been done, either, in the old days, when release dates were seldom three weeks ahead of the calendar. The only suggestion we would offer on the advertisement is that the various sections should have been boxed with heavier rule, to make it easier to read. Two point is not heavy enough in a page or half page advertisement, where the reading matter is in sections—as it should be. Six point should be employed. Twelve different films are advertised in this one advertisement—five of them dated—and the cost per subject is not prohibitive and the return is out of proportion to cost.

Opened a Pawnshop.

The Rex theater, Salt Lake City, Utah, turned its lobby into a pawnshop when they played the Chaplin film of that title, and Robert Saunders, the manager, says that the cost was about $15. It costs



more than that to open the average pawnshop. The picture gives an idea of the lobby, the painting being done on a false front. Mr. Saunders, in the interest of record, is the man in the black overcoat. The more sporty light one is worn by the branch manager of Mutual, J. L. Frazier. In most places the front will cost in excess of the price named, but it makes a good lobby. Anything that will change the lobby is worth the price it costs in the extra business it will bring.

Vale the Herald.

It remained for the Boston Paramount exchange to write the real obituary of the herald. Others have tried it, but Boston puts it in words that can be understood when it says:

> After checking up the entire list of exchanges releasing Paramount Pictures, it was decided to discontinue the issuing of HERALDS on all future Paramount Production, after the Lasky production of "The Years of the Locust." Out of the thousands printed on each production, few were sold, and the loss has been big, and the accumulation of stock terrific. Heralds used to be very popular with all exhibitors, but since the coming of the "house organ," which nearly all managers use, and from which they get better results, and at a cost that in most instances is the same as the cost of Heralds, it naturally has driven the old time Herald out of business. With the rapid changing of pictures that nearly all houses make, the Herald was confusing to the public, but with the "house organ" telling a full and complete description of the coming week's show and all under one roof as you might say, and with dates and days, that the patrons can quickly grasp, it is a much more efficient form of advertising than the Herald. With the free accessories that the Paramount offices furnish, including all kinds and sizes of cuts, the exhibitor has placed in his hands material to incorporate in his "house organ" that is far superior to the Herald.

Heralds never were much good. Most of them were hard to read, few were interesting and fewer still were convincing. Bluebird puts out some good work, but they are not really heralds but booklets, which is something else. The Herald, as it really is, has no place in the game.

Expanded.

The Bulletin, organ of the Canadian Universal exchange, has been increased both as to length, breadth and thickness. There are more pages, larger pages and more room in which to work.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building Chicago, Ill.

Haas Building Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Cutting Back.

LATELY we have been working on a five-reel reconstruction that the author said was in perfect technical form. About half of the story was so confused that it would have bothered the late Sam Lloyd himself to have followed it. Somewhere the author had read that if you ran too long in a scene you could cut to something else and return. Also he gathered that at times a cut-back was better than a time leader in getting over a break in the action. Both statements are right, but they must be understood and the cut back intelligently used.

In one place the author wanted to get over some rather tiresome premises and also dodge "The next day. The letter arrives." To do this he cut back the writing of the letter with the premise facts and then had the letter received by the person appearing in the latter sequence. He used the letter writing to break the long scene, and then brought the letter in at the end of that scene. His intentions were good, but the two lines of thought did not blend, and so the result was confusing in the extreme.

The scheme was all right, but he used the wrong material with which to cut back. He interrupted what was practically one continuous action with another continuous action, each of which should have been clearly concluded before dealing with another. He should have written the letter and have mailed it. Then he should have come to the other scene and have used some less important material for cut-backs. Then a leader should have been flashed for time and the letter be shown arriving. The trouble was that he sought to save time and footage by swinging the two actions in conjunction.

Cut-backs used merely to break scenes should punctuate the scene rather than interrupt it. The cut-backs should be comparatively valueless to the plot. Cut-backs used to heighten suspense, through delay, may be of equal importance provided that they have a direct bearing upon the same objective.

Suppose, for example, that you have a run of action in which Tom is captured by the Indians, tortured at the stake and rescued in the nick of time by his cowboy friends. The capture forms a definite run of action. It cannot be interrupted by the cowboys riding to the rescue. If break scenes are needed, they should be mere flashes of comparatively unimportant matters that have no direct bearing upon the real story. Perhaps the Indians capture Tom and start for camp. To avoid a succession of travel scenes, you can alternate these with a couple of flashes of the cowboys at the ranch and the girl Tom loves looking at his photograph. These remind us of other factors of the story and so give contrast, but they do not interrupt the important matter of the capture. But then Tom is sentenced to the torture. The boys miss him and ride after him. Now the torture and the rescue ride are of equal importance, but because one is so intimately related to the other, the alternations are not interruptions, but the continuation of the same story. Now to use ranch scenes would be to detract from the suspense. It would no longer be good cutting back.

Don't merely cut back. Cut back intelligently.

Lemons—Two Kinds.

Suppose that you went to the store to buy a dozen lemons and had a paw over a mass of a thousand lemons in vasying stages of decay to get a dozen of the sound fruit. You would think it a pretty mean job, wouldn't you? Then have some mercy on the buying editor who must glance at a hundred mostly bad scripts to get one good and usable idea. He has his troubles, too. Be kind to him.

Sizing Them Up.

Among the odd requests recently was one for information as to the way to spot editorial preferences. "You say that each editor has his fads," writes the questioner, "but how am I to tell them? What, for example, are the likings of ——— ——— and ——— ———? Personally I have found no two alike and, for that matter, the same man is never the same way twice."

This opens a nice question and it paves the way for a lot of work. In the first place you cannot be *told* the editorial preferences. You must *sense* them. Take some back numbers and pick out say fifty stories of one company. You'll be apt to find about ten that clearly do not belong. They were made for other reasons than choice, perhaps concession to some star, to oblige a friend of the boss', to please a director or because nothing else was handy. Twenty more may offer a wide divergence in style, though they may present the fad from some angle. Perhaps the other twenty will give an idea of what the editor really wants. You cannot put your finger upon any one particular point and say that this is it, but you get an idea of his mental processes and after that you give him first chance at stories that seem to carry this quality, though if you are wise you will not deliberately try to write to suit any particular editor. If you study your Stories of the Films with proper care you'll have a general idea of each company's needs and be able to market so intelligently that the editor will take the trouble to give you the finer points, though some editors do not know what they want themselves.

Be Exact.

Lately, we think it was in "The Thoroughbred," there was a bit of business in which the star kicked or struck a little negro and then tossed the "picks" some money and picked up one of the children and petted it. The general aim of the director appears to have been to show that this was merely a momentary irritation and not a chronic ill temper. Two southerners write to object to this business on the grounds that a southern man, such as Mr. Keenan was playing, would not fondle a negro child. In another script a northern girl was made to kiss and hug a negro cook. Probably this action was true to life in New England, but on the same grounds it would offend southern photoplay lovers, and it was unnecessary.

In one case a supposed southerner was caused to do something that no southerner would ever do. In the other the action would be distasteful to the south. In both cases the value of the film was hurt through thoughtlessness. Study characteristics before you write and write true to character. Do more. Do not write in business that will offend, unnecessarily, patrons in any part of the country. The latter is almost as important as the former if the author is to gain the reputation of writing acceptable stuff.

A still greater offense is given in the Keenan story when he permits a man to come to his home and then denounces him. This is so widely at variance with the southern ideas of hospitality that it gave even greater offense than the business with the child, and for better reason. The former was unpleasant. The latter was a libel. It pays to be careful.

Loose Leaf Practise.

A correspondent wants to know the best way to work out a five-reel continuity. The best way is apt to be the one that suits you best, but a good way is this. Get some cheap pads about 5 by 8 inches. With a cheap drive punch make a 3/16 inch hole in the uper left hand corner, without tearing the sheets from the pad. Write a scene on each sheet and place them on an ordinary bill spindle or hook. If you want, yon can number them consecutively as you write them or with an automatic numbering stamp, if you have one. When you have the story done you can go over the sheets, throw out or add scenes, revise or transpose at will. Then make a final numbering and copy off. This is as handy a way as any, and inexpensive.

Caution.

If you get a story so good that it rather surprises you by its excellence, try as hard as you may to remember where you heard it. Sometimes it will help you to get from under a charge of plagiarism.

Go to It.

Success is not going to come to you. You must go after it.

Reputation.

Do not try to base your claims to fame in sex stuff. Presently it is going to be held against you. Heart interest lasts.

Love Stories.

All the world loves a lover, but the world also likes variety, even in love stories.

Revised.

Try and if you do not sell, try again, but wait until the market opens up a little.

Contrasts.

One real author complains he has sold nothing in three months and another, not so well known, writes that he sold a thousand dollars worth to one company in a single month. One hustled.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid Three Dollars

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Hass Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Roll of Honor on Question No. 161.

Replies to Question 161 were principally conspicuous by their absence. In fact only one man, John W. Creamer, Chillicothe, Mo., had nerve enough to tackle the proposition.

Reply to Question No. 161.

By John W. Creamer, Chillicothe, Mo.

The Question:

Could two 35 ampere rectifiers be used in multiple to supply 70 amperes at the arc?

The Answer:

Yes, two 30 ampere rectifiers (so far as I know the rectifiers are not made in 35 ampere size) could be connected to deliver 60 amperes at the arc. As to how they would work when thus connected I am not certain, though I believe the thing would be all right, notwithstanding the fact that some electricians here do not agree with me. The secondary voltage of the two hooked in multiple would be the same as would the voltage of one used alone, but the amperage would be doubled.

[I stand corrected as to the rectifier being made in 35 ampere size. However the change to 30 does not alter the proposition in the least. Brother Creamer is not exactly right, though he is pretty close to it. Yes, two rectifiers, 30 amperes or any other size, could be connected in multiple, but in order to steady the load, or equalize it between the two rectifiers, it would be necessary to provide a separate equalizer reactance in the circuit of each tube. Without this there would be the liability of one tube carrying more load than the other.

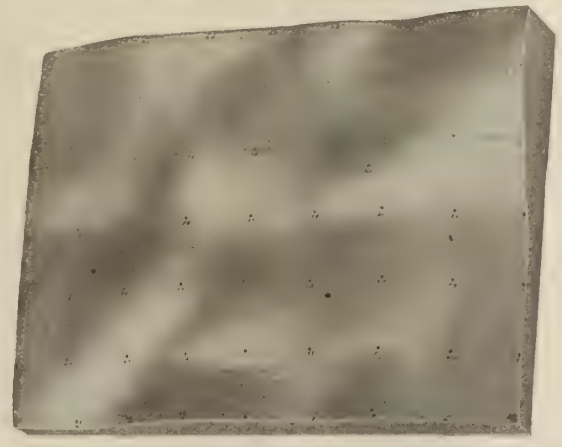
The equalizing reactance, I have no doubt, can be secured from the rectifier manufacturer at a nominal cost.—Ed.]

Cleveland, Ohio.

At the request of the Engineering Department of the National Lamp Works, Cleveland, Ohio, the editor recently journeyed to that city, and there saw some extremely interesting things, met some gentlemen whose acquaintance is treasured more than a merely passing pleasure, and gave the "once over" to something which will appear later in the department, and which will, I think, create quite some considerable excitement in the Land of the Movie when it does.

We were met by our old friend, Howard Codding, whose name is familiar to most old-timers in the business as one of the pioneer operators in the city of Cleveland. Mr. R. P. Burrows, of the Engineering Department of the National Lamp Works, also extended the glad hand of welcome, together with the use of one perfectly good gasoline buggy, in which we, accompanied by Brother Codding, journeyed out some nine miles to Nela Park, in the midst of which are located the home offices and one of the Testing Stations of the National Lamp Works.

At Nela Park it was my privilege to meet Mr. S. E. Doane, Chief Engineer of the National Lamp Works, with whom we had a long and most interesting conversation concerning some of the problems of the lens system of the projector, and concerning certain phases of the electric arc and other methods of supplying projection light. It goes without saying that Mr. Doane is a very able gentleman; otherwise he could not occupy the position he so ably fills. Mr. Doane and Mr. Burrows acted as guides while we viewed the plant. The trip was indeed interesting. The various methods of measuring light by a photometer were explained, as well as the methods of testing incandescent lamps. The absolute accuracy of the results is little short of astounding. Incidentally, Messrs. Doane and Burrows have agreed to make certain measurements and tests of the projector optical system for the

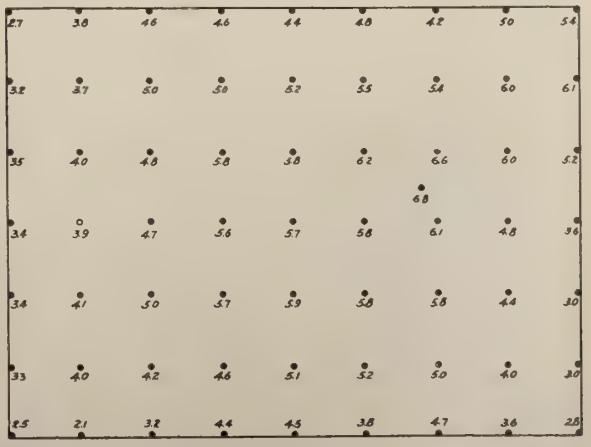


Projection Department, which same will, I am sure, be of a great deal more than passing interest. They will be published later, though it will take considerable time to make the tests and necessary calculations.

One thing in particular I saw was a model showing, graphically, the result of light tests on different portions of a picture screen illuminated by a 40 ampere D. C. arc. To say the result was surprising does not express it. I would not have believed there could possibly be such an amazing difference in the point light intensity of a screen, which appears, to the eye, to be fairly evenly illuminated. As I before said, the chart was modeled, and its surface looked like a hilly country, the high points representing the high points of illumination, and the low points the points of low illumination. There was not a level spot anywhere on the entire model.

The photograph shows two edges of the surface of the model. The various figures indicate the foot candles of illumination at that particular spot. The figures are spaced two feet apart, the model representing the illumination of a screen 12 x 16 feet in size, measurements of which were taken at points two feet apart.

The figures in the photograph are too small to be readily made out;



also there is a decimal point between each group of figures, though it is in some instances too faint to be seen. I therefore append a chart giving the figures in more readable size.

In considering the photograph, remember that base line A B, B C represents zero candle power, or no illumination at all, therefore from base line B C to point 6.1 represents 6.1 foot candles, whereas from base line B C to point 3.0 represents only 3.0 foot candles. You will observe that at the four corners of the chart there is an illumination respectively of 2.7, 5.4, 2.8 and 2.5 foot candles. The lowest foot candle value of illumination is in the lower left hand corner, and the highest in the upper right hand corner. The upper left hand and the lower right hand corners are approximately even in illumination. As illustrative of the unevenness of illumination supplied by the electric arc you will observe that between 3.8 and 3.6, a space of four feet, the illumination rises to 4.7 foot candles, and that taking a line straight up through the screen the illumination increases up to 6.6 and thence falls off to 4.2, with a little hill of light at 6.8, a trifle to the left.

A study of this chart is interesting, it representing the screen illumination from an average 40 ampere D. C. projection arc.

The National Lamp Works is a subsidiary company of the General Electric Company. The Cleveland Home Offices are located on a strip of ground one hundred acres in extent, lying two hundred feet above and overlooking the city. It is beautifully laid out, with brick driveways and walks which run in graceful curves through the grounds. The buildings are of red brick, and the testing plant is, as I have said, marvelously complete. I was in one room where they were using 200 K. W. of current in the testing of lamps, and you may take it from me, beloved brethren, there was *some* light in that room.

It is forbidden me at this time to speak of the particular thing responsible for the visit to Cleveland, but, as I said, later on you will get the whole "dope" and will, I think, be surprised, even as was I.

In the evening it had been arranged that Marvin Winton, president, Harland Hollander, business agent, and Frank J. Masek, secretary and treasurer of Moving Picture Machine Operators' Union No. 160, together with Brothers Codding and Vellam, take dinner with the editor, but while the union officials showed up at the hotel, two of them only had time for a short chat, because they had unexpectedly become tied up with a show. The rest of us, including Brothers Burrows and J. T. Caldwell of the National Lamp Works enjoyed the big eats, and spent an extremely pleasant hour, after which we motored out to one of the theatres and examined the chronometer balance and cylinder escapement of a certain proposition of which I am not yet at liberty to speak, though I can say it will be a "big speak" when I do. Brother Codding was with us all day and, like the editor, was amazed at the completeness of the National Lamp Works testing station.

I was glad to meet the officials of Local Union 160, because there has in the past been some antagonism on the part of that particular local against the department and its editor. This, however, is, I am glad to say, disappearing. The men are beginning to find out after all Richardson don't wear horns, and having discovered that fact, are of course willing to be friends again, all of which is pleasant; also it will be mutually advantageous.

Wrong Data.

I would recommend that operators be more careful to follow closely the directions given them from time to time, particularly with regard to methods to be used when asking questions about the optical system. Otto Anders, Milwaukee, Wis., says:

> What kind of condensers would you recommend for the following: Distance of projection, 95 feet; size of picture, 13 feet; center of condenser combination to aperture, 21 inches; center of crater to back condenser, 5 inches; aperture plate to center of lens, 6 inches; 6¼-inch Gundlach projection lens. Have had much condenser breakage. Do you think a Preddy holder would eliminate this to a certain extent? Where can I obtain them, Milwaukee operators do not favor them. Would like your opinion on this. Using Power's Six A machine and lamphouse; Wagner rotary converter; ⅝-inch Speer carbons, using 28 amperes. Have used about eight condensers in the last six months, always get different sizes recommended, but no one of these combinations seems to satisfy. Kindly let me hear from you as soon as possible. I have purchased a Handbook, which is very good indeed; also subscribe to the Moving Picture World.

Brother Anders (or is it Auders?) I have, through the Projection Department, many times told you to GIVE THE BACK FOCUS. In order to answer your questions intelligently I must have the following measurements: First, Number of amperes you are using; second, A.C. or D.C.; third, diameter of objective lens—NOT the diameter of the *barrel*, but the DIAMETER OF THE SMALLEST OPENING THROUGH THE LENS; fourth, the exact distance from the aperture plate to the back lens of the objective when the picture is in exact focus on the screen. Give me these measurements and I will tell you what you need, but if you will look in the November 4th issue and apply the tables therein found, you can figure it out for yourself. With 30 amperes and an improved condenser holder you can bring the crater up to within 3¾ inches of the center of the condenser combination, or, in other words, the apex of the lens next the arc, which would be about 2¾ inches from the lens itself, whereas you have 5 inches, or more than 4 inches from the crater to the lens, and right there you lose a lot of light. Assuming that you have an objective diameter of 1¾ inches, working at 3½ inches back focus, you would want 18 inches between the aperture and the apex of the front condenser, or if the diameter was 1¾ inches and the back focus 4 inches, you would want 22 inches. In the first instance, using plano-convex condensing lenses, you would want one 5½ and one 7½ inch condenser, and, in the second instance two 6½-inch lenses. Note: A question has just been raised by Martin of Los Angeles, as to tables and chart in November 4 issue. Martin claims that the combinations Griffith gives will not always give proper size spot. As to this, we await reports from operators who have tested the tables, meanwhile accepting them as correct.

As to Milwaukee operators not favoring improved condenser holders, why that is all right if the manager is willing to stand for the loss of a large percentage of the light. You can get along without them if you want to locate your arc back much further than it ought to be. But if you are going to use up-to-date methods, you must use up-to-date implements, and one of them is found in the Preddy or the Elbert condenser holder. I believe either of these mounts may be had from G. A. Metcalfe, 117 Golden Gate avenue, San Francisco, Cal. The improved condenser holder will do two things. First it will eliminate a large portion, if not all of your condenser breakage; second, it will allow you to bring the arc up close to the lens, and thus make use of a greater percentage of the light.

Question of Policy.

A correspondent of one of the other departments of the paper placed the following paragraph in a letter: "I have been giving Richardson's stuff to an electrical nut with a few letters after his name. He wants to know where Richardson gets his ideas from, and whether an operator has to know all the isms to make a clear picture. Says Richardson is talking over the head of his audience, which I thought myself was correct, though I am no expert."

The foregoing was passed along to me with a note reading as follows:

> "The enclosed so strongly echoes my own ideas that I am sending it along for the once-over. Comparatively few operators can follow the stuff now contained in the department, little of which has any bearing on practical projection work. True, it is stuff it is well to know if a man can grasp it, but the average operator *cannot* grasp it, and is apt to become discouraged. Practical discussion of actual projection troubles and operating conditions will interest hundreds, where but one will be interested in the light ray stuff and kindred material."

This was very evidently intended in the kindest possible spirit, and inasmuch as it involves several things which are fundamental, not only to this department, but the profession of operating, I take pleasure in setting forth the policy of the department, and giving my reasons for the course I have taken.

First: With regard to the electrical "nut" and his queries, why he simply shows that he does not know or understand practical projection. If he did he would not talk that way. It is not necessary that an operator know all the isms, but it is very eminently necessary that he have a thorough knowledge of electrical action; that he thoroughly understand the electrical action of generators, motor, mercury arc rectifiers, transformers and other electrical instruments placed in his charge, because, particularly with motors and dynamos, *their electrical efficiency can be very greatly reduced by improper care or lack of knowledge on the part of the operator to give them intelligent care.*

As to the comments of the correspondent, and the words of our esteemed colleague, the other editor, why that is something else again, and is a matter for very serious consideration and discussion. I feel grateful to these two gentlemen for having called this matter to my attention. I had of late been running the department pretty deeply into what might be termed "high-brow," especially with regard to optics. Now it is quite true that at the present time only a relatively very small percentage of operators can and will understand the discussion and drawings of lens action which are going forward in the department at present, but *they can understand the ultimate result, which is finally placed before them in the shape of tables and charts; also they can apply the knowledge we have gained through these discussions.* And I want to tell you right now that I regard the knowledge of the optical system of the projector, which is being gained by and through these discussions, as being the one absolutely most important thing it would be possible for this department to do at this time. We have already made huge strides forward in the understanding of the projector optical system, and *the knowledge has been made available which will save theater managers many thousands of dollars every day if that knowledge be rightly applied, and there is no earthly reason why any average operator cannot rightly apply this knowledge if he studies the tables just a little bit.*

However, while we are taking up these matters it is well to not forget there are constantly new men coming into the business, who have got to serve their apprenticeship, study, and learn even the most fundamental things, which, while they now look very simple to we old-timers, still *are just as puzzling to them today as they were to us years ago*, before we learned the why and wherefore.

I have deliberately and "with malice aforethought" directed the department into a somewhat higher or advanced line of discussion. Perhaps, however, I have gone too far in that direction. In fact, I believe I have. I don't want any man to feel that he is not at liberty to write to this department and ask even the most simple question. The only thing I object to, or ever have objected to, is when men in cities like say, Chicago, Minneapolis, or Detroit, send in a string of questions which very evidently emanate, not from an operator, or even an apprentice, but from a tyro who is seeking to cram himself with knowledge in order to pass an examination. That particular thing I won't stand for. I will, however, always be glad to answer any question which seems to come from either a genuine apprentice or operator, no matter how simple it may be. That is one of the functions of this department, and I intend it shall always remain one of its functions. The small town man, the young operator and the apprentice may always be expected to ask elemental questions, and they are entitled to a respectful reply thereto; also they will receive it so long as I am the editor of this department. It is true, I have sometimes roasted men who have sent in a string of simple questions, but wherever that has happened it has been due to belief on my part that the proposition was not a legitimate one. They either did not emanate from a proper source, or the questions were not asked with a proper object in view.

MOTIOGRAPH PROJECTOR.

Over in the city of Chicago, the Enterprize Optical Company is on the job six days a week producing Motiograph projection machines, which they, the manufacturers, admit are the best projectors which ever happened.

Fig. 1.

And this department itself is prepared to say that the present Motiograph machine is an excellent projector, containing many features of more than ordinary merit. The general features of the Motiograph are already familiar to both theater managers and operators. Its arc lamp is of rugged construction, and has all the necessary adjustments to provide perfect control of the light; also it has them in excellent form. The lamphouse is of good size, and well ventilated. It is constructed of heavy Russia iron, with air spaces between the inner and outer walls of its sides. The pedestal supporting the mechanism and lamphouse is of iron; is adjustable and of rigid construction. The magazines are of heavy sheet steel; the switches are mounted on a special switchboard, suspended from a stand just underneath the lamphouse on the operating side, where they are convenient to the operator.

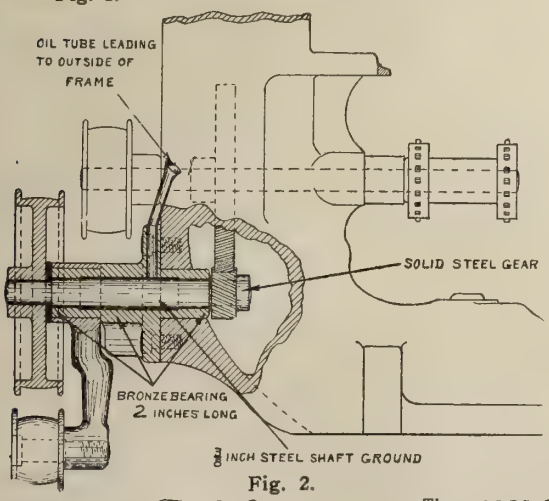


Fig. 2.

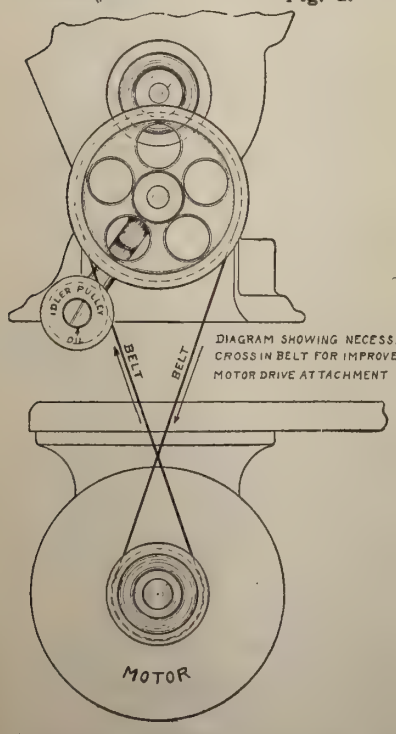


Fig. 3.

The gears and shafts in the machines are cut from cold rolled and tool steel. All the bearings are interchangeable and are made of high-grade bronze. Idler rollers, sprockets, star, cam, etc., are of high-grade steel, which is ground to form after being hardened. So much for the general construction.

During the past year improvements have been made which we will describe as follows:

Referring to Plate 1, it will be seen that the gear cover is now hinged to the mechanism frame instead of being put on with screws, as formerly. This forms a construction which will be found much more convenient in that it facilitates instant inspection of the working parts of the machine as well as simplifying the operation of oiling.

The motor drive attachment is illustrated in Plates 2, 3 and 4. Heretofore this was mounted on the gear cover, but it is now built right into and made practically a part of the main frame casting. This construction makes it possible to use a considerably shorter motor belt, and since the belt pulley is now on a level with the mechanism sub-base it does away with the tendency to vibration set up by a high-mounted pulley and the snapping of the long, loose belt.

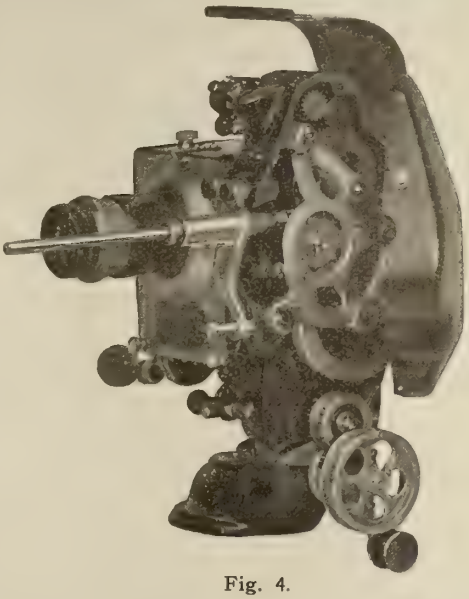


Fig. 4.

The large belt pulley shaft on the new attachment is two inches long and three-eighths inch in diameter and the steel pinion meshes directly into the lower sprocket shaft gear. Due to the different direction of rotation, the motor belt on the latest model Motiograph, in which the motor is mounted, as shown, should be crossed, as per Plate 3.

A loop setter is now included in the Motiograph equipment and is supplied by the manufacturer at an extra charge. It can be fitted to both the upper and lower sprockets, thus avoiding any possibility of losing either one of the loops.

In Plate 5, we see the new form of coupling which has entirely eliminated the objectionable noise set up by the old style one after it became somewhat worn. This is a very ingenious little piece of mechanism and it works perfectly. It has already been described in the department, but is included in this article for the sake of completeness. Illustration of it will also be found at A, B, C, Plate 5, Figure 266, Page 539 of the third edition of the Handbook.

Fig. 5.

Plate 6 shows the improved condenser mount, which is now made of one solid iron casting. This casting supplies a heat reservoir which equalizes the heating and cooling of the lenses. Each lens is held in its carrier by a light spring tension, which gives readily under the pressure of expansion of the glass. There is therefore no possibility of cramping the lens, and thus producing breakage. The rear condenser is adjustable and may be moved backward or forward in order to obtain correct separation of the two factors of the lens. The condenser cover is hinged, and on this cover is mounted an indicating knob by means of which either condenser lens may be ejected from the mount for replacement without the necessity for touching the lens with the hands.

We have examined this holder, and it looks very good. The Enterprise Optical Company claims big things for it.

And, by the way, again referring to the sliding connection, shown in Plate 5, although these have been in actual use for more than a year, the manufacturer informs me that not a single one has been returned as defective or worn. Considering the large number in use, this certainly is convincing proof of the excellence of the design of this particular portion of the mechanism. The use of this disc brings about another ideal condition in that the act of framing the picture up and down has absolutely no effect upon the relative position of the shutter to the intermittent sprocket, therefore once correctly set the Motiograph shutter "stays put."

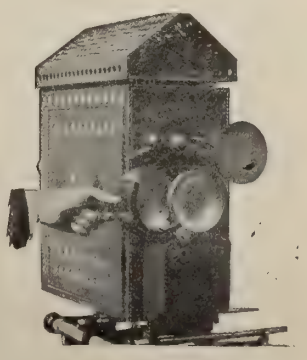


Fig. 6.

The Motiograph machine has two flywheels, which makes for steadiness of motion. One of these wheels is on the right and the other on the left side of the machine.

As I have before remarked, the elimination of the inside shutter, with its complicated and rather delicate, hard-to-get-at mechanism and the old-style coupling, marks a big step forward in the right direction. The other improvements we

have named are also good. The upper loop setter is an innovation.

Due to increasing cost of raw material and labor, the company has raised its prices to $265 for hand-driven, or $305 for motor-driven machines, not including the loop setter.

This department commends the new Motiograph machine to the consideration of theater managers and operators contemplating the purchasing of projection machinery.

In Memoriam.

As the old year has departed, giving place to the lusty youngster who proposes and promises to us wonderful things, it is fitting that we spend a moment in retrospection, and lay upon the memory of the Old Timer a wreath of flowers, thinking the while kindly thoughts as our minds travel back in reminiscence of deeds which should not be forgotten.

The Old Timer! He was daddy of us who now close the switch and let George, the motor, twist the crank. The Old Timer knew not of motors. It was the crank for his. He was the lad who "got by" when the getting by was not good. He was the one who made good when there was mighty little to make good with. He it was who met the demand to "make brick without straw" by—making them. Maybe they were not very classy "brick," but they "got by" just the same, and filled many a manager's pocket with yellow gold. Yes, the old time operator must not be forgotten, or his deeds of prowess allowed to sink into the shades of oblivion. He had no books to guide him. He had no projection department upon which to fall back in time of trouble, because its editor was himself an Old Timer, with no more knowledge than had his brother Old Timers. But, lacking knowledge, we just "took a chance," and more often than not got away with it.

It was the Old Timer who, when he found his rheostat missing, or smashed into fragments by a kind hearted express company, with a show to be put on in Pumpkinville school house at eight P. M., borrowed a bunch of wire from the local light company, run a wire from his switch to connect with the top wire of an adjacent barb wire fence, a foot or so from a post, and another from the bottom wire of the aforesaid fence, two panels away, to the lamp, pried the staples out from the intervening posts, slipped bits of broken crockery between the wires and posts to prevent fire, connected the fence wires (usually four of them) with short bits of copper wire, rheostat fashion, and struck his arc. If he got too much current he cut in another panel of fence, if not enough he used less fence. But he calmly run the show to schedule, replaced the staples, returned the borrowed wire and went on his way rejoicing, having some few villagers wondering what happened to them when they touched the wires of Widow Jones' fence last night. Or if there was not convenient fence, he raided the local hardware store, secured anything he could get in the way of iron wire, and in half an hour was ready to run with an improvised resistance which delivered the goods. Failing in both these he grabbed somebody's family rain barrel, raided the railway for two fishplates, bought a bucket of salt, hired a couple of boys to carry water and put the show on.

It is even of record where an Old Timer who encountered a five hundred volt supply, with only one poor, lonesome, God-forsaken one hundred and ten volt, twenty-five ampere rheostat available, called the turn by driving two pieces of gas pipe into the mud in the shallow part of an adjacent pond, and after one or two experiments as to proper space between put on the show. But, says Mr. Up To Date, he would have to carry a barrel of fuses, for he'd be blowing them all the time. Nay nay, Pauline, Mr. Old Timer blew no fuses, because when he pulled those stunts the fuses reposed calmly in the bottom of his grip, undisturbed and unafraid. Nor was friend Old Timer worried in the least by their absence. We were not squeamish in those days. We didn't know much, and in our blissful ignorance took chances which would give the Board of Underwriters hydrophobia if we pulled them today. But we seldom spilled the beans, and usually got small credit, or none at all. Still it did sometimes happen that an extra enthusiastic picture shooter would commit a faux and get called down so hard it would make his teeth rattle. I remember one incident of this kind which happened in a village in northern Missouri in the early days. A "show" arrived in town, but when the operator came to hitch up he found the rheostat to be out of commission. He did not know how to locate and repair the trouble, but had been told that two iron rods in a barrel of salt water would supply resistance. He got busy, filled a perfectly good barrel with water, dumped in a water pail full of salt, but his informant had neglected to remark that the iron rods must be separated from each other. He neglected this little detail when he put the rods in, and when the switch was closed things happened real soon. Also they happened plenty. The village was supplied by a station located six miles away, and he was hitched to the lines right close to the transformer which supplied the town; also he had run his wires out to the street lines and forgot or neglected to insert a fuse-block. The result as to the transformer fuses is not difficult to guess. There was no show, and th town made out that night with such light as the stars supplied, plus that of such tallow candles and kerosene lamps as could be resurrected. That particular Old Timer was quite unpopular in that particular village, 'tis said.

The equipment used by Old Timer was crude, and the films were something pretty awful, but the public knew no other and was satisfied. The show Old Timer put on would be a laughing stock now, but it was a stem-winding wonder then, and he was a sort of genii in the eyes of the public. Movin' pictures were marvelous simply because they *were* movin' pictures, just as the telephone was a wonder in its early days.

Old Timer was of necessity a man of resource and ingenuity. He made good in his day and generation. Whence did he depart, you ask? Well, most of him left the business when competition reduced his wage from thirty to fifty per to fifteen and twenty, and even less, but a few of him stuck through thick and thin, and Billy Reed, the sage of them all, still shoots pictures at a screen down in Atlantic City. I would be glad to hear from other really Old Timers, who can give facts and dates in substantiation, referring to their employers in corroboration, as to their records. By this I mean only those who went into the business of operating in the really early days, say between 1896 and 1900. Those are the ones who, I believe, are justified in arrogating to themselves the title "Old Timers." Many of them have been gathered unto their Father. Others are in other lines of business, but surely some besides Brother Read still either twist the crank, or direct George the motor, in doing so. Let us hear from you.

An Atmospheric Screen.

During the past two years there has been introduced to the moving picture industry a screen surface, known as the "Atmospheric" screen. Although exactly why it has received that title deponent sayeth not, because the only connection it has with the air is the fact that that element comes into contact with its surface. Be that as it may, however, the screen has been carefully examined as to the performance of its projection surface, and it seems to be good. The nature of the surface is, of course, a secret which you could not drag out of the company with two yokes of oxen, a tugboat and a locomotive. They say that the surface is not metal, to which my reply is: maybe not, but you will have to furnish an alibi in proof of that statement.

The base is a strong, heavy canvas, painted on the back with some sort of lead-colored solution, the purpose of which is to keep the frame upon which the screen is mounted from penetrating through the screen, as it is claimed happens to some screens.

The surface can be furnished in two forms, one being a smooth canvas surface, coated with the screen emulsion, and the other a rough surface very similar to burlap. The first named would, in my judgement, be ideal for a long, comparatively narrow house. It would be that type of surface the brilliancy of which increases, within reason of course, with distance. It would, however, present considerable fade-away if used in a wide, short house. The other, rough-finished, surface ought to give a very excellent effect in the short wide house, though it would not present the peculiarity of increased brilliancy with distance in so great a degree. The Atmospheric Screen Company do not make the impossible claim that there will be no deterioration of the surface with time. Their claim is as follows, and it has the merit of being within the bounds of reason: "Our surface will not become clouded or spotted. That will never happen with an Atmospheric Screen. The only change the surface will present with passing years is that change which comes to all things, namely, a gradual dimming of its lustre which contact with the elements effects upon all things with passing years." I like the claims of the Atmospheric Screen people because they keep within the realms of probabilities and ordinary common sense.

The Atmospheric Screen is absolutely seamless, and the company says it will not put out a screen with a seam in it. They are in a position to furnish screens of any required size, without a seam, the screen of the U. S. theater being 16½ x 22 feet.

The company furnishes a frame for the mounting of their screens, the same being included in the price of the screen. They also furnish instructions for installation, and where distances make it practical they send their men to make the installation. The company colors the emulsion with which they coat their screens very slightly, the idea being to present a slightly different surface in different theaters. As to the value of this last named scheme, I will not undertake to say, except that the coloring is so faint that it would not injure the reflecting value of the surface. However, whether or not the plan has merit it certainly will do no particular harm.

Taking everything into consideration, the projection department is ready to give the Atmospheric Screen Company its approval and commendation.

The surface is good. The backing is strong and sturdy, and its performance, so far as I have observed, excellent.

Amberlux Lens.

John McClinton, Burlington, Iowa, asks:

> What is your opinion of the Amberlux lens made by William Deshler Warner, Columbus, Ohio?

Why, Brother McClinton, my opinion is that it is a mighty good proposition. I have long since given these lenses the endorsement of the department. It is not really a lens at all, but a ray filter which softens the tone of the light just sufficiently to kill its harshness without cutting its brilliancy appreciably. These lenses only cost $3.50 each, and they are worth every cent of it.

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Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Lense Definition.

(Continuation of Mr. Hugon's Reply to Mr. Abadie.)

AS TO sharpness, you rightly point out that this is not a question of "perfection," but of a tolerated degree of imperfection. A lens is considered "perfect" when its chemical and optical foci coincide, *within the tolerated limits* of error. But within such limits, and among perfect lenses, there is yet a wide margin of choice, and I choose the Goerz or Zeiss for work within one plane or a narrow range of planes, but the Voigtlander for work at full aperture, or requiring greater depth..

Mr. Hugon has, I believe, chosen the wrong word to use when he uses the word "oblique," as he evidently intended that it should mean marginal rays instead of oblique rays.

Mr. Abadie has written, supplementing his former letter:

I notice that you have published my former letter commenting upon Mr. Hugon's article, and as you have not answered the principal points brought up by me, I hope that Mr. Hugon's reply will be forthcoming on his return from England.

With regard to your comments to my letter, I wish to state that by perfectly sharp production I meant, of course, an image of such quality as would, when projected, be termed by competent critics, with good eyesight, "perfectly sharp." There is doubtless a limit to which mechanical accuracy can obtain, but there is no fear as yet of any cine lens being capable of higher resolution than is the emulsion of cinematographic negative film stock.

In speaking of the "resolving power" of emulsions, you raise a very interesting question, but one which is a little beyond the average cameraman, excepting in isolated cases, such for instance as a photographer who has chanced to read the "Abridged Scientific Publications of the Eastman Research Laboratory," or some like paper. My cameraman, who made the numerous and very delicate tests of lenses referred to in my last communication, and who is one of the very few really scientific and capable cinematographers in the game today, has examined the resolving power of the cinematographic film stock (negative and positive) of every known make. This he has done by scientific methods, using a lens, tube and glass wedge, at the end of which he places a ruled screen having many lines per inch (as practiced by Mees in London in 1909), and also by unscientific methods such as could be practiced by any cameraman. These tests show, as does, also, microscopic examination of the developed image, that, although rather coarse, the emulsion of motion picture negative stock is capable of truthfully representing the best performances of present-day cine lenses, the worst enemy to perfect definition being light scatter and irradiation in rapid emulsion.

Concerning your remarks on the size of the circles of least confusion, I beg to suggest that the sizes which you quote are those reckoned on in still photography, but the 1/250th of an inch will by no means hold good in cinematography—the circles must be much smaller to stand the magnification of the motion picture image. This will be apparent to you after a little thought and study, and the study at close range of projected images will also convince you that the size of the AgBr grain is still small enough to cope with the best image it is possible (with available cameras) to focus upon the emulsion.

Thank you for hearing me the last time. Your comments were fair, but let me hear what Mr. Hugon says regarding the points I raised concerning his article.

The points raised by Mr. Abadie are well taken and I must admit that for practical purposes the present-day negative emulsions are fine enough for ordinary use. Still I think Mr. Abadie will find that there are some of the best grades of cinematograph lenses which will show two separate lines at a minute distance apart on fine-grained emulsions, such as a slow chloride plate, which would be merged into one in the comparatively coarse emulsion used in cinematograph negative. I may not have made myself clear in regard to 1/250th of an inch being used as the basis of calculation for the size of circles of confusion. This is the standard generally used as being the limit of the size of circles of confusion permissible in calculating depth of focus. Of course, in the sharpest plane the circles would be infinitely smaller; in fact, a mathematical point if the lens were perfect.

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Valuable Trade Literature.

To those cinematographers who are anxious to keep up to date the literature published by the big lens and camera manufacturing concerns affords a wealth of information for the mere price of a postage stamp and a little stationery.

The Bausch & Lomb Optical Company, Rochester, New York, are sending out a booklet entitled "Useful Tables for the Photographer," containing a chapter on Diaphragm Numbers and Uniform System Numbers, Reducing and Enlarging Tables; Table of Depth of Focus, Height of Image for Various Studio Distances; Table of View-Angles; Shutter Speeds for Moving Objects; a series of Lens Notes and a chapter on the Care of Lenses; the whole embracing much valuable information.

"What Lens Shall I Buy?" is the title of another most instructive and helpful booklet just issued by the same company, and we would urge our readers to avail themselves of the opportunity to secure a copy. It contains much valuable information concerning different types of lenses and their uses.

Conditions caused by the European war have compelled the C. P. Goerz American Optical Company, 317 East Thirty-fourth street, New York City, to cancel and withdraw all former prices. The company reports that while the war has somewhat interfered with the delivery of their cameras, yet, as regards lenses they have been more fortunate. Prior to the war they had imported a large quantity of genuine Jena glass which their completely equipped optical factory in New York City has been turning into Goerz lenses without interruption. At present the company is in a position to supply nearly all its lenses with but few exceptions. A new catalogue containing a list of such goods and accessories as they are able to furnish in reasonable quantities is now ready. While neither bulky nor elaborate, it is very attractive and appears to list the very best of the Goerz line of cameras, while the lenses are apparently all in evidence, at least all the popular series. The new prices show a slight advance on those in force previous to October 1, 1916.

The Cooper Hewitt Electric Company, Eighth and Grand streets, Hoboken, New Jersey, publish several pamphlets in regard to the use of their lamps for motion picture studio lighting.

The Simplex Photo Products Company, of Richmond Hill, L. I., New York, have just issued a new and attractive catalogue of motion picture apparatus which describes the cameras, printers, developing outfits and lamps which they manufacture. They have just placed on the market a professional camera with outside magazines. To meet varying demands they supply these magazines in various capacities of from 50 to 500 feet.

Correspondence Club.

Quite a large number of names have been sent in for admission to the Correspondence Club. Hawaii and Italy are added to the geographical limits in this list. If you would like to talk over your trials and triumphs in any particular branch of cinematography with someone else inoculated with the same bug as you have, send in your name and address, along with a diagnosis of your particular mania.

S. K. Yamato, Box 806, Honolulu, Hawaii. Camera construction.

Ing. Arpad Kirner, Senis, Cagliari, Italy. Scenic and educational pictures.

H. C. Larrabee, Washington, Iowa. News pictures and industrial.

Frank E. Artz, 1712 W. Monroe St., Chicago, Ill. Camera construction.

Griffith I. Ellis, 3202 Perry Ave., Bronx, N. Y. Amateur.

Louis Ewen, 4 East 115th St., New York. Amateur.

W. W. Kelly, Box 106, Tonopah, Nevada. Home laboratory.

E. Powell, 235 28th St., Woodcliff, N. J. Educational and industrial films.

M. J. Cromshaw, Gen. Del., Cleveland, O. Cartoon pictures.

Maynard F. McDonald, Box 75, Victoria, B. C. Machine development.

Joseph N. Rinehart, Box 215, West Fort Lee, N. J. Chemistry of cinematography.

Arthur Hollis, Hollis Centre, Me. Amateur.

James J. Couch, Box 163, Troy, Ala.

Chas. J. Roos, 28 Lowery Ave., Galt, Ontario, Canada. Direct positives.

Joseph Spediacci, Box 60, Amsterdam, N. Y. Amateur.

Chas. J. Dommer, Jr., 2520 Madison St., Brooklyn, N. Y. Cartoon pictures.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Improvising (Part II).

ARTICLE I.

By Clarence E. Sinn.

PART I. of a series of letters on improvising for the pictures appeared in this department in issues of the Moving Picture World from November 13, 1915, to May 6, 1916, inclusive. It is not expedient to go over the ground again which is covered by those nine articles, some of the elementals found in the study of harmony, though occasionally one or more points will be reintroduced in another form for purposes of illustration. We must take it for granted that the interested reader knows the elements of a simple chord in its first form—that is, a *triad*—consisting of a *tonic*, a third and a fifth. This is illustrated in Articles VII. and VIII. (issues of March 25 and April 15). It is also surmised that the reader—if he be interested—has also an idea of the difference between major and minor keys, and wherein this difference lies. The matter of major and minor thirds (as well as major and minor keys) is also touched upon in the same two Articles (VII. and VIII.). These, however, are among the rudiments of the science of harmony and are taught fully in the textbooks of that study.

Elaborating upon a theme or subject is a different matter, and one which I believe can best be studied through a repetition of examples and illustrations—not necessarily the same, but upon similar lines.

Before going further I wish to refer the reader to Article VI. (issue of February 19, 1916) regarding the use of the words "theme" and "subject." Reasons are there given why it is thought advisable to give these words a meaning and distinction of their own (in these articles) regardless of usual definitions. Hence (for my own purposes) I shall define the words as follows:

Theme.—A melody or strain of music, or a *complete* musical idea capable of describing (or through improvising being made to describe) a certain scene or character. In other words, being musically appropriate to the scene or character.

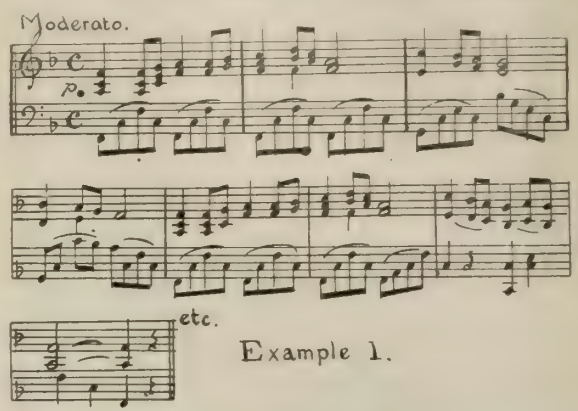
Subject.—A group of notes, a measure, or a few measures—that is, an *incomplete* musical idea—from which a melody may be made. (This last is improvisation in its true sense, and includes composition to a large degree.)

The Theme (as above defined) will be the more interesting as well as of more practical value to the accompanist of moving pictures. It presents a complete musical idea ready made, which seems appropriate to his character, or scene, or to the story; and this idea may be made through elaboration (one form of improvising) to describe different emotions, thus giving his accompanist light and shade. Elaborate and intricate melodies do not lend themselves so readily to this work as the simple forms. They are themselves elaborations of simple themes, and much further elaboration (such as addition, subtraction or inversion) might destroy their identity, and to this extent, their value as a descriptive theme. Sometimes a few measures may be taken from such a composition, and used as a *subject*, upon which to build another melody. This will be taken up at another time, however. At present we will concern ourselves with the Theme in simple forms.

Uusually the picture accompanist prefers to play a number which is more or less in keeping with the spirit of the picture, and as the character of the scenes change, introduce other musical numbers suitable to the varying moods of the story. This is perfectly correct, of course. It is the procedure followed by the better picture accompanists who play from notes. It is about the only satisfactory method which could be used by an orchestra. But a "one-man" accompanist (be he using the organ, piano or one of the "combination instruments") will find opportunities for effective use of the Theme which is denied the orchestra except when the music is specially written for the picture. Very few organists, or pianists, nowadays confine themselves to the printed page entirely, but have a number of melodies memorized which they introduce as their fancy or judgment dictates. It has been repeatedly stated that "it is not always what you play" that counts; the *manner of playing* has a great deal to do with it.

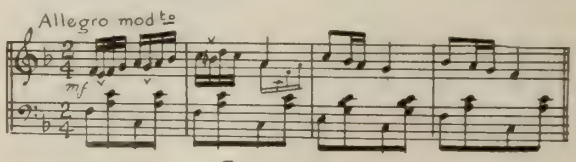
We all know the value of choosing some easily recognized melody as a "theme" to run throughout a picture, introducing it whenever it can be made most effective. Usually it is attached to one of the prominent characters and is used in that character's best (or most dramatic) scenes. This "Theme" can be made still more effective at times by changing the *nature* of the melody to fit the varying moods of the scene. As an illustration, let us look at an old song called "Long Ago." Example 1 gives this Theme in its original form. The nature of the music is suggestive of a tender, melancholy mood.

It is simple in structure, and therefore contains possibilities for elaboration. It is not best to twist a Theme out of all resemblance to its former self (although this is sometimes permissible when a flight of fancy leads you in that direction), but your best dramatic effects are



Example 1.

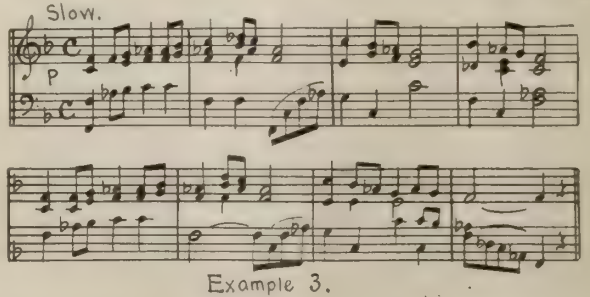
generally obtained by presenting the same melody to your hearers in a *different* though still recognizable form. Example No. 2 suggests how this Theme may be given an air of gaiety by doubling up the tempo To make variety, I have introduced three "auxiliary notes" (marked with a "v") in this example.



Example 2.

With the exception of this slight elaboration—if it can be called such—the melody in example No. 2 is identical with that of the original Theme. (Ex. 1.) The tempo is much accelerated, and that is about all. Though the character of the music is changed, the Theme is still easily recognizable, and might be very appropriate in the lighter scenes of the character to which the *Theme* is applied. (Meaning the Theme as shown in Example 1.)

Now let us look at Eample 3. Here we have the same thing changed



Example 3.

to a minor key. The melody sounds somewhat different, though it may still be recognized as our original Theme.

Its character is sad—plaintive—almost dirge-like, in fact. With very little modification we have produced two widely variant characteristics from a given theme. By elaborating and more or less modifying this theme we can make it portray any emotion or action depicted upon the screen. These elaborations and modifications may be made through alteration of the figure, inversion, extension of intervals, etc., all of which were shown in former articles and will be illustrated from time to time.

Good Music as a Business Asset.

Norman Stuckey.

MANAGERS in small cities can improve business by giving more thought and attention to the musical part of their programs.

The time when a picture program alone was sufficient to satisfy an audience has passed, and today moving picture audiences are more exacting and are demanding more for their money, not only in quantity, but in quality.

As a rule the music is the last detail considered by many managers. They exert every effort in procuring the best pictures, the best projection, an attractive theater, everything in fact before the music, and this is thought of last. This is a grave mistake and managers should realize that an appropriate musical program well rendered by competent musicians is quite important and proves a real business asset.

How many managers feature their music or musicians? In many theaters throughout the country the shows are started without an overture. There are no singers to vary the program. It has been proved that a moving picture show is an incomplete entertainment without excellent music, instrumental and vocal.

A manager in a small town receently advertised "The best music and the best pictures." He could back this statement to the letter as he had first-class musicians and the best pictures procurable. He was willing to pay the price for music and he was more than repaid by increased patronage. Whether your music is an organ, an orchestra or a piano, it is every exhibitor's duty and interest to see that the highest standard is maintained. Many managers fail to give the music the attention it deserves because they know nothing of music. Many regard music as some regard a foreign language. It is the manager's duty to learn something of music, the important details if nothing more. He should know when his musician or musicians are playing appropriate music for the film, but he must base his knowledge on intelligent understanding of facts and conditions rather than jump at conclusions.

Aside from being willing to learn about this important phase of his business, the manager can overcome much difficulty by engaging competent musicians who thoroughly know the art of selecting and playing appropriate music for the screen. There are many reliable musicians who are conscientious in regard to their work and it is a wise manager who trusts the musical end of his business with a musician whose efforts prove satisfactory to an audience.

If the manager is unfortunate in engaging a careless, or unskilled musician, he should take drastic steps at once to remedy his trouble. Managers can quickly learn if their music is pleasing or displeasing to their patrons—by the consensus of opinion of his audience. What the majority agree upon is usually right, but managers should never believe the opinions of a few, as they may be prejudiced—one way or the other. There are many methods that can be used in getting better results from your musician or musicians the same as there are different methods for getting results from advertising.

It is only because managers consider the music last why there are not more ideas and suggestions made known relating to this important detail of the business. The Editor of this department will be glad to receive suggestions, programs and other matter regarding the musical phase of the motion picture theater.

While there are many musicians who are progressive and who always strive to improve their playing, many are confronted with many little obstacles that prevent them from becoming as efficient as they would like to be. It is the aim of this department to offer suggestions that will prove of help to the theater musician.

A visit to the large motion picture theaters in New York will convince any exhibitors the importance of music in connection with the film, and though his theater may not be a large one, it is possible to get better results from his music—results that mean increased patronage.

Better Results in Piano Playing.

To get the best results from piano playing for moving pictures it is highly essential that the pianist uses a piano that is in tune.

The real musician is particular in this respect and when the piano shows signs of being out of tune he immediately has it tuned and all necessary repairs made. One of the reasons for unsatisfactory musical interpretation, aside from the pianist being unskilled, is an instrument with a poor quality of tone.

The manager who makes his music a feature should satisfy himself that his piano is a first class instrument and he should engage a tuner to call at least once a month to tune and regulate it.

Many managers make arrangements with tuners to call regularly, getting a flat rate for a certain number of tunings a year. Musicians and managers should pay particular attention to this important detail, for aside from a piano being poorly played there is nothing worse to a discriminating audience than a piano badly out of tune.

Music Every Musician Should Know.

SONG OF THE VOLGA BOATMEN.

This number is distinctly Russian in treatment, the melody founded upon an old Russian tune. It is of minor character and suggests the flowing of the river Volga and then the start of the voyage of the boatman who sings his song as his little vessel disappears down the river.

SERENADE—Pierne.

In this Serenade, Pierne has given the work a true song-like character. The rhythm of the accompaniment (left hand), which is carried through the piece, is exactly that of the Polonaise, and will be found in Chopin's "Military Polonaise," but here it is used in a softer and daintier fashion, and lacks the fire and passion of the stately Polish dance. The phrases are clean-cut enough in style, but are extended and altered here and there in a way that causes the most pleasing variety of effect.

RACKOCZY MARCH—Liszt.

This number was originally a true Gypsy piece written by Michael Barna, leader of the Gypsies and court violinist to Prince Franz Rakoczy II, who lived from 1676 to 1735. The piece has become of national significance and has been for many years a sort of Hungarian Marseillaise. Berlioz has set this march in his "Damnation of Faust" and Liszt's version is much the same, being built mostly of the true "Rakoczy Song," but having some of Ruzsitska's battle music also.

The march is played loud nearly all through, marked and with as much fire as possible. The real march begins after the first six bars of introduction, and consists of a 16-bar period (8 bars repeated), 10 measures of episode, and 14 of somewhat altered period. The trio has a 10-bar period. Care must be used in shading this number.

New Publications.

ONE HUNDRED ENGLISH FOLKSONGS—The songs are all recently collected by the editor, Cecil J. Sharp, from the lips of folk-singers themselves, and demonstrate the unsuspected wealth of melodies—strongly racial, picturesque and expressive—which has been handed down among the people of England. The editor's masterly accompaniments preserve to perfection the character of the songs, and are at the same time a delight to the musician requiring this character of music for interpreting moving pictures. $1.50. Published by C. H. Ditson, New York.

SIXTY FOLKSONGS OF FRANCE—Edited by Julien Tiersot. These songs prove that France need yield to no nation in respect to the abundance, variety and vitality of her folksongs. The editor, who is librarian at the Paris Conservatory, has made a most catholic and judicious selection. An illuminating essay and individual notes to each song preface the volume. $1.50. Published by C. H. Ditson, New York.

ONE HUNDRED FOLKSONGS OF ALL NATIONS—Edited by Granville Bantock. The editor of this volume has drawn on the treasures of folksongs of every nation in Europe, various races in Asia, Africa and America, making it by far the most valuable collection in the English language. The thoughtful introduction and the brief scholarly notes add to the interest of the volume. The accompaniments are interesting and musicianly. This volume should be included in the library of every musician who endeavors to interpret pictures correctly. $1.50. Published by C. H. Ditson, New York.

Dream Pictures by Wilmot Lemont.

Oliver Ditson Company publish an album of Dream Pictures by Wilmot Lemont which should be included in every musician's library who is striving to play appropriate music for motion pictures. The pieces are arranged for piano, Grade III-IV, in difficulty, but can be easily adapted for the organ. The volume contains nine different pieces:

1. Lotus Bloom, 4-4 Andantino in A Flat.
2. The Dancers, 4-4 Moderato in A.
3. At Eventide, 4-4 Andante in B Flat.
4. Reverie D'Amour, 2-4 Moderato in G Flat.
5. Serenade Mexicaine, 3-8 in A.
6. The Nautch Girl, 3-4 Moderato in E Flat Minor.
7. To My Valentine, 2-4 Moderato. 2-4 in E Flat. Con Moto.
8. The Caress, 4-4 Andante in D Flat.
9. Valse Intermezzo, 3-4 in A Flat. Tempo Rubato.

Each piece is arranged and carefully fingered. The volume is printed on heavy paper, concert size. For the pianist or organist who specializes in music that please the public's fancy, this collection of Dream Pictures is indispensible.

Special Musical Score for New Pickford Play.

Particular care has been devoted to the musical setting of the new Mary Pickford production, "The Pride of the Clan," released by Artcraft. For this work the Artcraft Corporation engaged the services of William C. Stickles of the firm of George W. Benyon, Inc., pioneers in the preparation of musical scores for motion pictures.

One of the features of the musical accompaniment for "The Pride of the Clan" will be displayed in the fact that the entire score can be presented as a piano solo. The piano sheets in such musical scores of the past have never, in themselves, presented a comprehensive accompaniment for the picture. "The Pride of the Clan" piano score will offer a distinct departure from the usual motion picture in that it forms a perfect accompaniment in itself and can be handled entirely from the complete orchestral score.

In addition to this, the new Pickford music is being arranged so that any orchestra ranging in size from two to forty pieces will be able to present the complete accompaniment. Each scene in the photoplay, even to the flash, is cued in the score sheets, thus making perfect synchronization an easy matter, even for the most ordinary musician. This also prevents trouble in the event of the loss of several feet of film from the picture through wear, etc.

Most of the score prepared by Mr. Stickles presents original themes interpolated from old Scottish songs. In accordance with the Benyon method, the role of Margot, portrayed by Mary Pickford, is given a particularly catchy theme which is played whenever she appears in the photoplay.

The score prepared by Mr. Stickles is published by G. Schirmer, Inc., New York City.

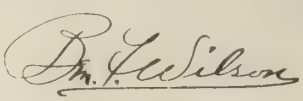
Some pretty influential exhibitors in various parts of the country seem to believe a lot they hear about profits in the publishing business, judging from the enthusiasm they are displaying in their new job of subscription agents. Possibly that old story about the manufacturer sticking to his own end and the exhibitor to his is out of date. If there are any profits they will be well cared for, no doubt. THINK IT OVER.

Popular Picture Personalities

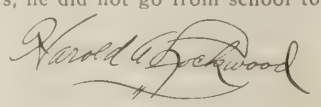
WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

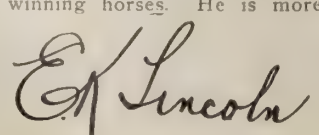
WILSON, Benjamin Franklin. Born in Corning, Iowa. American parentage. He lacks only a quarter of an inch of being a six-footer and weighs 175 pounds. Fair complexion, dark hair and hazel eyes. His stage debut occurred in September, 1898, and for twelve years he played in stock companies in New York, Brooklyn and Newark and for three years he was with Wagenhals & Kemper in Paid in Full and Seven Days. His picture debut was made in 1911 in Edison's For Her Brother's Crime, and some of his best Edison parts were "Dominick" in Even as You and I, "Montague Shirley" in the serial, The Voice on the Wire, the name part in the series, The Chronicles of Cleek and "Larry Ashmore" in The Mainspring. A couple of years ago he changed his studio connection to Universal and is now one of the inhabitants of Universal City, Calif. He is fond of outdoor sports.



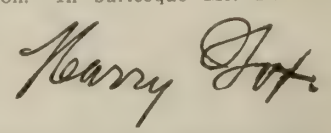
LOCKWOOD, Harold. Born in Brooklyn, N. Y. Is 5 feet, 11¾ inches tall and weighs 175 pounds. Brown hair, blue eyes. He has had a varied stage experience in vaudeville, stock and musical comedy for seven years before he took to the studios, starting his screen career in New York in 1910 with the Nestor company. He has also been connected with the New York Motion Picture Corp., Selig and the Famous Players and is now leading man with the Yorke-Metro company in Los Angeles. Some of his best work has been done in Tess of the Storm Country, Hearts Adrift, Wildflower, The Buzzard's Shadow, The Come Back, The River of Romance, Mister 44, and most recently Pidgin Island. Unlike most players, he did not go from school to the stage, but engaged in a business college course and started out to be a merchant prince, but he was born to be an actor.



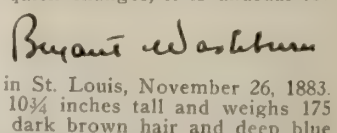
LINCOLN, Edward K. Six feet tall and weighs 176 pounds. Black hair, brown eyes and dark complexion. Made his stage debut in 1907, playing in stock and production and entered the studios in 1912. Has appeared in Lubin, World, Vitagraph and Lincoln Players productions and is at present with the Monmouth Film Corp. Notable picture productions were A Million Bid, The Call, The Littlest Rebel, The Wood Violet, His Second Wife, and the current Jimmie Dale. Show dogs and horses are Mr. Lincoln's hobbies when it is not automobiles. He owns five cars, including a real racer. He owns the Greenacre Kennels and is a well known figure at the bench shows and also has a string of prize winning horses. He is more mildly interested in motorboats. He is the owner of the Lincoln Studios at Grantwood, N. J., and a summer studio at Blandford, Mass.



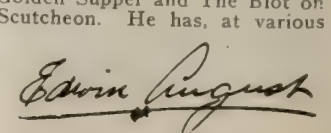
FOX, Harry. Born in Pomona, Calif. Irish-German parentage. Five feet, 8 inches tall. Weighs 150 pounds. Fair complexion, chestnut hair and gray eye. Began his stage career in April, 1912, and made a name for himself in burlesque that took him over to the vaudeville stage. After six years of vaudeville work he went to the management of the Shuberts at the Winter Garden and was featured with Gaby Deslys for a year on Broadway. He made his debut in pictures in July, 1916, appearing as Jimmy Barton, in the International Film Company's Beatrice Fairfax series. His fads are rather unusual, for instead of the usual "athletic sports" he gives his play time to auto racing and aviation. In burlesque Mr. Fox is best remembered as the stage partner of Dave Marion, and in vaudeville he has done both monologue and team work.



WASHBURN, Bryant. Born in Chicago. English-Danish parentage. Is 5 feet, 11 inches tall and weighs 155 pounds. He made his stage debut in June, 1908, and played with George Fawcett. He also played the lead in The Way. He joined the Essanay Company May 15, 1911, and has remained with that company ever since. His first production was God's Home By the Sea. Other well remembered plays are The Strength of the Weak, The Elder Brother, The Blindness of Virtue, Prince of Graustark, The Breaker and The Final Fraud. Mr. Washburn confesses that his avocation is "pushing the baby buggy," a singular admission for a picture hero to make, but to help along he is willing to be put down for "and all the other usual film fads," though pushing a baby buggy does not usually class as a film fad. In these days of quick changes, it is unusual for a player to remain so long with a single company.



AUGUST, Edwin. Born in St. Louis, November 26, 1883. Irish parentage. Is 5 feet, 10¾ inches tall and weighs 175 pounds. Light complexion, dark brown hair and deep blue eyes shading to green. Made his stage debut in 1889, supporting Otis Skinner, Mrs. Leslie Carter, with 'Way Down East, Climax stock company and road combinations. He made his debut in the name part in Little Lord Fauntleroy at the age of seven. Later he ran away from college to join a cheap touring organization at $6 a week, working from this small beginning to Broadway productions and leading roles. Made his debut in pictures in 1909, and made his reputation with the Biograph in such productions as The Golden Supper and The Blot on the 'Scutcheon. He has, at various times been with most of the leading companies and had his own producing company. He has written above 300 scripts.



Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Curtis Films With International

Pictured Yosemite Scenes and Other Educational Films of Value to Be Had at International Exchanges.

DURING the past few months the International Film Service, Inc., has been releasing a series of educational films which were photographed by Edward S. Curtis. The majority of these films have peculiar values of an individual sort. The pictures taken in the Yosemite National Park, for instance, comprise four reels, and impart an unusually well defined impression of the beauties and wonders of Yosemite. In addition to views of the various well

Scenes in Yosemite Park (Curtis).

known geysers of Yosemite, its beautiful Mirror Lake, its Bridal Veil Falls, Yosemite falls, Nevada falls, etc., its big tree sections, and all the other unusual sights for which Yosemite is famous, the photographer has not forgotten the large herds of buffalo that run wild over the hills in a certain section of the park. Pelican Island with close views of the young pelicans is also interesting. A bear and her cubs as they run wild in the open form another attractive section of these films. Another charming view shows a flock of sea gulls at sunset flying across the horizon of a lake, and still another is the Canyon of the Yellowstone in moonlight.

These films can be had at any of the International Exchanges which are scattered throughout the country located in the various large cities. Films illustrative of the history of the American Indian arranged and photographed by Edward S. Curtis are also in the hands of the International Film Service, Inc.

THE LIVING BOOK OF NATURE.

This film is entirely of a new order. Whatever animal or insect is photographed, the work has been done at such a time when each one was doing something, which, while entirely natural, seems of the nature of "antics." These have been classified and a sort of "natural entertainment" is the result.

The audience is composed of Toads, a group of toad-stools is seen, which are presently occupied by a number of toads, each taking a seat as they enter and eyeing the proceedings in a most approved style.

The actors are animals simply following their natural habits. The Chameleon gives an exhibition of his strange powers of being able to use each of his two eyes in a different direction at the same time. An enlarged Giant Beetle seems to beckon and box with his claws. The Armadillo does a stone-lifting act by removing a goodly size piece of rock which stands in his way. Small members of the monkey family do swinging and trapeze-like acts upon the trees.

The performance is closed by a lot of Japanese mice, which race with most remarkable speed in perfect circles.

The Toads jump down from their stools and the performance is over.

Interesting Educationals

Presenting Seven Scenics, Two Industrial and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"Lion Cubs."

THIS is a Pathe half-reel that will be found especially well suited to the children's program. It is nicely colored, and shows some interesting experiences in the lives of two lion cubs fortunate enough to be associated with a nice little girl. They apparently made admirable pets, and displayed rather poorly the lion's ability to defend itself, in instances where they were harassed by an unfriendly monkey and a peevish drake. The children will be delighted with this subject.

"Picturesque Virginia."

"See America First, No. 67" presents some excellent views of the various points of interest in Virginia, including delightful perspectives of the rolling hills, with the Blue Ridge Mountains in the background. Blowing Cave, which emits cold air in summer, and reverses the situation in the winter; Windy Cove church, Monticello, the home of Thomas Jefferson, North River Valley and the Natural Chimneys, are also among the interesting sights which this subject presents. A Christmas cartoon especially acceptable to children closes this reel.

"Food Products of the Soudan."

"Reel Life No. 34" presents this as its first interesting subject. The people of the Soudan in garbs consisting of little more than Nature gave them, are seen at their food preparing occupations. We see them gathering rarite nuts, which they then pound to a paste, knead into small cakes and cover with a vegetable grease before eating. The planting of ground nuts, harvesting millet, and women husking the heads of millet with their feet are peculiar sights.

"Pork and Beans."

We find this subject also in "Reel Life No. 34." We are shown the harvesting of great fields of beans, the product of which is put through a separator, after the beans on the vines have been cured in piles. A well detailed illustration of a pork and bean factory in operation forms an interesting and instructive portion of this excellent subject.

"The Grand Canyon of Arizona."

The Universal Film Manufacturing Company have on hand for early release some well filmed views of the Grand Canyon of Arizona. These views are subtitled with figures and explanations. Many of the scenes were taken along the Bright Angel Trail, which descends a couple of miles at least into the canyon. Views of the Colorado River, some of which have been taken from the plateau half way down the canyon, and some from the river's rocky edge are also shown. Barring the absence of the wonderful color scheme, which the spot in reality presents, this filming of one of the world's greatest wonders is most comprehensive.

"In the Swiss Alps."

The eighth number of "Mutual Tours Around the World" contains a series of views taken in the Swiss Alps above the St. Gothard tunnel. The scenes which are shown, besides giving an excellent view of the St. Gothard road as it winds through the mountains, give an idea of the pastoral spirit which prevails. Pictures of the Alpine cattle and dogs are among the interesting scenes which are shown. The gorges of

Schollenen on the Reuss river form unusually attractive scenes.

"Florence, Italy."

Clearly photographed and well chosen views of the city of Florence, Italy, also appear in No. 8 of "Mutual Tours Around the World." The beautiful palaces situated in Florence are shown in this film, including the Pitti Palace, one of the largest and most magnificent in Italy. We are also shown the Piazza Michelangelo, named for the great painter, and the Piazza Della Signolia, among other interesting sights.

"Theve River, France."

A delightful scenic subject appearing in No. 8 of "Mutual Tours Around the World." The scenes along the wooded banks of this beautiful river, present an exquisite and indescribably charming effect. The Theve is a tributary of the Oise, and is one of the most beautiful rivers in that part of Europe.

"West Virginia's Rivers and Mountains."

"See America First, No. 68," gives us a series of excellent scenes throughout West Virginia. The first of these that will be easily remembered is Hawk's Nest with Gauley's montains in the background. New River canyon and an attractive view of MacDougal bridge, the beautiful Kanawa river with its beautiful falls, a view of Montgomery, a town of West Virginia, the home of a cave dweller, and an old fashioned ferry, are also shown. A good idea of that part of the country can be gained through this picture.

AMERICANS IN THE WAR.

The work of the American Ambulance Corps, or "The American Boys at the Front," presents a most detailed description of the nature and value of the ambulance service in France. Having their base two miles in the rear, they are kept in constant employ, running to within 500 yards of the front.

Wounded soldiers are carried out of action upon stretchers; these are at the nearest convenient spots, suspended upon frames mounted upon two wheels, which carry them to the nearest ambulance station, where they receive emergency treatment, and are then placed three in each ambulance and rushed to the rear. The films depicting these scenes are most thorough, and taken at a close range with a most careful and minute detail, making them manifold in their instructive value.

People who have subscribed to the formation of the Ambulance Corps can see how well their money has been expended; people who have not subscribed, can see the nature of the good work to be supported.

Traveling with the ambulances also gives an opportunity to notice the ruined villages through which they pass, showing the devastation in the beautiful French rural districts. Occasional bits of heroism are to be seen, as when a soldier carries a wounded comrade on his back to the nearest stretcher amid flying schrapnel. Intensity of action, alertness, promptitude and speed, relief and escape from danger; all these tempered with sympathetic care, surgical and medical attention are lessons relative to the dangers and sufferings of warfare that this marvelous film portrays.

FINE NATIONAL PICTURES.

A most interesting series of "National Pictures" is the latest film connected with events in Europe. The flag of every country is first shown, then a picture of each ruler, while the appropriate national anthem is being played. It may be stated at this point that the success of such a series as this depends upon the proper musical accompaniment, or the vital interest is lost. The series becomes a patriotic one and measures the opinions of the audiences as expressed by their applause. In New York, while a complimentary applause greeted the rulers of smaller countries, that accorded the larger countries was more marked. The Austrian and German Emperors were respectfully greeted; King George of England was applauded, while President Poincare of France was most boisterously received, evidently showing the great esteem in which that nation is held. It is worthy of note that King Constantine of Greece received no applause, but, on the contrary, a little resentment was evident in the audience.

The nations represented are: Russia, Servia, Bulgaria, Roumania, Montenegro, Italy, Greece, Turkey, Austria, Germany, England and France.

This is an instructive film for the schools, giving a real personal interest in otherwise obscure history, and bringing to the front the nationalism of each nation.

ITEMS OF INTEREST.

"The Story of the Apple" is the title of an interesting educational film recently exhibited by the Great Northern Railway at the Ninth National Apple Show at Spokane, Wash. The various stages through which the apple passes, from the blossom to the matured fruit, including the spraying, picking, packing, hauling and shipping of the fruit are illustrated.

* * *

Educational subjects ready for release by the International Film Service, for the beginning of the year are "The Home of the Oyster," "Machine Guns in the Making," and "Through the West Indies."

* * *

A communication from the office of the State Board of Health, North Carolina, and which may hold a suggestion for manufacturers of health films, states that they are in need in that locality of copies of good health films dealing with such subjects as typhoid fever, dangers encompassed in the common house fly, the care and feeding of babies, tuberculosis, and personal hygiene, in a practical and entertaining manner. They have apparently tired of tuberculosis films, which confine their illustrations principally to slum districts, milk pictures which serve rather as advertisements than in an exemplary way, baby clinics and dental clinics, which rarely are sufficiently beneficial in an individual way.

* * *

The Morning Sun, Springfield, Ohio, comments favorably on one of the M. B. Thompson programs, which was shown recently at the Majestic Theater in Springfield with a view to pleasing the children. This particular program which was exhibited to a packed house of children and their adult friends, included "Cinderella," "Animal Movements Analyzed" and "When Little Lindy Sang." Arrangements are being made by Mary Bertha Thompson, according to a communication of recent date received by us, to exhibit selected programs of films in a chain of theaters in the middle west, east, and south.

* * *

Early in December, shortly after her return from her campaign tour through the middle states in connection with the better film movement, Miss Mary Gray Peck addressed a Syracuse audience of upward of four hundred persons, under the auspices of the Commonweal Club. In her address she drew from experiences and information gained during her recent tour, for illustrations in her discussion of her subject, "The Movies." In describing the activities of an exhibitor of South Bend, Ind., she stated that his theater, a well-ventilated one, seated nearly three thousand persons, that he provided the best music, and that he chose two-thirds of the time pictures that were suited to the youthful mind, the result being highly gratifying. She also stated that at the present time about four hundred cities and towns of the United States are organizing or conducting special children's performances.

* * *

The initial Ditmars release through the Educational Films Corporation of America will be "The Orang-Outang." The date set for this subject is Feb. 5. This and subsequent Ditmars releases will be obtainable in all parts of the United States and Canada through exchanges which have contracted for the product of the Educational Films Corporation of America.

ON THE AMERICAN ALPS.

Two Swiss mountain climbers ascend America's greatest mountain, Mt. Hood, Oregon. This film is by the Educational Film Corporation of America, and is entitled, "Hans and Henri and the Neophyte." This trio ascend the mountain by the south side, and many fine scenic views are obtained, together with the art of mountain climbing. The Neophyte descends alone down the north side of the Mount, thereby choosing the easier and safer way of descent, also at times the most rapid.

WINIFRED KINGSTON TO PLAY OPPOSITE DUSTIN FARNUM.

Winifred Kingston, who has appeared in support of Dustin Farnum in photoplays during the last three years, will continue in her "playing-opposite" capacity with Mr. Farnum, for Miss Kingston also has been added to the William Fox forces in the California studios. The first picture in which Miss Kingston and Mr. Farnum acted together was "The Squaw Man." That was late in 1913. Since then, the two have been working before the same camera almost completely.

A Night at the Teatro Delicias

World Correspondent Gives Interesting Description of Manner in Which the Porto Rican Enjoys His Picture Show

A NINE-PIECE orchestra, consisting of three flutes, two cornets, two bass horns, and two drums, occupies every night its raised platform in front of the Teatro Delicias, Ponce, Porto Rico, and attracts trade into a small, frame building, set back from the street, which is the movie de moda of the second largest city of the island. To give due credit to them it must be said that they certainly attract prospective customers and everybody else for that matter. Their loud, metallic music can be heard within a radius of many blocks, and they frequently compete with and put to shame the municipal band which plays on the plaza Sundays and Thursdays. The plaza, with the church in the middle and an intricate winding of concrete walks about it, is in the center of town, and the Delicias has its entrance on a quiet street on the north side. Most of the population comes to the plaza at night to promenade these walks—which were designed by a young engineer who had no instructions and thousands of barrels of concrete at his disposal,—and those who are inclined and have 25c (the "nickel show" is unknown) find it very convenient to end the evening at the nearby Cine.

At the first note of the band all the bootblacks, street urchins, and loafers of both sexes and all ages who find their board and room in the streets, pack the sidewalk in front of the ticket office and entrance. There is a rumor that once a barefooted orphan while standing there was given a ticket by a tourist, and from that day no person enters, especially Americans, who is not met with "Gi' me five cents, mister." Or maybe he will be asked for only a chavo, one cent. Some of these sidewalk fans maintain that it is more profitable to accost five individuals and ask for the modest sum of one cent than to take a chance of finding a tourist or someone else who is equally careless with his money. The writer can recall nothing more pathetic than a barefooted, unwashed, illiterate bootblack with four cents who hears the orchestra begin its overture and gives up all hope of begging, borrowing, or stealing the missing sum in time to see the curtain go up. Strange to say the police and management do not seem to object very strenuously to this practice. Perhaps the management profits to the extent of a few more sales.

It should have been said that inside this theater there is a gallery. It is arranged in such a manner that its occupants can see if their necks have the proper number of curves in them,—they generally stand up as in the seventh inning of a ball game—, and no ventilation is possible. Ventilation in the tropics at night and especially in a show is one of the necessities of life. A portion of a bench in this "hen-roost" as its occupants call it, can be had for the sum of five cents. The difference, however, between this and the lower floor is much greater than the difference between five cents and twenty-five cents. A man who is careful about his social standing would much rather be arrested in the alley for betting on a cock fight than be seen in the gallery of a Cine.

At about a quarter to nine the audience begins to arrive. It is said that half the pleasure of the evening consists of picking your way through the mob outside the door while they favor you with envious glances which make you clearly realize your own superiority. The moving picture in Porto Rico is not the place to drop in for an hour's entertainment when there is nothing else to do; a night spent there is an event, and in naming his house a "theater" the manager expected it to occupy the same place that the theater proper did before the popularity of the movie. The ticket is bought and turned over to a duly authorized official. He is an official and not a mere ticket taker.

In front of the theater is a paved court with chairs and tables for refreshments where the audience sit before the show and during intermission to talk and drink. Refreshments include beer, native rum, coca cola, and homemade drinks of unknown composition and meaningless names. New arrivals are sometimes surprised to see liquors served in such an open and public manner, but it is the custom of the country and no one has ever yet attached any bad results to it. Perfectly respectable families have been seen drinking in public without suffering a loss of reputation.

Those who stop in the court or patio are warned by a bell that the curtain is about to go up. As people with tropical temperaments object to being ordered about by a mere bell, they seldom find their seats until fifteen or twenty minutes after the show is scheduled to begin. And the management knowing that it must humor its patrons never puts out the lights until all are seated comfortably. The house is honorable in its intentions when it announces that all performances will begin at nine sharp, and it has been known to do so, but it could hardly be referred to as a habit or an established policy. No one objects, however. In the movies, as well as in business and other activities, the time element is of little importance. A generous margin is always allowed. If a thing is to be done right on the dot, American time as opposed to Porto Rican time must be specified.

The Teatro Delicias, under the direction of the Ponce Film Co., does not compare favorably with the modern and costly buildings of other cities. Its location and the fact that it is frequented by the more fashionable enable them to make a profit. There are about 500 seats on the main floor and 200 in the "hen-roost", but there is no limit to the number of spectators the latter can be made to hold. One feature is a side balcony with no seats where the young blood of the town can go to smoke a cigarette and get a good view of the audience. They can also be seen to advantage by everyone. It is considered a fine art to stand on this balcony and smoke a cigarette with grace, nonchalance, and ennui.

A few ads and an overture and the regular business of the evening begins. The orchestra in the meantime has been tempered slightly by the addition of a piano and the loss of a large tin horn. Its repertoire consists of five pieces, one sad, one Charlie Chaplin, one Irving Berlin, the Merry Widow, and one unclassified for emergencies. The music fills the hall to overflowing, but after a few nights the ears become numbed and unresponsive, and a person is enabled to devote most of his time to the film. The gallery is unreserved in its comments on the music, the lower floor, and itself. A person who has seen movies before and can afford to take his eye off the film a minute, will be rewarded with many bright bits of comedy and humor from above.

The picture is apt to be heavy and long and obscure. The older products of Italy and France thought nothing of running up to 35 and 40 parts all intended for one night's consumption. The favorite themes were love, sudden death, embezzlement of a stranger's wife; and the scenario is a series of remarkable scenes which have no apparent relation to one another. Little effort was made in these foreign films to tell a story. If the spectator was startled by a rapid succession of valleys, mountains, trap doors, and palatial homes, nothing more was thought necessary. It is also very evident now and then that the European producers were not handicapped by a censorship committee. There is nothing absolutely offensive, but when a situation can be improved by a few "snappy" details, they are included. They are always received in the proper spirit. It certainly must be satisfying to the owners to see the entire house settle back and become absolutely lost for three hours in an exhibition that has neither literary nor mechanical merits. When they are enabled to get hold of good American films while they are new, there is no limit to the possible attendance.

This does not mean by any means that all are of this kind. Since December 1915 the Ponce Film Co. has been securing for two or three nights a week the short one and two part films of the American houses. Needless to say it takes a great many of these to make the twenty-five cent patron feel that he has had his money's worth. Last winter Charlie Chaplin made his debut and the result was the same as in all other towns, a complete knock-out from the first. After a few one or two reelers had been shown, "Tillie's Blighted Romance" was advertised. The shrieks of the gallery alone testified to the complete success of this cultured and refined creation. It is easy to imagine what a relief this is after suffering two reels with Madame Fulana de Tal, the famous Hungarian artista, while she tries to decide whether to poison her husband with arsenic.

The serial has its true home in Porto Rico as it is closely related to the long European picture. In Ponce "Who Pays?" scored the biggest success. Each part being complete by itself and all part of one main theme gave it a literary excellence that others lacked. "Who Pays?" was given twice last winter in the Delicias and was attended both times by practically the same crowd. The translations that accompanied this picture were much better than the average. There is

nothing that conduces more to an enjoyment of a film than a complete understanding of what is happening or about to happen. The manager of the Ponce Film Co. says he is of the opinion that people go to picture shows as a relaxation and not to indulge in mental gymnastics. For this reason he turned down several long serials, "Runaway June" among them, as a person would have to attend every show to understand it and be of a literary turn of mind to appreciate it.

At ten-thirty or thereabouts, to come back to the topic, intermission is announced. The men file out to take a refresco or bring back a box of candy to the women of their party. The candy counter in connection with the theater sells more candy in one night than any confectionery store sells in a week. This is one place where it is no breach of etiquette to eat in public. In the same block are cafes and soda fountains which a few attend and are always late in returning. A person who will select a middle seat in a long row after everyone else is settled down is considered the same kind of a citizen in Porto Rico as he would be in the States. From this it can be seen that the Porto Ricans are not very different from the Americans, and the congressmen who are considering the Jones Bill will do well to pass it and grant them citizenship.

The last man is generally killed by 11:30 and the happy lovers reunited. The orchestra plays an extra loud blast to wake up the inattentive, and the night's diversion is over. As you go out you find the sidewalk retainers still on their job. They sit there for several reasons. The music when it is locked up tightly in the theater is really enjoyable from the street, and even a beggar in Porto Rico has a taste for music. The second reason is of a more practical nature. There is an authentic case on record of a man who came out of the show twenty minutes before it was over. The ticket taker, not being able to conceive of a person's leaving before all was over, forced a passout check into the man's hand, supposing, of course, that he would return when he had attended to the important business that had interrupted his pleasure. The man, rather than argue with the official, took the check, which he carried to the street and threw away. A bootblack saw him, snatched up the ticket, and saw the remainder of the show. He passed the word on, and since that night a vigil is kept by the barefooted movie fans in the hope that another man will receive a summons to important business before the show is over. There must be a future for people who will take a chance on such a slim possibility.

Ponce has many other picture houses, but none occupy the same position that the Delicias does. The Habana is a large modern, concrete building which shows the same pictures that the Delicias does, but somehow it does not draw the people. It is more inclined to be popular priced, sometimes dropping as low as 15 cents, which may account for the difference, as no Porto Rican of discretion would pay 15 cents to see a show when he could see the same later for 25 cents. There is a difference in the music, the Delicias having the only piano in town. Other shows are off the plaza, run old pictures which are released cheap, and are in no way competitors of the first two named.

Business as a rule is good. Advertising is carried on in the papers, by handbills, and by boys with drums and large signs. The only competition that has serious results is from the regular theater. A Spanish stock company which ran for a month last spring nearly caused the Cines to shut up. There are only a certain number of people in town who affect the movies and when they took up drama by way of variety, the movies had no following. An opera company also may do some damage, but they come seldom and have short runs, and so do not seriously affect the Cine box receipts.

METRO GIVES CHRISTMAS BONUS.

Salary day before Christmas was one of rejoicing around the offices of the Metro Pictures Corporation. In line with other big business organizations that are distributing millions of dollars in bonuses, wage increases and extra dividends, Metro, having experienced the most prosperous year of its existence, did not forget those who have had their part in helping build the organization up to its present state of excellence

So, on the pre-Christmas pay day, Santa Claus had a proxy in the shape of Cashier C. K. Stern. All of the employes received Christmas bonuses which, in many cases, amounted to 100 per cent. Bonuses and presents also were distributed around the studios allied with Metro and all hands working under the Metro emblem, from clerks and stenographers to "supers" and stars, had cause to remember the Christmas of 1916.

Advertising by Motion Pictures

Ernest A. Dench Contributes a Handbook Useful to Advertisers on the Screen and Otherwise.

By Epes Winthrop Sargent.

ALMOST as prolific a contributor to the film papers as the late Robert Grau, Ernest A. Dench, casting about for new fields, has hit upon the idea of writing a book on the means of advertising by the use of the motion picture, its theaters and players. It must be confessed that in many respects the work falls short of being an authority, but in default of anything else this should be a decidedly helpful volume to those who intend to use advertising films or who seek to utilize the popularity of the pictures in other ways

Three things detract from the authority of the work; a loose construction, an egotistical introduction and the constant intrusion of the fact that Mr. Dench is not only willing, but even eager to assist the reader in his advertising campaign. The emphasis laid upon this is apt to impress the possible advertiser with the belief that Mr. Dench is glowingly optimistic because he hopes directly to profit by his advocacy of the advertising film. The introduction is worded to suggest that the book is the product of a specialty hack writer, further detracting from the note of authority, and in its laying out, the work is loosely planned and written. Despite all this Mr. Dench has produced a book that, in many ways, will be invaluable to the prospective advertiser.

His best chapter is the first, in which he briefly tells what a film for advertising purposes should be and warns against overloading the subject with titles. He writes:

> It is what the spectator sees, not reads, that leaves the lasting impression, which is the paramount point to be reached in advertising by motion pictures. * * * and the short time a sentence remains upon the screen does not allow lengthy sub-titles to sink in.

In this combination paragraph is comprehended the essence of advertising by film. In most instances the advertiser must supplement his film with argument or catalogue and he cannot make a catalogue of the screen.

It is in handling the film that the greatest weakness becomes apparent to the informed reader. There is a growing tendency on the part of the better class exhibitors, to refuse the advertising film even as a straight money proposition. Mr. Dench repeatedly conveys the suggestion that it is comparatively simple to induce exhibitors generally to take on the showing of the advertising reels. Even more glaring an error is found in his statement that it might pay to send out a traveling show to cover towns where there are no picture theaters. It would be difficult to find any town of size that has not at least one theater, and towns lacking such houses are not worth the expense of showing. Again Mr. Dench allows six months' use of a film before it begins to show signs of wear and tear. This all depends upon the operators. Some films are in bad shape three weeks after use, and a definite statement that the films will last six months is incorrect. It would be better to state the facts distinctly and plainly.

Considerable space is given to advertising by means of slides and some good suggestions are offered in this connection, but much more might have been said by a practical writer.

One argument that does not sound right is that the news weeklies should carry advertising or at least give an indirect advertisement. For example, Mr. Dench suggests that at the launching of a battleship the leader might give the name of the makers of the champagne with which the ship is christened. He does not seem to know that one news weekly suffered severely through the use of less obvious advertising than this. Advertising by means of the screen has its place, and this device will become increasingly popular and vastly more useful as time passes, but the theater is not the place in which to show the frankly advertising film, and most managers realize that fact, many of them as the result of disastrous experience.

In more general lines Mr. Dench advocates the use of photoplayers' endorsements of proprietary wares and offers to get players who will lend their names to such schemes. He also points out the value of players' pictures as an advertising medium and gives a special chapter to the time-honored Farmer's Matinee, first brought to general notice in Mr. Richardson's department of this paper some years ago.

Many of the chapters are utterly without value and others seem to have been put in filling, as, for example, Edward Earle's unimportant views on the advertising film, but there is enough good in the book to warrant a recommendation and to give rise to the hope that there shall presently come a new edition in which the deadwood shall be replaced by an amplification of the worth-while chapters.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Joan the Woman"

Cecil De Mille's Great Spectacle Is Received with Enthusiasm at Its Opening in New York.

Reviewed by George Blaisdell.

IF ANYTHING in the way of evidence were needed to convince the photoplay-going public that Cecil B. De Mille belongs in the front rank of the great producers of the day his direction of "Joan the Woman" should supply it in full measure. We may have our own personal opinion as to the violation of the probabilities in portraying Joan of Arc as having time or inclination for an affair of the heart, even of the mildest sort; that the man in the case should be a native of the country which to her mind and in fact was responsible for the deep degradation, the spoliation, of her own land. We may feel that Geraldine Farrar in her interpretation of the greatest female

Scene from "Joan the Woman" (Cardinal).

that has crossed all the centuries of time, and that female an eighteen-year-old child of the humblest origin, portrays a woman of regal, dominating presence rather than a simple child of God and of France, to whom religion and patriotism were one and the same. We may even feel that had the story adhered to history it would have been of greater strength. But there can be no mistaking the enthusiasm with which the great heart of the public responds to the wonderful appeal of the subject as a whole—great in its battles, in its pageantry, in its costuming, in the quality of its acting, in its photographic novelties, in its titling and in its cumulative, progressive interest. This was fully demonstrated at the initial showing of the New York run, which began on December 25 at the Forty-fourth Street theater.

The script is from the pen of Jeanie Macpherson. Wilfred Buckland is the art director. Alvin Wyckoff is responsible for the photography, and to his process are credited the remarkable effects we see on the screen—in one instance Uncle Laxart sitting in the glow of the fire and Joan at the open door silhouetted in the rays of the moonlight.

Miss Farrar in her interpretation of Joan gives of the best of her great talent in portrayal. Not always is she the soldier, in mood and in spirit. One of the best scenes in the play is where after the coronation in the Rheims cathedral she leaves the king and goes to the entrance of the great pile to greet Uncle Laxart, the brother of her mother. After the stirring times in which she has been a factor of the first importance the tenderness of the greeting received by the old man is striking in its pathos, its homeliness. Another instance is when in the flush of her first victory she is surrounded by a group of Orleans women and takes an infant in her arms. And there are others when she comes in contact with Eric Trent, the Englishman whose lines so frequently cross those of the Maid.

Raymond Hatton gives a good interpretation of Charles VII., the weakling prince of France. We see none of the momentary. returns to ordinary manhood with which he has been credited. He plays a straight craven. Hobart Bosworth fills the role of General La Hire, the famous swashbuckling follower of Joan. Theodore Roberts is Cauchon, the bishop whose name stands for all that is base. Wallace Reid is Eric Trent, the commander of English troops in the earlier period; Mr. Reid also figures as an English soldier in the prologue and the epilogue. Tully Marshall is L'Oiseleur, a fanatical monk who assists in the downfall of Joan and later repudiates her persecutors. Charles Clary is La Tremouille, the false adviser of Charles VII. There are many others in a cast remarkable for its ability.

"Joan the Woman" is above all a director's picture. Mr. De Mille has splendidly staged his subject. He has constructed villages and high walls and towers, moats and bridges. And let us not forget the cathedral interior. He shows us the shock of battle, the crash of contending forces, in big fields and close up. There is a thrill in these scenes that makes adequate description difficult. His pageantry is superb. Hundreds of steel-clad men, a-horse and a-foot, armed cap-a-pie, stir us with their soldierly evolutions. One of the pictures that linger in the memory is the return of the mailed host at night through the long Orleans street. Another is the execution scene, with the black smoke and red flame swirling about the figure in the center.

There are novelties in the titling. Many of the leaders are of raised letters, simulating brass on a dark background. Others are of the atmospheric sort. These are but examples of the fine attention to detail that marks the whole production. There

Scene from "Joan the Woman" (Cardinal).

can be no question that "Joan the Woman" will live long in a field that has witnessed many triumphs and of which this surely is one.

The production, which was made at the Lasky studios at Hollywood, is being exploited by the Cardinal Film Corporation, of which John C. Flinn is general representative.

"On Dangerous Ground"

Five-Reel Peerless Photoplay with the Great War in Europe for a Background—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

THE featured players in "On Dangerous Ground," a five-reel Peerless photoplay released by the World Film Corporation, are Gail Kane and Carlyle Blackwell. In a number of situations which require treatment of a delicate nature they both succeed in keeping well within the line that separates the innocently daring from the suggestive. The extreme of unconventionality is reached in the scene where an American doctor and a beautiful young French girl claim to be man and wife and pass the night in the same bedroom, the girl stowed snugly away between the blankets while the young man rests,

as best he can, on an uncomfortable chair. This situation is brought about by the request of the French girl, a spy, that the American help her to escape from Germany. After a series of exciting adventures, the doctor's "official" wife is made his legal partner for life.

The atmosphere of war which envelops the story is utilized cleverly, and the characters and scenes drawn from the nations now engaged in the Great Struggle are, with a few trifling exceptions, sufficiently authentic to sustain the desired illusion.

Scene from "On Dangerous Ground" (World).

Burton E. Stevenson, who wrote the story, has availed himself of the wide license permitted the author of romantic fiction and cut the knot of coincidence when it interfered with the development of the plot.

Reference should again be made to Gail Kane's acting of the French girl. She smacked more of the land of George M. Cohan and the Stars and Stripes than the home of the Tri-color, but makes all the situations possible by force of her personality and her knowledge of the art of acting. William Baily, Stanhope Wheatcroft, Frank Leigh, John Burkell and Florence Ashbrook are useful members of the cast. Robert Thornby directed the picture.

"Twenty Thousand Leagues Under the Sea"

Novelty Strongest Feature of Eight-Reel Photoplay Founded on the Writings of Jules Verne—Universal Film Manufacturing Co.'s Submarine Drama Furnishes Splendid Entertainment.

Reviewed by Edward Weitzel.

THE most interesting statement in connection with the Universal Film Manufacturing Co.'s eight-reel production of Jules Verne's "Twenty Thousand Leagues Under the Sea" is that it furnishes novel and engrossing entertainment. Many of the scenes which take place on dry land and on the surface of the water are interesting and out of the beaten track, but it is when the action is transferred to the bottom of the ocean that the picture makes its strongest impression. Here the opportunity for new and startling effects, the almost incredible views of the strange life in the depths of the sea, made possible by the photographic device invented by the Williamson brothers, brings a novel phase to motion picture making.

The remarkable story written over fifty years ago which, in view of present day knowledge, seems nothing short of prophetic, contains no female characters and supplies but a third of the material used in the photoplay. To piece out this shortage of plot the maker of the scenario has gone to another tale by Verne, "The Mysterious Island," and taken freely of its characters and incidents. To this blend of the two Verne stories has been added considerable original matter whose mission is to furnish the love motive necessary to all properly constructed screen romance.

The result of this amalgamation of material is not a perfect product. Events are made to fit into each other before the play is finished and the heroine's path to happiness is clearly shown, but the plot is distinctly not the thing in "Twenty Thousand Leagues Under the Sea." The marvel of the submarine and the self-contained diving suits in which Captain Nemo and his companions walk along the floor of the ocean and view the coral beds and come in close contact with sharks, schools of lesser fish and other denizens of the deep are its chief merits.

The picture is full of mystery to the uninitiated, the fight with the octopus being a case in point.

The illusion here is perfect. The views of the coral beds are things of beauty and won hearty applause from the audience which witnessed the first showing of the picture at the Broadway theater, New York. Many of the scenes on the tropical island have a claim to esthetic charm also. The original material in the last reel depicting an uprising in India is impressive, and the general effect of the production is excellent; although nautical sharps will find it difficult to repress a smile at first sight of the "Abraham Lincoln," the brave craft which the United States Government sends forth to scour the Seven Seas in search of the mysterious monster born of Jules Verne's imagination, and now a terrifying reality to the peaceful commerce of many nations. Stuart Paton, who directed the production, has been confronted by many difficult problems, and, in the main, has solved them with much skill.

Allan Holubar is the Captain Nemo. He works faithfully at his task, but does not measure up to the imposing figure of the East Indian Prince drawn by the French novelist. Jane Gail as the heroine of the story plays a "Child of Nature," found on the mysterious island, who turns out to be Prince Daaker's daughter. She is graceful, makes a fascinating appearance in her garment of skins, and leads the entire cast in excellence of acting. Dan Hanlon, Edna Pendleton, Curtis Penton and William Welch are the other members of the cast who materially assist in gaining the picture's good repute. Eugene Gaudio and staff do a like service for the photography of the screen drama.

"Whoso Findeth a Wife"

U. S. Amusement Corporation Produce Five-Reel Screendrama from Novel of Same Title—Released December 28 by Art Dramas.

Reviewed by Edward Weitzel.

"WHOSO Findeth a Wife," a five-reel photoplay produced by the U. S. Amusement Corporation from the novel by J. Wesley Putnam, is very well acted. In a cast which includes Jean Sothern, Leo Delaney, William O'Neill, Kirk Brown, Eldine Stuart, Ina Brooks, George Henry Trader and J. H. Fury, may be found names that stand for honorable achievement in connection with the screen; and Frank Hall Crane has directed the picture carefully and made the most of his material.

The writer of this review has never read Mr. Putnam's book, but it is fair to suppose the play follows the original story with fidelity and endeavors to transfer its salient points to the screen. The theme of "Whoso Findeth a Wife" is a familiar one, the history of the young girl who marries to save her family from poverty and learns finally to love the man whose name she bears has been told many times, Ohnet's "The Iron Master" being the most prominent example. This, in itself, is not a fault, but either the novelist or the scenario writer has failed to make the story convincing. The incidents used to develop the plot have given long and faithful service in the cause of the drama and, as a consequence, possesses but little of the element of surprise. Even that "supposedly" surefire bit of business, where a man puts a loaded pistol to his head and expresses his readiness to blow out his brains and thus secure the happiness of the woman he loves, is employed at the climax. All this, however, would not prevent the drama from being a faithful reflex of life, if the character of the millionaire who marries the heroine bore the stamp of truth.

Scene from "Whoso Findeth a Wife" (Art Drama).

Psychology, evidently, is not one of Mr. Putnam's strong points. He asks the spectator to believe in a man with the mental and physical ability to lift himself from the foot of the financial ladder to a position of affluence who seeks to secure his wife's happiness by blowing out his own brains and leaving her free to marry a young lawyer, who, the husband knows, is absolutely unworthy of her. Ralph Dunham's conduct all through the play is dictated by sentiment rather than common sense. He gives the parents of Elizabeth Ferris one million dollars in exchange for their daughter, although she has told him that

she can be his wife in name only—and that, in plain language. Finding that Elizabeth has fallen in love with the third side of the "triangle," he offers to give his wife a divorce, and his rival half a million for living expenses when he and the divorcee are wed. But, crowning folly of all, is his attempt to take the cold lead route and leave his young wife at liberty to become the bride of a moral coward. Such things are not done by the self-made men of this country,—the Captains of Industry, who hold so much of power and so much of the happiness of others in their hands.

Fortunately, the millionaire's wife comes to her senses in time and is able to draw the right comparison between the two men.

"The Vampires"

Closing Episodes of the Gaumont Serial Lose no Trick in Leading to a Thrilling Climax.

Reviewed by Margaret I. MacDonald.

"The Master of Thunder."

AFTER the manner of past episodes, "The Master of Thunder" develops startling situations and introduces ingenious methods of evading the law. It pursues its victims with the usual amount of merciless venom and is altogether absorbing in its intense melodramatic style.

In this episode, the seventh, by the way, Irma Vep after the execution of Moreno, is sent away to prison. On her way to the prison the ship on which she is being conveyed is blown to atoms by an electric gun, the device of Satanas. Irma Vep, aware of what is to happen, makes preparations that aid her in escaping the fate of the other passengers. Normandin again takes a hand, and with his little son is instrumental in bringing about the arrest of Satanas. A letter smuggled into the

Scene from "The Poison Man" (Gaumont).

prison to Satanas enables him to cause his own death by chewing the poisoned paper.

"The Poison Man."

The eighth episode deals with an attempt to poison Philip Guard, his fiancee and their friends at the betrothal dinner. The trick is discovered when the superintendent of the apartment house, who is given a bottle of wine by one of the fake caterers, dies from the effects of poison. In this way the trick is discovered. In the closing incidents of this episode Irma Vep has a thrilling escapade in which she pulls Normandin from his hiding place in a wardrobe trunk on the side of an automobile, and by the use of an anesthetic throws him into a state of unconsciousness, after which he is arrested and taken to jail also through her maneuvering.

"The Terrible Wedding."

The ninth and last episode of the serial maintains the interest to the very last. In it the wedding of Irma Vep and Venenos takes place amid hilarious surroundings. In the midst of the gaiety, however, Philip Guard and Normandin appear on the scene with a body of policemen. The shooting of the vampires when they attempt to escape and the giving way of a balcony outside a window, hurling its occupants on the ground to their death, affords a spectacular sight.

"The Piper's Price"

Well Acted Bluebird Five-Reel Photoplay Featuring Dorothy Phillips and William Stowell.

Reviewed by Edward Weitzel.

THE story of the five-reel Bluebird photoplay, "The Piper's Price," deals with situations that are not foreign to human experience; fortunately, for the good of humanity, the situations in this case are of rare occurrence. The eternal triangle in this play consists of a man and two women—one, his former wife. Ralph Hadley, a man of wealth who has separated from his first wife on account of incompatibility of

Scene from "The Piper's Price" (Bluebird).

temper, allows himself to be drawn back to her after he has married again. He even goes to the extent of having illicit relations with the divorced woman and is about to commit suicide when she casts him off for another man. The information from his family physician that he has just been made a father brings him to his senses and a happy future is supposed to follow for the family, although the wife has known of her husband's infatuation for the former Mrs. Hadley.

Such conduct on the part of the two offenders against common decency should put them outside the pale of sympathy, and the second wife exhibits such a lamentable weakness of character during the affair that pity for her should be mingled with contempt. It cannot be denied, however, that there exists a grade of mind which will follow the fortunes of these three humans with the deepest interest and herald the ending as a triumph for justice and truth. An important factor in bringing about this result is the excellence of the acting by the entire cast. Dorothy Phillips, Maud George, William Stowell, Lon Chaney and Claire Du Brey give a faithful interpretation of the author's meaning, and Joseph De Grasse has directed the production in the same spirit. The scenario, by Ida May Park, is a skillful piece of work.

Pair of Pathe Releases

Gold Rooster Screen Version of "Kick In," Willard Mack's Gripping Stage Play, and "For the Stars and Stripes," Seventh Episode of "Pearl of the Army," the Latest Pathe Serial.

Reviewed by Edward Weitzel.

"Kick In."

THE five-reel screen version of Willard Mack's crook play, "Kick In," produced by Pathe, furnishes a striking example of the fact that practice is sometimes a better guide than theory. Experts at scenario writing have been

Scene from "Kick In" (Pathe).

known to set it down as a rule that stage plays do not make good material for screen dramas. Perhaps the correct answer to this statement is the query, "Doesn't it depend solely upon

the play. At any rate, Kirk Brown on the screen becomes one of the most absorbing and appealing characters ever run through a projecting machine. The interest never lags for an instant. An addition is made to the complement of the operatic and comedy staff of the Wing Foo Theatre and the seasonal influence which surrounded Chick Hower and Chas. Irwin. With the introduction of the scenes showing the two characters grown to manhood the picture play, except for the elimination of the drama's comic relief, follows the spoken version with absolute fidelity as to salient points.

Kirk Brown is the boss of a mine whom circumstances made a crook but who loves the right woman at the right moment, and her faith in him awakens a determination to go straight. In attempting to shield one of his partners from the police and his past comes to light, to the horror of his fiancée. The plot never puts the slightest strain upon the spectator's credulity, with the lesson graphically set forth that a thief and his wife and home cannot be kept long from trouble and loss of happiness that everyone must up and take notice to the fullest extent of every episode. The play is melodramatic but melodrama of a good kind will first the attention and command the respect of fearless and right-thinking folks.

In interpreting the drama to the screen the director George Fitzmaurice had the assistance of a superior cast. William Conklin plays Kirk with the same skill that distinguished the performance of Lou Harrison, who created the part. Mattie Kirk could not be improved upon as a selection for Molly Carr, and Helen Chapman, Leonard Labon, Warren Wills and John Lowe are equally well fitted to the characters assigned them.

"For the Stars and Stripes"

When Mr. Nestor wrote "The Enemies" and introduced the still [illegible] he [illegible] And the [illegible] pursued her [illegible] little thought that he was [illegible] conception of a stirring, sound story which, played for its every breathless with suspense at the end of each [illegible] would be received in a worthy picture drama. The Nestor story of the entire admitted actions but broad [illegible] the moving picture artist makes such haste to get [illegible] of [illegible] quality. The seventh episode of "Lucille the Vamp" leaves the [illegible] facing a firing squad of [illegible] but ending in short. Advice [illegible] comments to [illegible] the girl. As to [illegible] the cast and takes careful aim the contender [illegible] next chapter. Followers of the serial will be forced to wait for the next matinee before learning how it comes out.

Interesting [illegible] subject of conduct and Peace and [illegible] one [illegible] to get them [illegible] Before [illegible] entertaining the two girls by a select little party. They [illegible] go away by Jake after they have [illegible] plans for [illegible] wrecked with [illegible] and [illegible] [illegible] [illegible] [illegible] During the settings of the [illegible] [illegible] a [illegible] exhibition of the kind of [illegible] with [illegible] which [illegible] countrymen are celebrated.

"Redeeming Love"

Kathlyn Williams Has the Lead in a Striking Production of the Morosco Company.

Reviewed by George Blaisdell.

GERTRUDE ATHERTON, in [illegible] of the story of [illegible] "Redeeming Love," the Morosco re[illegible] [illegible] gives as [illegible] with a destined [illegible] quality. The [illegible] are a [illegible] asset. If in reading [illegible] you [illegible] the words [illegible] [illegible] [illegible] [illegible]

Thomas Meighan is John Barton, the adventurer into whose hands falls the chest of gold buried by the pirates and who with the contents buys the freedom of Ramona. Albert Hart is Firebrand, the big pirate who attempts through fear of his lash to win the submission if not the love of Ramona. Firebrand is as fierce as any one would wish him to be, as convincing a pirate as ever scuttled a ship. Wellington Playter is his chief of staff. Ruby Hoffman is the discarded favorite of Firebrand.

"The Slave Market" will make a strong subject for any house. It is a well-made melodrama.

Two Kalems

"The False Prophet," Episode of "The Girl From Frisco" Series, and "The House of Secrets," a Number of the "Grant, Police Reporter" Series.

Reviewed by Ben H. Grimm.

IN THE latest two-reel episode of Kalem's "The Girl From Frisco" series, titled "The False Prophet," Barbara Brent (Marin Sais) is instrumental in exposing a band of men who are mulcting ignorant and gullible people of various sums of

Scene from "The False Prophet" (Kalem).

money. In bringing about their capture Miss Sais performs a hazardous stunt—she leaps from a speeding automobile to a train on which two of the band are endeavoring to escape. The film is equally as exciting and as interesting as preceding episodes.

The false prophets, who claim to be disciples of a second Daniel, predict the end of the world and work upon the imaginations of the more ignorant of the inhabitants of a Western town. The city authorities are bribed to permit the prophets to hold their meetings. The girl, her father, and Congressman Wallace are powerless to act until Wallace learns that the "prophet" is wanted on an old warrant.

In the cast are seen, beside Miss Sais, True Boardman, Frank Jonasson, Ronald Bradbury and Edward Clisbee. Directed by James W. Horne. Released January 3.

"The House of Secrets."

George Larkin performs an unusually daring stunt in "The House of Secrets," latest one-reel episode of the "Grant, Police Reporter" series, by Robert Welles Ritchie. Mr. Larkin, in escaping from a band which has a secret submarine base, climbs a pole on which wireless aerials are stretched, loosens the wires, swings on the wires across a wide arc, and clutches the branches of a nearby tree with his legs. He climbs into the tree and to the ground. This thrill cannot fail to be felt by the onlooker.

The story of the film interests, too, and is quite timely. It tells of the reporter who discovers a secret submarine base while on his vacation. Through his efforts the foreigners are captured by soldiers. Action is fast throughout the reel. With Mr. Larkin in the cast are Ollie Kirkby, Director Robert Ellis, Harry Gordon and William McKey.

"The Island of Desire"

George Walsh the Star of a Five-Reel Story of Adventure in the South Seas, Produced by the Fox Film Corporation.

Reviewed by Edward Weitzel.

THE latest Fox picture, "The Island of Desire," is an adventure story written by J. Allen Dunn and directed by Otis Turner. The opening shows a yacht race that is not only interesting, but full of beauty. After that follow scenes on shipboard, a fight with cannibals, a struggle between the hero and the villains for possession of a bag of pearls, the sinking of a South Sea island from the effects of a volcanic eruption, the different incidents being held together by a love interest which shows that the hero of the tale has too much red blood in his veins to die of a broken heart when his first sweetheart throws him down.

The picture almost comes under the head of spectacular drama, so diversified and numerous are the scenes. The plot is of secondary importance. Its main object is to furnish George Walsh with as many opportunities as possible to "mix it up" with a choice collection of desperate characters, to swim, shoot, make love and go through the entire box of tricks that is expected of the hero of such a story. The young man fulfills his contract in a very able manner. Anna Luther is an attractive heroine, and Margaret Gibson, Herschel Mayall, William Burress, William Clifford, Sam Searles, Hector Sarno, Marie McKeen and Willard Louis are of distinct value to the cast.

"Fighting for Love"

Five-Reel Red Feather Tells Preposterous and Amusing Yarn of a Cowboy Who Won a Real Queen.

Reviewed by Robert C. McElravy.

RAYMOND WELLS, who wrote and directed this five-reel feature, must be given credit for a daring and novel conception, and one which in presentation infuses new life into an old situation. He tells of a cowboy-mining man who goes to Europe and falls in love with the queen of a small principality. He has nothing to go on but his nerve, a well-filled pocketbook and a broad grin, but in spite of his uncouth ways he "cops" the queen. To successfully carry out this coup, he brings over a band of cowboys to fight for the lady on her own soil.

The battle scenes, pictured in the closing reel, are staged on a big scale and must be regarded as the strongest feature of the production. The idea itself is a little slow in impressing the observer, as it seems at first to be merely another "Yankee in King Arthur's Court." But presently the plot unfolds, and when the cowboy actually climbs the high wall and makes advances to the queen the interest increases. The good work of Jack Mulhall and Ruth Stonehouse in the leading roles does much to carry these situations through.

The general atmosphere of the production is marred by a jumble of costumes of different nationalities and architecture of varying types. This would have affected a serious type of story to a considerable extent and does not help even an amusing yarn of this sort.

"The Last Sentence"

Five-Reel Screendrama Made by the Edison Company from Maxwell Gray's Novel Contains Impossible Situations and Too Complicated a Plot.

Reviewed by Edward Weitzel.

DRAMATIC situations aplenty and to spare are to be found in "The Last Sentence," a five-reel photoplay made by the Edison Company from a novel by Maxwell Gray. Three generations are included in the story, the big moment being reached when a judge is about to pass the death sen-

Scene from "The Last Sentence" (Edison).

tence upon a young girl for the crime of infanticide and discovers that the prisoner is his own daughter. In spite of this fact, he pronounces the death penalty, after the girl has been convicted on circumstantial evidence that is anything but overwhelming.

The situation which brings about the happy ending is quite beyond belief. The girl is secretly married to a wealthy young reprobate and has given him her promise not to divulge the fact. He goes to the Maine woods in an effort to get rid of the drink habit and takes his baby with him—the infant his wife is accused of killing. Such an example of wifely sacrifice has never been equaled: rather than break her word she goes through the trial and her subsequent imprisonment without speaking, and is saved at the last moment by the return of her husband.

Edward H. Griffith, who adapted the novel to the screen, has retained too much of the original material and left too much

of it unexplained. Handicapped by such a scenario, the efforts of the cast are almost negative. Marc MacDermott and Miriam Nesbitt act the leading roles, and Grace Williams, Herbert Prior, Florence Stover, Gladys Gane, Elaine Ivans, Raymond McKee and Mrs. Wallace Erskine are the other players. The acting and the direction are both of distinct merit.

Triangle Program

"The Iced Bullet" Is a Five-Reel Kay Bee Realistic Comedy, and "The Little Yank" a Five-Reel Fine Arts Story of the Rebellion.

Reviewed by Louis Reeves Harrison.

A STORY within a story is "The Iced Bullet," with the comedy element offered as a background for a tale of mystery, The preliminary comedy deals with the adventures of that nondescript the "author-actor" at the Ince studios, and it has the Moliere charm of undeniable veracity, a bitter truth if

Scene from "The Iced Bullet" (Triangle).

scenario writers are treated with such infinite scorn when they call at the studios. Actors, directors and stage-hands roll up to the massive gates in opulent motor cars, gentlemen engaged in visualizing the story, but the fellow who creates it, the author, has the gate slammed in his face. Presumably this is not to be taken as a warning to authors to keep in their places, for Desmond, the author-actor, finally gains admission by climbing the fence. There is a way in.

Interesting exteriors of the entire plant are shown during his adventures with a glimpse of a play in process of manufacture. He finds his way to the manager's office during the latter's absence and sits down to dream of a future screen success. Then comes the mystery story presented with Ince skill and good taste. Desmond appears as the hero of his own story and does well. It is by his skill as a detective that the mystery of an attempted murder is solved, a correct structure in a class of story depending entirely upon structure, but the

Scene from "The Little Yank" (Triangle).

false scents fail to be misleading. Wonder is a short-lived emotion—it can rarely live through five reels. The story of mystery is, however, well handled and ingenious enough to serve its purpose. The reversion to comedy at the end is good, and the entire release satisfying.

"The Little Yank" is not intended to be comical, but it is unconsciously so at times. Dorothy Gish is the "Little Yank" who lives with other ladies in hoopskirts near the scene of our civil war. They decide to send some supplies to the Union Army, and a wagon load of creature comforts is escorted by Dorothy in a carriage. At a fork in the road, the wagon goes to the right and lands comfortably in the Union ranks. The carriage goes to the left and encounters a detachment of Confederates. They politely indicate the right course. It is thus made obvious that going from one army to the other is not a matter of great difficulty, not particularly logical, but accepted as possible. Dorothy finds that her brother is a wounded prisoner in the hands of the enemy. She politely requests the Union General to stop a terrific engagement then in progress—she wishes to visit her brother, and why should she bother to go back to that convenient fork in the road.

Two great battle lines are in the midst of a life and death struggle, when the Union General sends a flag of truce asking the enemy to stop firing while a lady crosses over to see her brother. Both armies rest, while Miss Dotty crosses the battlefield with her man servant, and she is spared the annoyance of driving a few miles to the fork in the road. She gets back to the Union lines without any particular trouble. Moral—Place aux dames. Officers and troops have really nothing at stake when the author is directing the battle from both sides at the same time. When an author intervenes to command the sun to stand still, the story fails in adherence to the inevitable—it lacks all the charm and illusion of abiding veracity.

"The Man of Mystery"

Five-Reel Screen Version of A. C. Gunter's Novel Produced by the Vitagraph, with E. H. Sothern as David Angelo.

Reviewed by Edward Weitzel.

A FIVE-REEL screen version of the novel by A. C. Gunter, "The Man of Mystery," produced by the Vitagraph, gives E. H. Sothern an excellent opportunity to appear in a part which admits of the class of acting to which his past training best suits him. Written in a vein of fervid romance, the story is prolific of the flourishes, full stops and sweeping gestures that go with situations so far removed from matter-of-fact existence. As a subject for screen drama the novel has two faults: lack of suspense and too deliberate movement. From the moment that David Angelo makes known his purpose to gain his wife's love while disguised as Count Vesuvius, the issue is never in doubt; and the motives used in constructing the story, though always interesting, fail to give the cue for the requisite action which insures life and vigor to drama, whether shown on the stage or the screen.

The production, under the direction of Fred Thomson, has excellent local color and exhibits a number of picturesque exteriors and correctly staged interior settings. The atmosphere throughout the entire drama is impressive, and the acting of the cast is equally commendable. Mr. Sothern as David Angelo does a clever bit of character acting in the early part of the drama, impersonating a middle-aged cripple, deformed by disease who is restored in marvelous fashion during an eruption of Vesuvius. He makes a distinguished figure as the Count in the latter portion of "The Man of Mystery" and endows the part with the grace and fine breeding necessary to win almost any woman. Charlotte Ives makes the wife a worthy object for the devotion of such a man as David Angelo, and Vilda Varesi, Mr. Roberto, Brinsley Shaw and Mr. Seigel play their respective roles with convincing skill.

One of the best points in the play occurs at the finish. David and his wife are deep in the enjoyment of their new happiness when the lady remarks: "I have a letter from mother and she wants you to use your influence to get her out of prison," and David, out of the wisdom derived from his past experience with his mother-in-law, makes answer, "Let well enough alone." "A Daniel come to judgment!"

"Pidgin Island"

Harold Lockwood and May Allison Featured in Metro's Five-Reel Visualization of Harold MacGrath's Novel.

Reviewed by Ben H. Grimm.

THE screen version of Harold MacGrath's novel, "Pidgin Island," picturized in five reels by the Yorke Film Corporation for release on the Metro program, is destined to please many more thousands of persons than were pleased with the book. With Harold Lockwood and May Allison in the leading roles, and with beautiful and true-to-the-story exteriors, Mr. MacGrath's absorbing story has been given a fitting visualization. The five reels embrace many surf scenes, and these have been photographed with a fine eye for the artistic. The action is not allowed to suffer, however, through their amplitude. There are also some good Chinatown scenes, photographed at night.

Mr. MacGrath's story is one of smugglers, customs inspectors and romance, and the cast for the picture has been selected with care enough to have suited the author himself. The underworld types are convincing. Mr. Lockwood and Miss Allison are seen at their best in the more romantic scenes. Despite a tendency to resort frequently to titles, the story is unfolded smoothly enough on the screen to hold the spectator's undivided attention. On the whole "Pidgin Island" is an acceptable offering.

The "heavy" is played by Doc Pomeroy. Cannon. Lester Cuneo is seen as the "heavy's" son. Others in the cast are Fred Wilson, Lillian Hayward, Lilzah Zerr and Yukio Avyoma. The scenario was written by Richard V. Spencer and Fred J. Balshofer, who directed the production. Tony Gaudio was the photographer.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE WINKED AND WON (Vim), Dec. 21.—Kate Price and Babe Hardy are the leading figures in this fun film. There are several good laughs in the reel. Babe is seen as the inventor who has a peculiar wink. A rival tries to plant a bomb in a car which is to test Babe's invention, but is himself the victim. Fast action marks this comedy.

DANCING WITH FOLLY (Essanay) Dec. 23.—No. 2 of the "Is Marriage Sacred" series. The two reels are quite a strong offering. The story tells of a neglected wife who seeks company outside of her home. This leads to her being placed in a compromising position with a man who demands a price. The wife's predicament brings forcefully home to the husband that he has been neglecting her for his work. The cast includes Marguerite Clayton, Sydney Ainsworth, Lilliam Drew, Edward and Thomas Commerford.

THE MAN HE MIGHT HAVE BEEN (Selig) Dec. 23.—This reel is not quite up to present-day standards. Its story is rather "wishy-washy," telling of a hobo who, reading a poem, sees a vision of his boyhood and his wasted life and of what might have been. In the end he goes back to his wife, who welcomes him. The cast is composed of Robyn Adair, Buddy Harris, and E. J. Brady.

HER FINANCIAL FRENZY (Vim) Dec. 27.—A quite entertaining number of the Vim Feature Comedies, with Harry Myers and Rosemary Theby getting over a number of laughs. The financial frenzy comes about when Hubby gets a raise and Friend Wife goes on a shopping tour. The money-spending proclivities of both lead to funny complications, but everything is all right because Mrs. Love has inherited considerable money. A good farce comedy.

CANIMATED NOOZ PICTORIAL NO. 21 (Essanay) Dec. 27.—Comedy cartoons of the Mexican situation, the harvest of Rhubarb pies, the manufacture of "flivvers," and other burlesques of topical subjects share this reel with scenic. The cartoon section is quite humorous. The scenic was photographed on and about Lake Tahoe, California, and some beautiful "shots" have been obtained.

A MISSION OF STATE (Kalem) Dec. 29.—George Larkin performs two daring stunts in this episode of the "Grant, Police Reporter" series. He leaps from the roof of a porch into a tree, and laters jumps from a bridge into an automobile that is passing under it. The story of this reel tells how the reporter recovers valuable papers that have been stolen from a Government representative. Some good melodramatic scenes are embraced in the reel. Reviewed on page 100 of last week's issue.

THE FIREMEN'S NEMESIS (Kalem) Jan. 13.—A number of the "Hazards of Helen" series. Helen Gibson furnishes a thrill when she leaps from a fast-moving motorcycle to a rope suspended from a locomotive cab, climbs the rope and into the engine cab. In this manner she averts a collision between the limited and the engine which has been set running wild by a man who bound and gagged the fireman. There are also seen in this reel Richard Johnston, George Routh and G. A. Williams.

General Film Company Specials.

THE DAWN OF WISDOM (Knickerbocker Star Feature) Dec. 22.—The rather hackneyed story of a countryman who falls in love with a city cabaret singer has been used in the making of this three-reel drama. Nevertheless the film embraces considerable human interest. The man comes to a realization that his wife and children are his real loves after he is "trimmed" by the singer's confederates. In the cast are seen Frank Mayo, Gloria Payton and Myrtle Reeves.

THE GOLDEN THOUGHT (Selig) Dec. 25.—Tom Mix and his riding are the feature of this two-reel Western. He is seen as a deputy marshal who journeys to round up a band of bad men. An attempt is made to kill him. An innocent man is accused of the attempt on his life. But eyerything turns out all right and Tom claims as his bride the girl faro dealer (Victoria Forde). Others in the cast are Barney Furey, Lily Clark, Sid Jordan and Pat Chrisman.

A TALE FROM THE DECAMERON (Essanay) Dec. 26.—A good two-reel drama—one of the "Black Cat Features." A well-sustained element of suspense helps maintain interest. The story tells of a girl who is led into a compromising position with a wealthy man. The man is accidentally killed while alone with the girl, but circumstances point to murder. The girl's fiance, who is the wealthy man's secretary, is accused. The girl's explanation clears matters. In the cast are Nell Craig, Ernest Maupain, John Cossar and Victor Benoit.

Bluebird Photoplays, Inc.

THE PIPER'S PRICE (Bluebird) Jan. 8.—A well acted photoplay in which Dorothy Phillips and William Stowell play the leading parts, the dramatic triangle is stretched to the limit by making the other woman in the case the divorced wife of the male side of the moral issue. A review is printed on another page of this issue.

Cardinal Film Corporation

JOAN THE WOMAN, December.—Two and a half hours' entertainment are provided by this great production, made at the Lasky studios under the direction of Cecil De Mille and starring Geraldine Farrar. It is reviewed on another page of this issue.

Greater Vitagraph

INDISCRETION, Jan. 15.—Lillian Walker is featured in this five-part subject, which in the last third develops real strength. It was reviewed last week, on page 98.

International Film Service

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 103, 1916, (International) Dec. 26.—Poor children made glad by Examiner caravan, San Francisco; Guardsmen of four states in artillery contest, Llano Grande, Tex.; Collier sinks in Cape Cod Canal, Bourne, Mass.; High-speed armored motor car for Army use, Phila.; Scallop fishermen at work, Nantucket, Id., Mass.; Coasting on Prospect Park hills, Brooklyn, N. Y.; With the French Army on the Somme front; With the Austrian Army; Footlights and Fashions.

Metro Pictures Corporation

VANITY (Popular Plays and Players), Jan. 1.—Emmy Wehlen is featured in this five-reel detective drama. The film is quite absorbing, and is marked by good acting. The story tells of a model who is forced to become a "stool pigeon" who betrays and later vindicates the love of the man she has come to spy on. Reviewed in last week's issue.

HER PERFECT HUSBAND (Metro-Drew) Dec. 25.—An amusing domestic comedy featuring Mr. and Mrs. Sydney Drew. This time Hubby is so perfect and pays so much attention to Friend Wife that she becomes weary of his attention and perfection. But she has a dream of him as an unfaithful husband which makes her appreciate him and his perfection. A film that will keep one chuckling.

PIDGIN ISLAND (Yorke), Dec. 25.—Harold Lockwood and May Allison are seen in a five-reel visualization of the novel of the same name by Harold MacGrath. The picture tells a story of smugglers, customs inspectors, and romance. There are many beautiful exteriors. The story interests. The film is an acceptable offering. Reviewed in another column of this issue.

THE MATINEE IDOL (Metro-Herz), Jan. 1.—Ralph Herz is featured in this one-reel comedy. The reel is an ordinarily good comedy number, with a certain amount of humor. Mr. Herz is a matinee idol but loves his cups. He is kidnapped by a bunch of sorority girls when helplessly intoxicated, but manages to get out of the embroglio with a whole skin.

Mutual Film Corporation

PETER THE COMIC POET (Novelty) Dec. 16.—A moderately entertaining comedy in which Peter desirious of winning a prize offered for the best moving picture scenario experiences distressing difficulties in securing a quiet place to write. He finally falls asleep and dreams of wonderful successes that are his.

REEL LIFE NO. 35 (Gaumont) Dec. 31.—This issue of the Mutual Screen magazine contains articles on "The Value of Venom," with scenes at the Sao Paulo Institute in Brazil, where poisonous snakes are kept, classified, and the venom extracted from them for experimental purposes, "The Most Unique Basket" showing how baskets are made from the shell backs of the armadillo, "The Olive Industry" in California, and "Modish Coiffures." An excellent issue which is reviewed in detail in the educational department of the issue of Jan. 20.

MUTUAL TOURS AROUND THE WORLD (Gaumont), Jan. 2.—This number gives the observer a comprehensive view of the South American city of Rio Janeiro and its surroundings. Luchon, a French town near the Spanish border, is next visited. The electric railway journey is particularly well pictured.

THE VAMPIRES, NO. 8 (Gaumont), Jan. 11.—"The Poison Man" is the title of this number of the thrilling serial. In it an attempt is made to do away with Philip Gaurd, his fiance, and guests at a dinner party held at the young woman's apartment. The poisoned food and wines are detected when the janitor who has been presented with a bottle of champagne dies from the effects. An excellent number.

Paramount Pictures Corp.

SNOW WHITE (Famous Players), Dec. 25.—Marguerite Clark here has a screen play which perhaps will rank as the most charming of the many in which she has been featured. As was pointed out in our review, on Page 97 in the last issue, it is a remarkable picture.

REDEEMING LOVE (Morosco), Dec. 28.—A strong play, notable for the fine attention to detail on the part of all who have had to do with its making. Kathylyn Williams is supported by Thomas Holding and Wyndham Standing. The subject is reviewed at length on another page.

THE SLAVE MARKET (Famous Players), Jan. 1.—Pauline Frederick has the lead in this thrilling story of the Spanish Main, with its pirates and gentle women. It is reviewed on another page.

Pathe Exchange, Inc.

THE SHADOW OF SHAME (Pathe), Jan. 14.—A reissue of a one-reel Western drama in which Francis Carlyle and Crane Wilbur have the leads, the picture has a strong finish, and illustrates the change in Crane Wilbur's method of acting in the last three years.

FLORENCE ROSE FASHIONS, NO. 14 (Pathe), Jan. 14.—"Something New" is the title of this installment of the Florence Rose fashions notes, and the number makes good its name. The different articles of woman's wear are the extreme of novelty and should delight the female mind.

KICK IN (Astra), Jan. 14.—The screen version of the Willard Mack stage play should prove one of the most successful melodramas in moving pictures. It makes the transfer from the spoken stage to the silent drama with excellent result, and retains all the tense interest that it had in its original form. William Courtenay and the rest of the cast are equal to every demand. The picture is reviewed at length on another page of this issue.

Triangle Film Corporation

A HOUSE BUILT ON SAND (Fine Arts), Dec. 31.—An attempt at romantic comedy which does not succeed, in spite of some clever work by Lillian Gish.

THE LITTLE YANK (Fine Arts), Jan. 14.—A very weak vehicle for Dorothy Gish in the times of American Civil War.

THE BRIDE OF HATE (Kay Bee), Jan. 14.—A powerful presentment of the race question in a romantic situation, with Frank Keenan at his best in the leading role.

Universal Film Mfg. Company

ONE THOUSAND MILES AN HOUR (Nestor), Jan. 8.—A rapid-fire comedy, by Bess Meredyth, with Eddie Lyons, Lee Moran, Harry Nolan and Edith Roberts in the cast. Jed has invented a new liquid for running his "flivver" and enters the Vanderbilt cup race after the villain has done his best to stop him. He wins the cup and the girl in an amusing way. The burlesque touches in this are good and real flashes from the Vanderbilt event help to keep the suspense.

A GENTLEMAN OF NERVE (Victor), Jan. 9.—A comedy number, by Florence Wallace, featuring Carter De Haven and Madge Kirby. The plot is a mere trifle, but Carter De Haven manages to infuse a lot of good humor into it, bringing it well above the average offering. He gets his teeth knocked out in an automobile accident and later has various altercations with the girl's father.

HONORABLY DISCHARGED (Imp), Jan. 12.—The sympathetic story of an old army horse, by L. Bliss. L. C. Shumway plays the part of a trooper in the U. S. Army, who procures an honorable discharge and takes a sad farewell of his horse, which has been condemned for further service. Later the horse is sold and he saves it from abuse. This will arouse sympathy everywhere for the wornout army horse, and besides makes an appealing picture.

THE WRONG MARY WRIGHT (Victor), Jan. 12.—A bright little comedy number, featuring Edith Roberts, Millard K. Wilson and others. A young business man sets out to make the acquaintance of his partner's daughter on a vacation trip. He gets hold of the wrong girl and falls in love with her. The situation is amusing and well handled. Another fellow gets the real Mary. This is pleasing.

MIDNIGHT (Imp), Jan. 14.—An unusual subject, based on a little story by Frank H. Spearman, featuring Allen J. Holubar as a bishop. This characterization is a very good piece of work. A little girl calls upon him to attend a dying man, who turns out to be a murderer. The child, his daughter, was supposed to have died a year previously. The child is apparently presumed to be a spirit walking on earth. This is thoughtfully and reverently handled and makes a good subject.

Universal Film Mfg. Co. Specials

FIGHTING FOR LOVE (Red Feather), Jan. 8.—A five-reel feature, written and produced by Raymond Wells, featuring Ruth Stonehouse, Jack Mulhall and Noble Johnson. Jack Mulhall plays the part of a prospector-cowboy, who strikes gold and goes to Europe. He visits a small province and falls in love with the queen. When war befalls the country he brings over a band of his cowboy friends and wins the big battle. This last feature is staged on a big scale. The whole conception is humorous and daring and wins out, in spite of some drawbacks in general atmosphere. The idea is not to be taken at all seriously, but proves novel and entertaining.

MYSTERY OF MY LADY'S BOUDOIR, THE (Gold Seal), Jan. 9.—A three-reel subject, by Harry Ditmar, featuring Violet Mersereau, Johnnie Walker and others. A young girl, whose fortunes have suddenly fallen, hires out as a maid. Her love for fine clothes prompts her to attire herself in a beautiful gown during the absence of her mistress. A young man visitor suddenly appears and the girl passes herself off as the rich Miss Wells. Other entertaining complications follow. A good idea, well worked out and played by a competent cast. This is well above the average.

A LIMBURGER CYCLONE (L-KO), Jan. 10.—An unusually good comic offering, sure to bring much laughter. It features Phil Dunham and Lucille Hutton. The restaurant scenes at the opening, picturing the jumping limburger cheese, the game of checkers played with wine glasses, and other features are good examples of this style of humor at its best. The wind storm at the close is one of the best things of the kind ever staged; in fact it may be a pioneer achievement of the sort. An excellent comic, free from offense.

WHEN DAMON FELL FOR PYTHIAS (Joker), Jan. 11.—A two-reel subject, featuring Wm. Franey, Gale Henry, Chas. Conklin and others. The performers appear in Roman costumes and do a number of laughable stunts in knockabout style. The emperor issues a counterblast against liquor and the "wets" try to kill him. Damon saves Pythias from the headsman's axe and the lives of both are spared. This is a sure laugh-producer of the type.

THE BAD MAN OF CHEYENNE (Bison), Jan. 13.—A pleasing two-reel Western subject, by Harry Carey, featuring the author, Priscilla Dean and Elizabeth Janes. The runaway is realistically staged and gives a real thrill. The work of the collie dog is another appealing feature. The story centers about another escapade of the outlaw, Cheyenne Harry. An excellent out-door subject.

TWENTY THOUSAND LEAGUES UNDER THE SEA (Universal), December—The film version of Jules Verne's famous novel is in eight reels and contains an unusual amount of novel and deeply interesting matter. The undersea scenes are often of great beauty. A review of the picture is published on another page of this issue.

World Pictures.

ON DANGEROUS GROUND (Peerless), Jan. 8.—The present war is used as a background for this five-reel photoplay in which Carlyle Blackwell and Gail Kane are the stars. It is romance of the conventional type but has an interesting story and is very well acted. The picture is reviewed at length on another page of this issue.

Pathe's "Kick In" Fine Play

Created Stage Sensation and Is Equally Strong on Screen.

IN ANNOUNCING the release of "Kick In" for January 14 Pathe brings to the attention of the exhibitor the name of a play which was a real sensation in New York City in the season of 1914 and 1915, which had a long run in Chicago and other large cities.

In London in 1915 critics and public welcomed it with open arms. It is rarely that Englishmen warm up to an American play, played by American actors, as they did to this. It enjoyed a phenomenally successful run, and despite the handicap of being filled with American slang, which the Englishman found it difficult to grasp, the play set its mark upon theatergoers to such an extent that this same slang became part of the Englishman's everyday language.

George Fitzmaurice of the Astra Company was entrusted with the production of this play in motion picture form. How well he has accomplished his task is shown by the fact that Pathe considers this one of their greatest pictures and this in light of the fact that Mr. Fitzmaurice produced "New York," "Via Wireless," "At Bay," "The Test," etc., is no small praise. In casting the production Mr. Fitzmaurice followed out his usual policy of selecting the best cast possible. William Courtenay plays the part of "Chick Hewes;" Mollie King plays "Molly." Other well known players in the cast are Richard Clugston, Suzanne Willa, John Boyle and Richard Tabor.

The action of the play is breathless and sensational. While it is of the type known as a "crook play," it has much human interest, arouses much sympathy for the reformed crook who tries to "go straight" and really preaches a lesson of forbearance and pity. An appreciative review is published in this issue.

Triangle Will Book Keystones

Sennett's Ad Brings Out an Explanation from K. & B.

BECAUSE of a mistaken impression created by an advertisement in the trade papers of last week concerning Keystone comedies, Charles Kessel, speaking for Kessel & Baumann, said: "Since the advertisement of last week concerning the new open booking policy for Keystone comedies has seemingly caused the belief that Keystone comedies would be released independently of the Triangle offices, I wish to state that there is no ground whatever for this impression. As heretofore, Keystone comedies may be had only through the Triangle exchanges and by arrangement with the Triangle Film Corporation or its associated organizations.

"The new releasing plan is created in deference to the demand for Keystone comedies on the part of exhibitors who may have contractual arrangements with other programmes. Under the new plan, as stated in the advertisement referred to, these comedies may be had quite independently of any programme arrangement that may exist or that may have existed. If an exhibitor wishes to arrange for Keystones it will be his privilege to do so, but the arrangements must be made through the Triangle exchanges, for our product will only reach the exhibitor through those channels. We believe that the new arrangement is a distinct step in advance and one that will work for the advantage of the exhibitor throughout the country. All inquiries for bookings for the Keystone comedies should be addressed to the Triangle branch offices."

Manufacturers' Advance Notes

"JERRY'S DOUBLE HEADER" (Cub).

The new series of Cub Comedies which David Horsley is to release through the Mutual Film Corporation under a new contract just signed is now ready for exhibitors. The first subject, "Jerry's Double Header," is scheduled for release January 4.

In this as in other pictures in the series George Ovey appears as Jerry, a character which he originated over a year ago and in which he has appeared in nearly seventy Cub Comedies released through the Mutual.

While Ovey retains his old character of Jerry, the new series

Scene from "Jerry's Double Header" (Cub).

is original in many ways. Milton H. Fahrney, who has written the scenarios and also directed the company, has brought out numerous new ideas both in theme and staging which are sure to make the pictures more interesting.

In "Jerry's Double Header," Jerry finds himself hoplessly in love with a pretty girl but with her family set against him. When the family takes a spin through the country in their automobile, Jerry conveniently conceals himself in a trunk which is strapped to the back of the machine. The party comes in contact with a band of bandits, and this of course leads to complications, out of which Jerry, as the hero of the hour, rescues the excited family as well as the cherished object of his attentions and courageous undertakings—the girl.

In this picture George Ovey has the support of Claire Alexander, George George, M. J. McCarty, Helen Gilmore and the entire Cub comedy force.

WAGNER ELECTRIC MANUFACTURING CO'S ANNOUNCEMENT.

Various important changes in sales office personnel and locations, and in departmental heads are announced by the Wagner Electric Mfg. Company of St. Louis, incident to its extensive expansion. They include the following:

The Chicago office will remove to 918 South Michigan avenue, where it will combine with the service station.

The Boston office will remove to 88 Brookline avenue, where it will combine with the service station.

The San Francisco office will remove to 159 New Montgomery street, where it will combine with the service station.

P. B. Postelthwaite, formerly manager of the Cincinnati office, is now in charge of the service department with headquarters at the home office. J. W. Bryant, formerly in charge of the Buffalo and Syracuse offices, is now Cincinnati manager.

C. P. MacGonigal, of the Philadelphia office, will be in charge of the Syracuse and Buffalo offices.

The Los Angeles office will be augmented by the services of H. W. Doubrava for many years with the New York office.

The St. Louis service station is now under the direction of C. M. McCord who was with the home office.

The sales force of the home office has been augmented by Messrs. E. V. Potter, E. Holstrum and O. J. Miller.

"THE PRICE OF SILENCE" (Fox).

A stirring plea for the little slaves of the factory, is the theme of "The Price of Silence," William Fox's newest photo-drama with William Farnum playing the leading role, and directed by Frank Lloyd. Supporting Mr. Farnum in this wonderful production, aptly called "The Uncle Tom's Cabin" of today, are Vivian Rich, Charles Clary, Frank Clark, Brooklyn Kellar, Ray Hanford and Gordon Griffith.

"The Price of Silence" is a wonderful story of love and renunciation, woven into a theme of great public interest—"child slavery." What "Uncle Tom's Cabin" did for the negro slaves, William Fox's "The Price of Silence," will do for the underfed, ill-nourished, hard-working little factory slaves. The picture is released for January 8, 1917. The story revolves around Senator Deering (William Farnum), who has devoted his life to alleviate the misery caused by child labor.

BOOSTERS OUT FOR "THE GREAT SECRET."

Louis B. Mayer and Harry J. Cohen have just left the home offices of the Metro Pictures Corporation, No. 1476 Broadway, and have started on a Western tour to handle the tremendous demands from exhibitors for the new Metro-Quality serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars.

Mr. Mayer, who is the sole distributor in New England for Metro pictures, and is known as "the king of the New England exchange men," will make his headquarters at the Metro offices in Chicago. He will attend to the serial business in the Middle Western States.

Both Mr. Cohen and Mr. Mayer took with them the first five chapters of the fifteen-chapter screen story. Mr. Mayer will give special showings for exhibitors in Chicago, Detroit and other cities. It probably will take several weeks for him to wind up the Middle Western business. Mr. Cohen will make his headquarters at No. 55 Jones street, San Francisco.

"STARRING IN WESTERN STUFF" (Selig).

"Starring in Western Stuff" is a realistic Selig feature play, released on General Film Company's regular service on Monday, January 8. In the course of this play, many intimate scenes concerning the production of motion pictures are presented. These "behind the scenes" pictures are invariably entertaining to movie fans. Tom Mix presents a number of thrilling performances, including some fast riding.

"Starring in Western Stuff" concerns a motion picture com-

Scene from "Starring in Western Stuff" (Selig).

pany which goes west to produce a film play. The drama being produced is mistaken by Tom Sage, a cowpuncher, as the real thing. He rescues the leading lady. This action leads to a number of unusual climaxes, the final climax being the manner in which the cowpuncher wins the heart and hand of the movie star. Beautiful western scenery is shown during the course of the play.

Selznick Pictures for January

Three Subjects Have Been Completed and are About to be Released.

THE first month of the new year will see the completion of three new Selznick-Pictures each of which should prove a gold mine to the exhibitor.

To begin with there is the first of the Norma Talmadge Film Corporation productions, an adaptation of the drama "Panthea" by Monckton Hoffe, which was originally played on the stage

Scene from "Panthea" (Selznick).

in this country by Mme. Olga Petrova. This picture was produced under the direction of Allan Dwan. "Panthea" will be given its pre-release showings in New York next week and be released immediately after for the entire country.

Following "Panthea" will come the first of the new Robert Warwick features presenting this immensely popular star in a film version of one of the most famous detective dramas ever staged, "The Argyle Case". This play was the joint work of the two dramatists, Harvey J. O'Higgins and Harriet Ford, who, for the sake of fidelity to details called in as a third collaborator the famous detective, William J. Burns, to supervise the use of modern scientific instruments of detection such as the dictograph and the finger-print process.

"The Argyle Case" was finished this week under the direction of Ralph W. Ince who has made use of every opportunity for mysterious effects and startling lighting and scenic devices that such a story offers. Woven into the thread of the story is a delightful love interest in which Mr. Warwick is fortunate in having so charming and accomplished an actress as Miss Elaine Hammerstein for a leading woman.

The third Selznick-Picture that is expected to be released by the end of the month is Herbert Brenon's second production under the Selznick banner, "The Eternal Sin", a luxurious spectacle starring the accomplished American actress Florence Reed.

In February and March the exhibitors will be able to play two new Clara Kimball Young pictures, each of which should have a tremendous box-office value. The first of these will be "The Price She Paid", an adaptation of David Graham Phillips' novel of the same name produced under the direction of Charles Giblyn.

Following "The Price She Paid" Miss Young will appear in "The Easiest Way", Eugene Walter's famous Belasco drama. Albert Capellani will produce "The Easiest Way".

Miss Norma Talmadge, who has been spending a month's vacation in Los Angeles on a wedding tour with her husband, Joseph M. Schenck, general manager of the Marcus Loew offices, will return to New York this week to begin work on her second Selznick-Picture. The choice of subject has narrowed down to two widely known stories and will be definitely decided before Mr. and Mrs. Schenck reach the East. Harry Rapf, president of the Robert Warwick Film Corporation, is also contemplating a number of the best known novels of recent years by way of choosing a subject for his star's second production.

LIVING PICTURES IN BESSIE LOVE VEHICLE.

An artists' studio set, in which gay devotees of the Bohemian life revel at a champagne party and pretty girls pose as living models to furnish entertainment for their friends, is a colorful feature of the new Triangle-Fine Arts production, "Nina, the Flower Girl," in which Bessie Love is starred.

The set has been declared by all who have seen it one of the most picturesque ever constructed at the Triangle-Fine Arts studio. A six-piece orchestra furnished music for the players during the filming of the scenes, and numerous bottles of genuine champagne were used by the performers. Director Lloyd Ingraham insisted upon the genuine sparkling juice, deeming that no satisfactory substitute could be served before the camera.

The scene portrays the atmosphere in which Nina, the blind flower girl, and Jimmie, a crippled newsboy, played by Elmer Clifton, found the good angel who brought them the best things of life.

Fifi, the moving spirit of the Bohemian crowd, befriends the waifs and shows them the road to the land where fairies dwell and miracles happen. The part of Fifi is played by Adele Clifton.

The story was written by Mary H. O'Connor, chief of the Triangle-Fine Arts scenario department. Miss O'Connor said the plot was suggested to her by an instance she witnessed in the tenement district of New York City while she was a reporter on one of the metropolitan newspapers. She had friends in a colony of artists who adopted a blind girl and succeeded in having her sight restored after financing an operation by a world famous specialist.

"THE LIBERTINE" READY FOR NEW ENGLAND STATES.

F. E. Backer, president of the Mammoth Film Corporation, of 729 Seventh Avenue, New York City, has acquired the rights to the most highly artistic photoplay of recent production, "The Libertine," and is ready to release same throughout the New England cities, beginning with such central points as Boston and Providence, where it will be shown for a run.

L. Lawrence Baren, formerly with several film corporations, has been especially engaged to tour the New England cities in the interests of the Mammoth Film Corporation and to book theaters for this photodrama.

Foster Moore, formerly with George Kleine, has been engaged by Mr. Backer to handle this film throughout the State of New York and Northern New Jersey. "The Libertine" will be exhibited at the Goodwin theater, Newark, N. J., commencing Sunday, December 31, for a period of a week, and at the Family theater, Buffalo, N. Y., commencing January 7, for a period of two weeks.

SANGER SOON TO MAKE ANNOUNCEMENTS.

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation, said recently that the definite announcements of his plans for the season will be issued in a very short time now. Mr. Sanger tells us that already he has enrolled under his banner six of our best known stars, their names to be withheld for the present. He also spoke of several scenarios, completed, not the mere synopses, and too, of contracts with writers whose names and stories are internationally familiar.

Associated with Mr. Sanger in the executive offices of the Sanger Picture Plays Corporation, a spacious suite at 1544 Aeolian Hall, are Brown Rolston, the vice-president, and Frederic Leake, the secretary and treasurer. The Sanger studio at 134th street and Park avenue is the most completely equipped in the city.

AMONG THOSE PRESENT (Essanay).

This is a Black Cat feature, screen time thirty minutes. The plot hinges on a mysterious series of jewel robberies and introduces a novel type of society burglar. The drama opens with rapid action, which is sustained to the last. Women photoplay patrons will be immensely interested in the semi-style show

Scene from "Among Those Present" (Essanay).

offered in several ball room scenes where a bevy of beautiful girls appear in the season's latest created gowns. Richard C. Travers is the star, with Gertrude Glover playing in the leading feminine role. The photoplay is excellent. "Among Those Present" will be released January 9.

A Big Metro Feature

"Egypt the Gypsy," Based on Edward Sheldon's Play, "Egypt," Will Feature Miss Barrymore.

METRO Pictures Corporation begins its New Year with an important announcement of an expansion of its policies. Richard A. Rowland, president of the organization, called a conference of its officials a few days ago, at which time it was decided that in addition to the features already announced

Ethel Barrymore and John W. Noble Discussing a Forthcoming Metro-Rolfe Production.

for regular release on the Metro program, a number of special releases would be made throughout the year.

The first of these already has been decided upon, and the work of actual production began the day after Christmas. This will be a seven-reel feature production starring Ethel Barrymore, who recently announced her intention to appear hereafter only in Metro wonderplays, and the special release chosen as Miss Barrymore's next vehicle will be a picturization of "Egypt," a drama by the celebrated playwright, Edward Sheldon, which was produced on the speaking stage by Margaret Anglin.

John W. Noble will direct the first great special release of the Edward Sheldon play, the screen version of which will be called "Egypt the Gypsy." Miss Barrymore, Mr. Noble and the entire company producing "Egypt the Gypsy" will go South to take the exterior scenes of the play. David Thompson, of the Rolfe studios, will leave next week for Florida, to select locations for the production, the company to wait only for Mr. Thompson's report before starting South. June Mathis is adapting the Sheldon play for the screen.

Mr. Noble is at present engaged in choosing the remainder of his cast for "Egypt the Gypsy," having already, in consultation with Maxwell Karger, general manager of the Rolfe and Columbia studios, settled upon Robert Whittier, William B. Davidson and Frank Montgomery as Miss Barrymore's leading support in the special release.

"THE PROMISE," WITH LOCKWOOD AND ALLISON.

"The Promise," the new Metro-Yorke production starring Harold Lockwood and May Allison, deals with a theme of great interest, making an appeal to every man and woman who visits a motion picture theater. It preaches the fact that a man can rise again, no matter to what depths he has fallen, and points out the means by which he can be rescued for the good of himself and the world at large. In "The Promise," "Broadway Bill" Carmody is devoting his worthless life to the gaities of "The Great White Way." He drinks too much, he is a physical and moral weakling, but he loves a girl, and he makes her a promise. That promise is fulfilled.

"The Promise" is a picturization of the novel of the same name by James B. Hendryx, adapted for the screen by Richard V. Spencer, by arrangement with Harper & Bros. Fred J. Balshofer, president of the Yorke Film Corporation, has engaged Oscar Apfel to direct future Lockwood and Allison productions.

CUB COMEDIES AGAIN WITH MUTUAL.

Cub Comedies will again be distributed through the Mutual Film Corporation. This information comes from David Horsley, producer of this brand, who is now in the East on matters of business concerning his productions, to John Jasper, manager of his Los Angeles Studios.

Thursday is to be the release date for the Cubs. The first subject will be released January 4. It is entitled, "Jerry's Double Header," and features George Ovey, who has made a name for himself in Mr. Horsley's brand of comedies.

Essanay's January Releases

Strong List of Interesting Subjects Opens the First of the New Year.

ESSANAY'S January program of short subjects include five of the strongest stories published in the Black Cat magazine, five split-reel comedies with scenic and four more of the popular "Is Marriage Sacred?" series.

The January 2, or first Tuesday release, is "The Girl God Made For Jones." This will mark Bryant Washburn's first appearance in a short production for some time. "A Dollar Down" on the following day is a 500-foot Billy Mason comedy with Alaska and the Yukon scenic. On Saturday, January 6, "When the Man Speaks" is the offering for the "Is Marriage Sacred?" series. Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford form the special stock company for these productions.

All Black Cat features on Tuesday and the "Is Marriage Sacred?" releases on Saturday are designed for a screen time varying from 28 to 30 minutes.

"Among Those Present" is the Black Cat for January 9 with Richard C. Travers and Gertrude Glover. Canimated Nooz Pictorial No. 22 follows on January 10. On January 13 "The Wide Wrong Way" forms another of the "Is Marriage Sacred?" series.

"The Little Missionary," starting the next week, on January 16, is another subject for little Mary V. McAlister, the seven-year-old child star. "One on Him" is the January 17 offering, a split-reel Billy Mason comedy with Yosemite Valley scenic. "The Sinful Marriage" is the Saturday, January 20, offering of "Is Marriage Sacred?"

"Three Ways Out" starts off the week on Tuesday, January 23. This is a 27-minute Black Cat feature. Wallace A. Carlson's Canimated Nooz Pictorial No. 23, with more beautiful Alaska and the Yukon scenic, follows on January 24. "The Magic Mirror" is the "Is Marriage Sacred?" offering for January 27.

NEW SIGNAL DEVICE FOR REFILLING SEATS.

The Schram-Wiederhold Silent Usher Company, of 1-2 Campau Building, Detroit, Mich., is advertising the Silent Usher, a flashlamp especially designed for theater use. By means of an indicator an usher placed at the bottom of the aisle may signal to his chief at the opposite end the number of empty seats available, whether it be one or four. The end of the cylinder is covered, but may be converted into an ordinary flashlamp by removing the cap. By means of the device the manufacturers say it is possible to avoid all noise and confusion in filling vacant seats while the play is on.

"THE DEVIL'S PAY DAY" (BLUEBIRD).

The Bluebird for January 29 was made from Fred Mynton's scenario of George Hivley's story, "The Toll of Vengeance." William Worthington directed. The work deals with the divorce problem and employs an interesting and well sustained plot.

Franklyn Farnum will be the star of the piece, with Leah Baird his leading woman. This will be Miss Baird's first ap-

Scene from "The Devil's Pay Day" (Bluebird).

pearance among Bluebirds. Charles Perley, Gertrude Aster, Countess Du Cello and Seymour Hastings will be the other principals.

There will be a sensational murder scene with an attendant trial. But the principal purpose of the piece will be to tell a gripping story, rather than to depend upon sensations of unusual episodes for the appeal. Bluebird has lately turned to good stories well told, rather than building upon exciting insidents, and "The Devil's Pay Day" promises to sustain the series with this usual interest.

Mutual Features "Butterfly Girl"

Heads the List of Releases on Program for Week of January 8.

"THE BUTTERFLY GIRL," the third of the Margarita Fischer series of Mutual Star Productions produced at the California studios of the Pollard Picture Plays Company, will be released by the Mutual Film Corporation the week of January 8, 1917. In this production, which was directed by Henry Otto, Miss Fischer appears as a ragged little urchin, who is set adrift on the amusement streets of a fair. Here she wins the hearts of all she comes in contact with, from the ballyhoers and side show freaks to the interested promenaders, as she will undoubtedly win the hearts of her audience.

Miss Fischer is a most appealing "Butterfly Girl" in this role, which is an entirely new one for her. As the little girl, wandering up and down the amusement streets, with a fondness for bright lights and the ever busy thoroughfares, with her luminous eyes searching every face for a sign of recognition or a greeting, she lends to the role a charm which could not be equalled.

"The Butterfly Girl" has some very good scenes taken on the "Isthmus" of the Panama-California International Exposition at San Diego, Cal. The Exposition furnished just the proper environment for the story of the production.

Some of the features which lend interesting color to the new Fischer production are John Steppling, cast as "Heinie, the Weinie Man," Jack Mower as the Hawaiian entertainer, who sings the popular Hawaiian love song, "Aloha-Oe," to Miss Fischer, Baby Mario Kiernan, one of the sweetest and most capable of the child stars, as the baby sister of the Butterfly Girl, Della Pringle as one of the star attractions of the fair, and numerous other screen notables, who appear as entertainers, side show freaks, ballyhooers and promenaders.

The climax of "The Butterfly Girl" is enacted at the Hawaiian Village at the San Diego Exposition. In this scene Miss Fischer, with Baby Marie in her arms, climbs to the summit of the volcano, which is a replica of the world-famous "Kileaua," and jumps in.

"When Hands Are Idle," a two-reel drama with a strong cast, will be released on Monday, January 8. "Tours Around the World," from Gaumont, picturing beautiful and interesting scenes in the Pyrenees Mountains, along the Egyptian rivers and in Budapest, capital of Hungary, will be released on January 9.

"Mutual Weekly" No. 105, issued by the Gaumont Company and screening the world's latest and most important happenings, is scheduled for release on Wednesday, January 9, together with "See America First," which takes you through the Blue Ridge Mountains of Virginia, and is on the same reel with "Kartoon Komics" by Harry Palmer.

On Thursday, January 10, George Ovey will appear in the second of the Cub Comedies to be released on the new contract, recently signed with David Horsley. This is one of the regular Ovey comedies, in which George turns many new stunts.

"Our Boys at the Border," the second of the "Uncle Sam's Preparedness" series, is scheduled for release Friday, January 11. This reel pictures the activities of the soldiers on the Mexican border during the past year. It contains many scenes of interest and gives you a very good idea of the every day routine the soldiers had to go through.

On Saturday, January 12, George Derr will appear in a one-reel Star Comedy entitled "The Honeymooners." As may be gleaned from the title, this production gives Derr a great chance to play up good comedy.

A two-reel Vogue comedy, featuring Rube Miller and the mirth provoking Vogue company, will be shown in a two-reel comedy, together with the magazine reel "Reel Life," on Sunday, January 13.

WILLIAM J. GILMORE AGAIN IN NEW YORK.

No doubt all the Exhibitors will be pleased to learn that William J. Gilmore, formerly branch manager of the General Film Company's 23d Street branch, and recently of the Mutt & Jeff Animated Cartoon Exchange of Philadelphia, is again located in New York City, opening offices as 709-10 Godfrey Bldg., 729 Seventh Ave., New York City, and has affiliated himself with the Brook Feature Film Corp. & Laboratories, a new company recently organized by his brother, Harry A. Gilmore and Wm. A. Kane, for the purpose of manufacturing animated cartoons, trailors and sketches, trick titles, developing and printing of all motion pictures. The laboratories of the Brook are considered the most modern in the city.

ADVANCE SHOWING OF NEW PICKFORD FILM AT STRAND.

Through the courtesy of the Strand theater management, New York, the Artcraft Pictures Corporation will give a trade showing of the new Mary Pickford production, "The Pride of the Clan," at that theater next Tuesday morning, January 2, at 10 o'clock.

The special music score for "The Pride of the Clan," prepared by William Stickles of George W. Beynon, Inc., will also be rendered for the first time at this showing by the Standard orchestra. It is expected that Mary Pickford, Maurice Tourneur, the producer, and various members of the cast will be present.

Activities of L-Ko

Has a Large Line of Releases for the New Year—Coast Studio Busy.

LAUGH and the world laughs with you" is the tried and true slogan of the L-Ko Komedy Kompany in starting the New Year right. They are releasing on January 3 "On the Trail of a Lonesome Pill," with Phil Dunham in the lead, supported by Lucille Hutton and Vim Moore. This is a picture which combines the far famed L-Ko comedy work, with artistic touches, something entirely different and bound to be appreciated by any audience.

This release is followed by another two-reeler with Phil Dunham leading, ably assisted by Lucille Hutton, Myrtle Sterling and Charles Inslee. From the title, "A Limburger Cyclone," one can easily guess the kind of a laugh provoker this comedy is. There is action from start to finish, sensational thrills, mingling with funny situations.

Other releases on the January programme are "Heartsick at Sea," with Dan Russell playing the lead with Katherine Griffith and William Irving in the cast, a very novel picture depicting scenes aboard a ship and showing "Popular Dan" off to great advantage.

"Shot In the Excitement," another popular "Dan Russell picture" with an excellent cast consisting of Dan Russell in the lead, ably supported by Marjorie Ray, Vim Moore, William Irving and E. Leserani, is a scream. The scenes are laid on the Mexican border, and one can well imagine the opportunities available for funny stunts, and Craig Hutchinson, the able director, sure knows how to get the best there is out of the rich material at his disposal.

In "Faking the Fakirs," Phil Dunham leading, supported by Lucille Hutton, Myrtle Sterling and Vim Moore, a number of novelty comedy situations are introduced, and as one of the newspapermen who saw an advance showing of this picture said, "There are two laughs to every foot."

The L-Ko studios at the Coast are brimful of activity. J. G. Blystone, who is personally directing Miss Alice Howell (by the way, look for some sensational announcements regarding this lady), is also supervising all other comedy companies working under the directions of Craig Hutchinson, J. Howe, R. Smith and Sammy Burns.

In addition to the thousands of feet of "funny stuff" being filmed on the Lot every week, the Ford-Cunard Company is busy putting the finishing touches on the final episodes of "The Purple Mask," a serial picture in which these two famous stars fairly excel themselves. Abe Stern and Louis Jacobs are working day and night handling the executive and business affairs of the coast studios in great shape, while Julius Stern, the president of the kompany, is making his headquarters in New York, thereby firmly establishing a close co-operation beneficial to the interests of the kompany.

BROOKS FEATURE FILM ENLARGES.

The Brook Feature Film Corporation was organized one year ago by Harry A. Gilmore, of the All Star Film Rental Company and William A. Kane, son of the late contractor, M. J. Kane. Its aim at that time was to operate the largest independent feature film exchange in New York. They employed Jacob Cohen, a well known man in the industry, to represent them. Under the direction of these three the corporation grew to be a large independent exchange, and after attaining this distinction, they looked further into the industry and saw great possibilities in a laboratory in the heart of the city for quick work, so they moved to the Godfrey Building, 729 Seventh avenue, in order to have the proper space.

There has been installed an art department for making animated cartoons, trailers and trick titles. In this department are two cameramen and two cartoonists.

Beginning January 1 a new department will be opened which will be known as the Brook Library. This is something entirely new to the film industry and will be devoted to exhibitors alone. Its purpose is to furnish trailers to advertise their next day's feature.

William J. Gilmore, formerly manager of the General Film Company's Twenty-third street branch, has been secured to represent the Brook Library as manager.

"LITTLE SHOES" RELEASED JAN. 15.

"Little Shoes," Henry B. Walthall's next Essanay feature, will be released January 15. Mr. Walthall follows himself on the Kleine-Edison-Selig-Essanay program, his superfeature, "The Truant Soul," being the last big production of Essanay.

This photoplay presents Mr. Walthall in an entirely new type—one he has never before developed so delightfully on the screen. "Little Shoes" is a drama of the heart, and the noted actor has thrown all of his wonderful emotional talent into a direct appeal of love.

Mary Charleson, who made such a spectacular success as Mr. Walthall's leading woman in his current superfeature, "The Truant Soul," portrays the leading feminine role in this visualization.

The story was written by Eleanor M. Ingram, the world famed novelist. The adaptation to the screen has lost none of its heart-touching pathos.

"Quality," Says Universal

It Is the Keynote for the Program of the Week of January 18.

QUALITY marks the releases of the Universal Film Manufacturing Company for the week of January 8, 1917. From the five act feature to the single reels every release has been selected primarily with the idea of giving the exhibitor a subject in which quality is the dominating factor. The dramas and comedies are diverse in theme and are rare examples in high class film production.

The leading release is the five act Red Feather feature production, "Fighting For Love," which makes its appearance on Monday, January 8. This is a charming romance with Ruth Stonehouse and Jack Mulhall in the leading roles. The story is by Raymond Wells, who directed the production. The scenario is by Fred Myton. In the cast are such well known screen players as Jean Hersholt, Noble Johnson, J. F. Briscoe and Ruby Marshall.

Under the Nestor brand, the one act comedy "One Thousand Miles An Hour," featuring Eddie Lyons, Lee Moran and Edith Roberts, will appear on the same day. This is a novel film comedy written by Bess Meredyth and produced by L. W. Chaudet.

During the week the third episode of "The Purple Mask," entitled "The Capture," leads those popular serial stars Grace Cunard and Francis Ford through a number of thrilling escapades that will prove exciting to the most hardened picture fan.

On Tuesday, January 9, the Gold Seal three act drama, "The Mystery of My Lady's Boudoir," featuring Violet Mersereau, will be released. This is one of the strongest features ever offered on the Universal program and affords the dainty little star rare opportunities to display her remarkable talents for emotional acting. The story is by Harry Ditmar and the production was made under the direction of Francis Grandon. Carter De Haven will be seen in the one act comedy "A Gentleman of Nerve," on the same date.

The chief offering on Wednesday, January 10, is the two part L-KO comedy, "A Limburger Cyclone," with Phil Dunham creating most of the laughs. This latest L-KO is a scream from the first title to the end and will cure the worst case of blues on record. "The Face Downstairs," a one act drama under the Laemmle brand, featuring Lois Weber and Val Paul and the regular issue of the Universal Animated Weekly with the newest pictorial events will also appear on Wednesday.

An exceptional film comedy, "When Damon Fell For Pythias," with Gale Henry and William Franey as chief funmakers, is announced for Thursday, January 11. This picture has convulsed audiences at the Rialto theater, where it was pronounced one of the funniest films ever shown at that house. The Big U Western drama, "Shattered Ideals," is scheduled for release on the same day.

Three powerful photodramas are offered Friday, January 12. The Imp one act drama "Honorably Discharged," with L. C. Shumway, written by L. Bliss, scenarioized by G. B. Anderson and produced by F. A. Kelsey, is an unusual photoplay full of tense scenes. Under the Rex brand will appear "The Whispered Name," in two acts featuring Lois Wilson and Lee Hill. The Victor release is "The Wrong Mary Wright," with M. K. Wilson and Edith Roberts.

The feature release for Saturday, January 13, is the two act Bison drama "The Bad Man of Cheyenne," with Harry Carey and Priscilla Dean in the principal roles. The Joker comedy, "Mines and Matrimony," with Gale Henry and William Franey and the Imp drama, "John Bates' Secret," appear on the same day. Pauline Bush and Murdock MacQuarrie are the featured players.

"Midnight," an Imp drama which is replete with real dramatic situations and in which Allen Holubar and Zoe Rae, the child actress, have the leading roles will be released Sunday, January 14. The Big U two act mining drama, "The Call For Help," with Marie Walcamp and the Powers split reel, Mr. Fuller Pep and Wonders of the Orient as seen by Dr. Dorsey round out the program.

AMERICAN'S "THE GILDED YOUTH" FINISHED.

Richard Bennett, noted screen and stage actor, has completed his engagement with the American Film Company at Santa Barbara with the production of "The Gilden Youth," latest of the series of Bennett features offered through Mutual exchanges. "The Gilded Youth" has been finished and soon will be released. The photoplay is a five-reel feature combining comedy and drama, and Bennett's versatility is shown by his skillful handling of each. The story hinges upon the marvelous transformation effected by a sable overcoat on a young man of shiftless habits and business instability.

"INTOLERANCE" ON LAST WEEK IN NEW YORK.

The number of organizations presenting D. W. Griffith's "Intolerance" was increased last week by openings in Philadelphia, at the Chestnut Street Opera House; in Pittsburgh at the Pitt Theater, and in Montreal at His Majesty's Theater. The first night houses in all three cities were distinguished by the number of local notables and society people present. Next week will be the final one of the big spectacle's long and successful run at the Liberty Theater, New York.

BRIEF STORIES OF TRIANGLE JANUARY 21 RELEASES.

Bessie Love and William Desmond are the stars of the Triangle feature releases for January 21. Bessie Love appears in an appealing human interest story of life in the big city, entitled "Nina, the Flower Girl," produced by the Fine Arts Company. William Desmond has a distinct novelty in the Kay Bee mystery play, "The Iced Bullet," from the pen of C. Gardner Sullivan and directed by Reginald Barker.

As "Nina, the Flower Girl," is written by Mary H. O'Connor and directed by Lloyd Ingraham, Bessie Love has a part in which

Scene from "Nina the Flower Girl" (Triangle).

she appears to unusual advantage. An appealing little love story is worked out between Nina and Jimmie, a crippled newsboy, who creates an atmosphere of ideal unreality for Nina by his stories, in which he appears to her imagination as a Prince Charming. When kind friends take an interest in Nina and prepare her for an operation which will restore her eyesight, Jimmie, who cannot bear the thought that his own deformity will be disclosed to her, tries to commit suicide. He is rescued, however, and in the end he himself is cured of his physical infirmity, so that both of the waifs are able to look forward to a lifetime of love and happiness.

"The Iced Bullet," in which William Desmond is starred, is a serio-comic unweaving of a unique dramatic fabric, in which an actor's ambitions mingle with a murder mystery. The play narrates the adventures of one T. Chittingham Gall-Worth, a young man who describes himself as an "actor-author-artist," in the mazes of "movieland." Gall-Worth forces his way into the Kay Bee studios at Culver City, bent on selling "the screen masterpiece of the century" and enacting the leading role thereof. How he fares in his strenuous quest for fame proves to be both surprising and thrilling in the extreme. Desmond's acting is in thorough keeping with the lively and whimsical character of the play.

"A MODERN CINDERELLA" (Fox).

Bewitching little June Caprice is more charming than ever in the "neglected sister" role which she plays in "A Modern Cinderelle," a new and refreshing photoplay which William Fox announces for release on January 8, 1917. The radiant Fox star whose smile is known in every home acts her latest part with a delightful naturalness, and is ably supported by Frank Morgan.

"A Modern Cinderella," incidentally, is Mr. Morgan's first Fox film. The former Vitagraph luminary does splendidly, too, in his premiere photoplay under the William Fox banner. The rest of the cast is made up of Betty Prendergast, Stanhope Wheatcroft, Grace Stevens and Tom Brooke.

John G. Adolfi, who completes his first year with Fox Film Corporation's productions, directed the picture. It was for this screen play that the Caprice company was sent to Florida on new scenic locations.

"CIVILIZATION" IN THE SOUTH.

The remaining piece of territory which has not been invaded by the Thomas H. Ince spectacle, "Civilization," is the South. The film is making its way all over the rest of the world, but it has been reserved for the Southern States of the U. S. A. to be the last to grasp the opportunity. They are the last to succumb to the lure of the masterpiece.

E. R. Champion, who is in charge of the spectacle for the South, has gone to Florida, in which State the picture will have its first showing. St. Augustine, Miami, Jacksonville, Ormond and Daytona are among some of the cities that will show the picture forthwith.

Mr. Champion is well known in the commercial world, and will probably make a great record for himself with "Civilization" in the Southern States.

Thanhouser in Retrospection

Head of Thanhouser Film Corporation Also Talks About 1917 Product.

IN LOOKING back over the reception given Thanhouser-Pathe Gold Rooster plays during 1916, Edwin Thanhouser, president of the Thanhouser Film Corporation, announces that his policy of five-reel features with top-notch stars in expertly developed stories adequately directed and staged, has been fully justified by results.

"I am glad to say that the Thanhouser-Pathe policy has been more than upheld," said Mr. Thanhouser. "The public has given its vote for the best kind of pictures, and apart from any financial return to the Thanhouser Film Corporation, this is a matter of great personal satisfaction to me. Everyone wishes to give the best that's in them in any company—star, director, writer and producer. Often ideals are forsaken when it seems profitable to turn out helter-skelter, ragged work. Here we are keyed up to produce pictures as nearly perfect as possible, no matter the expense.

"We have established the Thanhouser standard before an approving public with our Gold Rooster plays starring in the past year Florence La Badie, Frederick Warde, Gladys Hulette, Valkyrien and Jeanne Eagels. We turned out such productions as 'The Fugitive,' 'The Fear of Poverty,' 'Saint, Devil and Woman,' 'The Pillory' and 'Divorce and the Daughter,' starring Florence La Badie. With Miss Hulette we had 'The Shine Girl' and 'Prudence, the Pirate.' Valkyrien (Baroness Dewitz) was in 'Hidden Valley,' Miss Eagels 'The World and the Woman,' and we closed up the year with our big production of 'King Lear,' with one of the greatest of all King Lears, Mr. Frederick Warde.

"Miss Hulette's releases for the first six months of 1917 will include '"Her"" New York,' which Pathe releases January 7. 'Peggy o' the Pots and Pans,' now in preparation, and some other stories not yet named. Valkyrien appears in 'The Image Maker,' issued by Pathe January 21, a drama of reincarnation involving parallel romances, one in modern times and the other dating back 3,000 years.

"Vincent Serrano in 'A Modern Monte Cristo' is our rousing first February release.

"Miss La Badie in 'The Girl Who Wanted to Live' comes next, followed by our masterpiece classic, 'The Vicar of Wakefield,' with Mr. Frederick Warde as the vicar. This picture should prove to be one of the most talked of artistic productions in the history of the motion picture industry or my judgment is all wrong.

"Thanhouser will offer Doris Grey and Wayne Arey in 'Her Beloved Enemy,' a well rounded production, in March, and another celebrated star, Charlotte Walker, in 'Mary Lawson's Secret' in April."

"BELOVED ROGUES" (Mutual.)

C. William Kolb and Max Dill have completed the last of their series of Mutual Star Productions at the studios of the American Film Corporation at Santa Barbara. The title of this piece of screen drama is "Beloved Rogues," an adaptation from a story by Aaron Hoffman made by Al Santell, the American scenario writer, who also directed the pair in this production. It will be released January 15.

"Beloved Rogues" is full of the typical sort of Kolb and Dill humor, coupled with an ample supply of vicarious romance—since the two old schemers are inveterate match makers. Advance reports from the studio predict even greater success for this last Kolb and Dill production than for "A Million For Mary," "The Three Pals," "Peck O'Pickles," "Bluff" and "Lonesome Town."

Several members of the same strong cast who have been seen in the earlier productions are seen again in "Beloved Rogues." May Cloy will appear as the ingenue and Tom Chatterton as the hero. In other roles Harry von Meter and Clarence Burton will be seen.

Over one hundred extras take part in this pretentious production, not the least interesting of whom were George Periolat, Franklin Ritchie and Ashton Dearholt, who took part in the last "mob" scenes of the picture just for fun.

"THE MAN WHO FORGOT," LATEST WORLD FILM.

"The Man Who Forgot," the newest of World pictures Brady-made, carries an unusual story with a psychological background and a large number of novel and striking complications. The play, directed by Emile Chautard, had its origin in a novel by James Hay, Jr., occupying a position well up among the "best sellers" of its time.

The man who holds the centre of interest in this story is called John Smith because he cannot recall any other name or anything of his past beyond the moment when he stumbled into a mission house in Cincinnati a distressing wreck from drink and opium.

Those who have the mission in charge are struck by the strange creature's desire to cast off the spell that has darkened his life and they help him in his desperately waged struggle to make himself over. In these efforts to conquer the appetite for drink the man grows to regard it as a monster responsible for most human ills, and devotes all his reawakening faculties to the cause of Prohibition.

Kalems for Week of Jan. 8

Offerings for Second Week of New Year Include Good Serial Numbers and a Ham.

WITH its full cast of funmakers actively participating, the second Ham Comedy of 1917 is off to a running start. It is titled "Rival Romeos" and of course Ham and Bud are the rivals. Ethel Teare, petite comedienne, is the girl, and Henry Murdoch is the slick matrimonial agent. Comedy business of an unusual sort marks the return of Ham and Ethel Teare to these popular releases. Released January 9 on the General Film program.

Readers of the Saturday Evening Post will recall Charles Van Loan's articles about the lost mining towns of the West. In "The Resurrection of Gold Bar," the latest episode of "The Girl From 'Frisco," one of these deserted mining towns furnishes the locale for most of the action of the two reels. Marin Sais, True Boardman, Ronald Bradbury, Frank Jonasson and Edward Clisbee comprise the cast, which is exceptionally well chosen for the purposes of this story by Robert Welles Ritchie. Released January 10th.

"The Trail of Graft," the episode of "Grant, Police Reporter," which is released January 12th, is enlivened with some original thrills by George Larkin, the supreme artist of daring stunts. In this episode he shares the suspense with Ollie Kirkby who exhibits considerable nerve for one whose parts rarely call for anything more dangerous than horseback riding. "The Trail of Graft" is away above the ordinary in that it has all the elements of a powerful drama plus Larkin's thrills.

On the general program for the second Saturday of the New Year is another one of "The Hazards of Helen," with Helen Gibson heading the cast. Helen's particular stunt for this week is the overtaking of a runaway engine and a chance leap for a rope that is dangling out of the engineer's window. It happens close up to the camera, too, and it is plainly evident that Helen is thrown violently against the side of the cab before she can gain a foothold and clamber up inside. The title of this "Hazard" is "The Fireman's Nemesis."

This comprises the five reels that the Kalem Company will release through the General Film Company the second week in January. An unusually high grade assortment of lithographs for these releases is available.

KLEINE-EDISON "THE MASTER PASSION."

Fascinating Mabel Trunnelle, the dark-eyed favorite featured in so many successful Edison photodramas, is co-starred with Robert Conness in the latest Kleine-Edison marvel play, "The Master Passion," coming through the K-E-S-E January 8. "The Master Passion," according to advance reports, tells a gripping story of a beautiful woman's rise and fall. Goaded by ambition, the heroine, played by Miss Trunnelle, leaves her husband and little child to seek fame as an opera singer. Later, with the world at her feet, she learns that her daughter, since grown to fair young womanhood, is to become the bride of a dissolute nobleman with whom she herself has had an intrigue.

Then comes a succession of highly dramatic scenes, in which the diva, having been reconciled with her husband through the mediation of their child, is forced to bare the secrets of her life in order to prevent the marriage with the nobleman from taking place. Infuriated, the husband departs, taking their daughter with him. But through sacrifice the woman's debt has been paid in full; a second reconciliation takes place, and love leads her once more to the family hearthstone, there to find everlasting peace of soul.

The role of Julia Long offers Miss Trunnelle one of the most congenial parts she has ever had to play. As the banker husband, Robert Conness, is also splendidly cast. The supporting company is made up of a number of favorite players, among whom are Bigelow Cooper, Helen Strickland, Olive Wright, William Wadsworth and Raymond McKee. Richard Tucker, featured in several sucessful multiple-reel productions, carries the leading heavy part.

VIGNOLA PICTURE COMPLETED BY KAUFMAN.

The Famous Players adaptation of Charles Dickens' novel, "Great Expectations," in which Louise Huff and Jack Pickford are co-starred, presents an unusual circumstance in motion picture history in that the few last scenes were completed by Director Joseph Kaufman after Robert G. Vignola, the director in charge of the production, was taken suddenly ill. Learning that Vignola was retarding his own recovery because of the fact that he was worrying over the unfinished portion of his picture, Kaufman went to his confrere's home and offered to complete the picture for him as he had just finished his own production, "The Traveling Salesman," in which Frank McIntyre starred. The offer was accepted.

PARAMOUNT MAKING SERIES ON PHYSICS.

A series of interesting experiments in physics are being made for screen production by the editors of the Paramount Pictographs, the "magazine-on-the-screen." The series of experiments are being made by Prof. R. P. Nichols of Cornell University. In this series the fact has been brought out that the atmosphere is capable of the most extraordinary phenomena when the normal conditions are upset.

Tourneur Staging New Pickford Subject

Work on the Production of "A Poor Little Rich Girl" Commenced at Fort Lee Studios.

FOR the past few weeks the Mary Pickford studio in Fort Lee has been in charge of the carpenters and merchanics in connection with the construction of big sets for the new Mary Pickford subject, "A Poor Little Rich Girl," the famous Eleanor Gates novel, which also enjoyed a big run as a play. Immediately upon completing the final preparation of the script early Christmas week the actual staging of the new subject was commenced under the direction of Maurice Tourneur, who recently produced the second Pickford-Artcraft picture, "The Pride of the Clan," to be released January 8.

As Gwendolyn, the title character in "A Poor Little Rich Girl," Mary Pickford appears in a role that is particularly adapted to her talents. That Miss Pickford will score another triumph in this subject is readily apparent to all those who are familiar with the story.

NEW UNICORN MANAGERS.

Following the recent tour of President Ike Schlank of the Unicorn Film Service Corporation, throughout the country in the interests of the concern, it was announced that new managers had been appointed in the Unicorn branches at Cincinnati and Buffalo.

F. L. Smith assumes the duties of conducting the Cincinnati branch, and comes to his new post with a comprehensive experience based upon his services as manager for the General Film Corporation and the Mutual Film Corporation at Cincinnati. Mr. Smith enjoys great popularity with the exhibitors in his territory.

Frank H. Vine, the new conductor of the destinies of the Buffalo exchange, is also a film man of long experience and marked ability. He was formerly connected with the World Film Corporation at the Boston Office of that concern, and was also manager of the General Film Service Corporation at its "Hub" exchange. Mr. Schlank feels that he has been very fortunate in securing the services of Messrs. Smith and Vine, on account of their broad experience and past successful records in the territory in which they will operate.

ESSANAY ACTORS PLAY ON SPECIAL TRAIN.

Essanay announces for its February 5 release through Kleine-Edison-Selig-Essanay Service, "Skinner's Dress Suit," the intensely human and highly amusing story by Harry Irving Dodge which appeared in the Saturday Evening Post.

Bryant Washburn is playing the leading role in this production. The play will be designed for a screen time of approximately one hour and fifteen minutes. Harry Beaumont is directing the drama.

A special train over the Chicago Northwestern road will be chartered from Chicago to Milwaukee and return in order to get the many interesting railroad coach interiors in the story. A large part of the story hinges on Skinner's progress from the stuffy smoking car to companionship with the plutocrats in the Pullman, so a complete train is required.

This same thoroughness will characterize the rest of the production. Many of the scenes occur in a hotel lobby. President George K. Spoor's actual words to his technical staff were: "Build the best hotel set ever put into pictures." The same spirit will mark the play throughout.

WILLIAM FOX'S 1917 PROGRAM.

For the next year Mr. Fox will present to the exhibitors and the public 70 productions varying in length from 4,500 to 6,000 feet. These cinema features de luxe will be on a scale of unsurpassed magnificence and will maintain the Fox standard. He will also produce 52 comedy features of two reels each, released one every week.

Beginning with "The Price of Silence," on January 8, William Fox inaugurates his policy of giving the public film masterpieces starring Theda Bara and William Farnum—each appearing in eight or ten. Miss Bara's premiere production for the super de luxe cinema achievements is "The Darling of Paris," a remarkable photoplay suggested by Victor Hugo's deathless story, "The Hunchback of Notre Dame."

During January "A Daughter of the Gods," now playing in its fourth month in New York City to capacity business at the Lyric theater, will have its New York showings at the Academy of Music.

DIXIE COMPANY ENTERS FIELD.

Another producing concern to enter the state rights field is the Dixie Film Company of Chicago, which has two productions to its credit and contemplates at least twelve a year.

The two completed productions, "Tempest and Sunshine," and "Just a Song at Twilight," have been sold in the Southern States to Tandy & Lynch. The territory secured by this concern includes Virginia, North and South Carolina, Georgia, Alabama, Mississippi, Louisiana, Texas and Oklahoma.

The British and Australian rights to "Tempest and Sunshine and "Just a Song at Twilight" have already been optioned. John W. Heney, of Heney & Hawkins, is the central distributing headquarters for the Dixie products.

WEEK OF JAN. 14 FOR THE GAUMONT COMPANY.

"The Terrible Wedding," what one reviewer calls "a whirlwind of hair-raising feats," is the final episode of the Gaumont-Mutual photo-novel, "The Vampires." It reaches the screen January 18, the big feature of the Gaumont programme of the week of January 14. This chapter marks the end of the organized band known as the arch criminals of Paris. Their capture, which brings about the death of many of them, is most exciting.

The first single-reel release of the week is "Reel Life" No. 37. This issue of the Mutual Magazine in Film has pictures of the Kid Glove Industry, Producing Pickles, Care of the Teeth, and Irrigating Fish Wheels, showing how fish are kept in the irrigation ditches of the far west.

"Tours Around the World" No. 11 reaches the screen January 16. It has pictures "From Gibraltar to Algeciras," "In Tunisia," and of the "Bois de Boulogne," Paris's largest park. The pictures of Gibraltar are particularly timely since this is the gate to the Mediterranean held by the British. At Algeciras was held the European council that grew out of the Agadir incident.

"See America First," No. 71, released January 17, takes the spectator for a trip up Mt. Lowe, the popular peak that lies twenty miles from Los Angeles, Cal. On the same reel is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer. It is called 'Mr. Common Peepul Investigates."

The fourth Gaumont single-reel of the week is the Mutual Weekly. As this is not made up until the day it is issued no advance of its contents is to be had.

"FANTOMAS" STILL BEING BOOKED.

Notwithstanding that the Gaumont company is now releasing a stirring series, "The Vampires," its former photo-novel, "Fantomas," is still being booked in a highly satisfactory manner. The secret of its success lies in the rush of exciting incidents, which crowd each other for a place upon the screen. It is familiar in style to "The Vampires," and the commendatory reviews of the critics have been as highly favorable. The one difference between the two Gaumont series is that in "Fantomas" one criminal defies society, whereas in "The Vampires" it is the entire band of the arch criminals of Paris in league against the law. Many exhibitors are booking "Fantomas" and following it immediately with "The Vampires." "Fantomas" ran in novel form in a great syndicate of Sunday newspapers during the summer. In this form it is already familiar to millions who are still to welcome the greatest criminal in the world on the screen.

"THE PRINCESS IN PATCHES" (Selig.)

"The Princess of Patches" is the title of a Selig Red Seal Play soon to be released by the Selig Company through the K-E-S-E. The play was written by Mark Swan and was adapted for screen purposes by Gilson Willets. Director Al Green has produced a wonderful film play according to those who have viewed the production.

"The Princess of Patches" presents an all star cast of players including Vivian Reed, Charles Le Moyne, Frank Weed, R. H. Kelly and others. A special company was sent to Mississippi to film true-to-life plantation scenes called for in the story. It is a strong melodrama which carries both love interest and comedy. A houseboat blown to atoms by dynamite is just one of many sensational episodes.

George M. Cohan getting some fine points from Jesse L. Lasky of the Famous Players-Lasky Corporation in connection with the production of his initial photoplay, "Broadway Jones," to be released by Artcraft Pictures. Through the courtesy of Mr. Lasky it was possible for Cecil B. DeMille to accept Mr. Cohan's offer to supervise the direction of "Broadway Jones" and this photo was taken immediately after Mr. Lasky had given his consent in the matter.

Notes of the Trade

REPORTS from Canada, Europe and Australia to the George Kleine general offices indicate that the Kleine comedy series "The Mishaps of Musty Suffer," featuring Harry Watson, Jr., of Ziegfield Follies fame, is duplicating abroad the splendid success achieved in the United States. Mr. Kleine's Canadian offices at Toronto and Montreal and the distributors who are exploiting the comedies in Australia have recently called for additional prints in order to handle the increased derand for these excruciating quaint and funny reels.

• • •

In order to create pictures in which the settings, costumes and "atmosphere" are perfect, Thomas A. Edison, Inc., has established a permanent department of historical research at its Bronx studios. The members of the department will give their entire attention to the task of insuring the absolute accuracy in all details of pictures that portray life in other lands and various eras of history.

• • •

William H. Turner gives to the screen a wonderful piece of character work in 'The Black Door," one of the fifteen stories making up "The Perils of Our Girl Reporters," which were written by Edith Seesions Tupper, filmed by the Niagara Studios, and are being released through the Mutual Film Corporation.

• • •

Douglas Gerrard is filming at Universal City a three-act drama, "The Coming of Jessica," written by Maud Grange. Gerrard and Ruth Clifford play the leading roles with a large cast of Universal stock actors and actresses in their support.

• • •

Dustin Farnum, one of the latest additions to the William Fox luminaries, began work last week on his first Fox production, under the direction of William Desmond Taylor, who came with Mr. Farnum from the Morosco Company.

Winifred Kingston, who has played opposite Mr. Farnum for the last three years, continues in her "playing-opposite" capacity. The rest of the cast is being selected now.

Homer Scott will photograph the Dustin Farnum subjects.

• • •

Robert Warwick has nearly completed the first of his own producing company's pictures under the Selznick banner, an adaptation of the stirring detective drama, "The Argyle Case." The production is being filmed under the direction of Ralph W. Ince. In the cast supporting the star will be seen Elaine Hammerstein, Charles Hines, Frank McGlyn, H. Cooper Cliffe, Arthur Albertson, Frank Evans, John Fleming, Gazelle Marche, Mary Alden and Robert Vivian.

• • •

"The Man Who Forgot," in which Robert Warwick stars for the World Film Corporation, is extremely timely at the moment when the United States Senate is in disingenuous dalliance with National Prohibition. The hero of the new screen play is an inspired orator on teetotalism.

"The Man Who Forgot," with Gerda Holmes and Doris Kenyon heading the cast, is the current World-Brady release. This is the drama for which the entire Prohibition forces gathered in Washington recently, lent their services for a parade and meeting on the Capitol steps to be reproduced upon the screen.

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An unusual picture is presented in No. 104 of the Selig-Tribune when the French flying corps is seen in action. Many of the more famous aviators are shown. One hero is said to have destroyed twenty-six of the enemy air craft.

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John W. Noble, who staged "The Awakening of Helena Ritchie," will stage a satirical sketch for the N. A. M. P. I. dinner January 26.

• • •

Marie Dressler, World-Brady star in "Tillie Wakes Up," raised money for Christmas dinners for twenty-five families and Christmas boxes for 100 children, all of whom have voted her the very best feminine Santa Claus in this part of the country.

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Among the stories by Ralph Henry Barbour that have been dramatized and produced by Thomas A. Edison, Inc., and that will be released on the Conquest Pictures programs are "For the Honor of the School" and "The Half-Back."

• • •

William N. Selig has returned from Minneapolis, Minn., where he was a guest of honor at the premier of "The Crisis" in that city. In Detroit "The Crisis" was retained for its third triumphant week, playing every afternoon and evening to standing room only.

• • •

Evelyn Greeley is now with World Film. So generally satisfactory was her work in "Tempest and Sunshine" and "Just a Song at Twilight" that she was selected by William A. Brady to play opposite Carlyle Blackwell in "Glass Houses."

"The Butler's Blunder," a comedy in one act, is being filmed at Universal City under the direction of Allen Curtis featuring Ralph McComas with Eileen Sedgwick and Milton Sims in his support. The story was written by W. W. Schoene of the Universal City.

• • •

Mary Pickford has been invited by the Women's Press Club, of Pittsburgh, Pa., to participate in the "Review of National Celebrities" to take place in that city on January 11. Women prominent in every art and activity will take part. They will be introduced in a prologue, written for the occasion, which will be recited by Lillian Russell. Harry Davis has given the use of his Alvin theater for the review, the benefits of which will be devoted to members of the newspaper profession who have met with reverses or misfortunes in the past year.

• • •

Andy Clark, boy comedian, will be seen in some of the pictures to be released by Edison under the Conquest Pictures brand.

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According to William Fox's present plans, Gladys Coburn's second photoplay will be released for the week of January 22, 1917. Fritz Leiber, the Shaksperian actor, plays opposite Miss Coburn in this film.

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The World Film play formerly called "A Movie Romance," in which Robert Warwick is the star, with Doris Kenyon in the leading feminine role, has been changed to "A Girl's Folly."

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Edwin Carewe has left Metro and is now with A. H. Jacobs directing Jane Grey.

• • •

Louis Chaudet, director of the Universal Nestor Company, has under production a one-act comedy, "A Bundle of Trouble," written by Karl R. Coolidge. Eddie Lyons and Lee Moran play the featured leads with Edith Roberts and Fred Gamble in their support.

• • •

A dramatization of "Gallagher," the newspaper story that first brought the late Richard Harding Davis to the attention of the literary world, has just been completed at the Bronx studios of Thomas A. Edison, Inc., and it will be released at an early date under the brand of Conquest Pictures.

• • •

Director Colin Campbell has received the scenario for another large feature and will start at once. William N. Selig has selected a story dealing with one of the biggest and most vital subjects of the day. The title and cast for the very latest Selig feature play have not as yet been announced.

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Among the writers of stories that are being dramatized for release under the Edison Conquest Pictures brand are Robert Louis Stevenson, Richard Harding Davis, Ralph Henry Barbour, John Bennett, Kirk Munroe, Rex Beach and Ellis Parker Butler.

• • •

John G. Adolfi, who has directed all of June Caprice's subjects for William Fox, will soon celebrate his first anniversary with Fox Film Corporation.

During the year he has completed seven Fox photoplays. His productions are "Merely Mary Ann," "A Modern Thelma," "Caprice of the Mountains," "Little Miss Happiness," "The Ragged Princess" and "The Mischief Maker."

Mr. Adolfi's last screen drama is "A Modern Cinderella," June Caprice's fifth film, which will be shown on January 8, 1917.

• • •

Clara Kimball Young, the Selznick-Pictures star, has just returned to New York from a trip to New Orleans, where, accompanied by Director Giblyn and her company producing a picturized version of David Graham Phillips's novel, "The Price She Paid." She remained several weeks for the purpose of making exterior scenes for this production.

• • •

With Ella Hall as his featured player, Director Jack Conway is filming at Universal City a five-act drama, "Polly-Ooley," written by Edgar Jepson and prepared for the screen by E. J. Clawson, Gertrude Astor, George Webb, Bob Worthington and James McCandless support the star.

• • •

Pedro De Cordoba, who made his latest screen appearance in "Just a Song at Twilight," has been engaged for the big spectacle soon to be seen at the Manhattan Opera House.

• • •

Director George Cochrane of Universal City has under production a two-act photoplay entitled "Ambition." Violet MacMillan plays the leading role supported by George Berrell, Jack Nelson and J. Morris Foster. Grace Helen Bailey wrote the story.

• • •

The Ivan picture "Enlighten Thy Daughter" will, in all likelihood, be the next feature to play Broadway. It will open about January 15th.

• • •

Kitty Gordon's new World-Brady play, "The Haunting Shadow," probably will not be released until early next summer, although it will be completed within the coming month.

• • •

The Universal Joker Company, under the direction of W. W. Beaudine, is filming a one-act comedy, "The M. T. Ranch."

featuring Gale Henry and William Franey with Lillian Peacock, M. Moranti and Billy Human in their support. The story was written by Jack Cunningham of the Universal staff.

* * *

Thomas B. Carnahan will appear in "Chris and the Wonderful Lamp," a picturization of Albert Stearn's noted story that has been made for the Edison Conquest Pictures program.

* * *

Franklyn Ritchie has the strong role of "Count de Beaucaire" in "The Gentle Intruder," the newest Mary Miles Minter feature which Director James Kirkwood has begun.

* * *

Director Charles Swickard is filming at Universal City a five-act drama, "Beyond the Pale," written by J. Grubb Alexander. The featured role is played by Claire McDowell with L. C. Shumway opposite and Hector Sarno as the heavy.

* * *

William A. Pinkerton, the famous detective, recently was a guest at the Selig Jungle-Zoo, Los Angeles. The camera finally got him and he will be presented in a forthcoming number of the Selig-Tribune, the twice-a-week news reel.

* * *

Ben Wilson is directing and playing the principal role in a two-act comedy drama, "Raided Four A. M.," at Universal City. He is supported by Priscilla Dean, Harry Carter, Maude George, Earle Page, Hayward Mack and Virginia Lee. Maie Havey of the Universal staff wrote the story.

* * *

There will be a get-together dinner of the members of the National Association of the Motion Picture Industry about January 26. Arrangements for 250 covers are being made. Harry Reichenbach is chairman of the committee.

* * *

Ruth Ann Baldwin has under production at Universal City a two-act drama, "When Jimmie Straightened Out," featuring Irene Hunt and Clyde Benson. The scenario was written by Maie Havey of the Universal staff.

Picture Theaters Projected

BRIDGEPORT, CONN.—Stymour Brothers, 538 Wayne street, have the contract to erect a two-story moving picture theater, 36 by 36 feet, for Samuel Dace, to cost $3,000.

LOS ANGELES, CALIF.—T. F. Cutter has purchased the O'Keefe theater at 5262 Moulta avenue.

WASHINGTON, D. C.—F. L. Wagner, 1413 H street, N. W., has the contract to erect an auditorium at 18th street and Columbia road, for the Knickerbocker Theater Company, 3520 16th street. The structure will be four stories in height; reinforced concrete; stone-trimmed brick front; marquise over main entrance; seating capacity 1,800 people; cost $80,000.

LIVE OAK, FLA.—H. W. Taylor will erect an opera house, brick, 50 by 100 feet. L. T. Morgan will prepare the plans.

ORLANDO, FLA.—F. A. Peppercorn has the contract to erect a theater building; brick; stucco trim; 65 by 118 feet; several stores on first floor for Dr. P. Phillips; cost about $50,000.

ATLANTA, GA.—George McClure plans to erect a moving picture theater at 15 Houston street.

CARTHAGE, ILL.—J. E. Jones plans to make alterations and build an addition 40 by 112 feet, to his moving picture theater, to cost $10,000.

MILFORD, IND.—The Milford theater has been taken over by J. W. Estep.

PORTLAND, IND.—D. A. Hoover, who has recently purchased the Royal theater, will make a number of improvements to the house.

RICHLAND, IA.—H. D. Vastine has disposed of his interest in the Princess Theater.

WAPELLS, IA.—The Keck Theater is now being operated by Roy L. Cooper.

GREAT BEND, KANS.—The Elite Theater, owned by W. S. Nelson & Son, has been remodeled and redecorated.

NEW ORLEANS, LA.—The Welma Theater has been purchased by Charles Kuntz.

PLAQUEMINE, LA.—A. C. Levy plans to erect a modern moving picture theater, with seating capacity of 1000.

BALTIMORE, MD.—Sparkin & Childs, 502 Law building, are preparing plans for alterations to a one-story theater building, to cost $20,000.

LEBANON, NEB.—The Electric Theater Company has remodeled and equipped a commercial building for the exhibit of moving pictures.

OMAHA, NEB.—Charles R. Sherman will erect a new moving picture theater at the corner of Farnam street and thirty-fifth avenue, with seating capacity of 600.

LONG BRANCH, N. J.—Arthur F. Golden, 579 Broadway, has plans by Leon Cubberly, 192 Broadway, for a one-story moving picture theater and store building, 20 by 152 feet, to cost $5,000.

PENNSGROVE, N. J.—The contract to erect the new theater here has been awarded to the Peterson Construction Company, at $30,000.

ROCHESTER, N. Y.—Robert Jardin, 451 Lake avenue, has plans by John Tyler, 715 German Insurance building, for a one-story moving picture theater and store building, 71 by 117 feet, to cost $20,000.

WILMINGTON, N. C.—Howard-Wells Amusement Company will remodel and erect an addition to the Victoria Theater. The Royal Theater will also be remodeled.

BEACH, N. D.—The Beach opera house is being conducted by Charles Haigh.

CINCINNATI, O.—The Consolidated Amusement Co., which recently took over the Norwood Theater at 4630 Montgomery road, has made a number of improvements to the house. The seating capacity has also been increased.

KIOWA, OKLA.—The Peoples' Theater is now being conducted by Fred Hewitt and Cecil Rowley.

OKLAHOMA CITY, OKLA.—C. M. Munson, manager of The Auditorium, 501-7 West California avenue, this city, announces that extensive improvements are being made in his theater. The Auditorium has a seating capacity of over 3,000, and is owned by O. W. Connally & Company. Motion pictures and big road attractions form the bill.

BELLE VERNON, PA.—The Bijou Theater has been remodeled and reopened.

ELLWOOD CITY, PA.—A new fireproof moving picture is under construction here for T. V. Barnes.

MT. UNION, PA.—Shapiro Amusement Company has opened a new moving picture theater, with seating capacity of 1,000.

PHILADELPHIA, PA.—Quality Amusement Company, care E. C. Brown, 427 South Broad street, has plans by Ladman & Murphy, Witherspoon building, for a one-story theater building, 78 by 92 feet.

PHILADELPHIA, PA.—Worden Electric Sign Company has the contract to construct a sign anchor on the west side of Broad street, north of Snyder avenue, for the Broadway Amusement Company, to cost $1,000.

PHILADELPHIA, PA.—Lachman & Murphy are preparing plans for a three-story brick, steel and concrete theater building, 70 by 100 feet, at Broad and Lombard streets, for the Quality Amusement Company, of New York.

WAUPACA, WIS.—E. B. Knapp, who recently purchased the Colonial Theater, is now conducting the house under the name of the New Grand.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Caribou, Me., Has Fine Theater

New Powers, Opened on December 14, by Exhibitor P. J. Powers, Is a Fine Picture House—Seating Capacity Is 800—Made of Brick, Steel and Concrete —Some Interesting Details of Construction and Decoration.

From John P. Flanagan, 147 Park View Ave., Bangor, Me.

CARIBOU, ME.—This town has just observed the most noteworthy event in moving picture circles of the year 1916 in the northern part of Maine—the opening of P. J. Powers' splendid new theater on Thursday, December 14. Exhibitor Powers, who is one of the most progressive and enterprising men in the business, had as his invited guests two Bangor exchangemen, Chas. M. Stern of the Universal Co., and R. Borrottex of the Mutual Co., and there were also present brother exhibitors, Thomas Willett of Van Buren, and Arthur Libby of Fort Fairfield.

P. J. Powers.

The new house, which is built of brick and concrete, is strikingly attractive. The name Powers' theater, made of a different kind of brick than the rest of the structure, stands out prominently; the same name also appears in the glass over either door on the Sweden street entrance.

Four large doors open into the lobby, which is of ample proportions. On the right is the ticket office, and opposite a waiting room in which is installed a public telephone for the convenience of patrons.

The large auditorium, with its steel ceiling and walls, its inclined floors, fine appearing and comfortable seats arranged in a semi-circle, with a perfect view of the stage from any quarter, the vision not being obscured by posts, and lighted by the Brascolite indirect lighting system, presents a really pleasing and inviting appearance.

Overhead is a large gallery, finely finished, this too, affords a most excellent vantage point. The seating capacity is 800. It is fitted out in a thoroughly modern and up to date method, with scenery, curtains, slides, footlights, stage lights, etc. There are two approaches to the stage, one at either side of the hall. The main drop curtain presents a magnificent view of Camden harbor. There are, besides a large front door, four exits, two by way of the stage and two on the right side of the building. A modern and efficient ventilating system has been installed.

Boston News Letter

By J. J. Phillips, Boston Herald and Traveler.

James Donovan With Metro.

BOSTON, Mass.—James Donovan, connected with the Boston Universal exchange for the past four years, is now working on the road for the Boston Metro office.

Artcraft Pictures Get R. E. Barron.

Boston, Mass.—R. E. Barron, formerly of the William Fox exchanges, both in Atlanta, Ga., and New Orleans, La., offices, has been recently acquired by the Artcraft Pictures Corp. in the capacity of assistant manager to Mr. Bernfield of the Boston exchange. Mr. Barron will cover the northern territory, which includes both New Hampshire and Vermont.

Koen Bros. Buy the Columbia.

Salem, Mass.—Koen Brothers, who have amusement and motion picture interests in Salem, Mass., have bought the Columbia theater, which will be run as a high-class motion picture theater, and located in a central part of Haverhill, Mass.

"Daughter of the Gods."

Boston, Mass.—Preparations are being made to show the Fox, Annette Kellermann spectacle, "The Daughter of the Gods," for a limited engagement, starting the week of January 8, at one of Boston's largest theaters.

Universal Starts New Department.

Boston, Mass.—The Boston Universal exchange, under the management of J. M. Mullin, has organized a sales service and publicity department for the New England territory to perform promotion work. The work will come under the personal supervision of Manager Mullin and is designed to get in closer touch with the exhibitor in every way.

Stanly Hand Gives Dinner New Year's Night.

Boston, Mass.—Stanly W. Hand, known to the trade as "Billy Sunday" Hand, the hustling manager of the World Film Boston office, will announce the results of the World salesmen's contest for the greatest amount of business done by them for the year, both on the regular World Program and the Clara Kimball Young specials. Mr. Hand will give a dinner to his sales force on New Year's night at the Quincy House, Boston. Among the invited guests will be several Boston newspaper men.

Pathe Managers to Get Broader Experience.

Boston, Mass.—Ed. Farrell, manager of the Boston Pathe exchange, announces a new efficiency move that will go into effect at Pathe exchange throughout the United States beginning January 1, 1917. In brief, eastern Pathe managers will be sent to the Western and Southern territory and will spend a certain amount of time in these foreign territories for the study of business methods and conditions in order to give them an insight to the way in which business is done, and gain new ideas for application to their own particular exchanges. Likewise managers from the South and West will be sent East for the same purpose.

Boston Photo Play Sells Out.

Boston, Mass.—It is rumored that The Boston Photo Play Company has sold out its interest to the New England Exhibitors' exchange, which is controlled by Dave Lourie, I. and S. Pinanski and their associates. This would indicate that the Selznick, Clara Kimball Young pictures will be shown at the Modern theater. First run Fox Features will then be run at the Boston theater.

Universal Gives a Party to Orphans.

Boston, Mass.—A child is naturally helpless—when orphaned, much more helpless, and when destitute, the predicament is pitiable. The day after Christmas the entire roster of the Catholic Home of Destitute Children, numbering over one hundred, will be the guests of the Universal at a specially run juvenile show for them. The Universal, from their large assortment, will arrange a special program particularly adapted for the children on this occasion. This will be a splendid christening for their new fireproof building on Stanhope street, Boston, which contains the best appointed projection room and free public resting room in the city.

Good Business at the Park.

Boston, Mass.—Manager Thos. D. Soriero of the Park theater still continues to "pack them in" with the World and Metro features; business has been surprisingly good at this house despite the Holiday shopping competition that is being felt by all in the amusement game.

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Maritime News Letter

By Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

Courtesy Visit to New Halifax Theater.

ST. JOHN, N. B.—Fred G. Spencer, owner of the Spencer chain of theaters, Walter C. McKay, manager of the St. John opera house, and Fred H. Trifts, proprietor and manager of the Gem, made a special trip to Halifax to be present at the opening of R. J. McAdam's new $100,000 motion picture theater. The St. John showmen were especially pleased with their trip, the hospitality showed them by the Halifax exhibitor, and they whispered of jolly get-together of motion picture men after the more serious things had been talked over.

Big Crowd to See "Somme" Picture.

Glace Bay, N. S.—One of the largest crowds that ever gathered at the entrance of a small motion picture theater in the Maritime Provinces swept away the two upright posts supporting the arcade at the main entrance and broke two large plate glass windows, here recently in front of the Russell theater, when Matt Nolan, manager, opened the engagement of the special war picture, "The Battle of the Somme".

Exhibitor Couzner of a Mechanical Turn.

Sydney Mines, N. S.—W. H. Couzner, proprietor and manager of the Couzner theater, is an inventive genius, and the best part of it is that he turns his inventions and ideas to practical use about his own theater. Since a youth he has devoted his spare moments to mechanical experiments, and since taking a place among front rank exhibitors in the provinces, he has shown the same propensities. One of his most recent contrivances is an attachment of a rat trap to the switchboard in the operating booth, which operated from a button in the box office controls the lighting system in the interior of the theater. By pressing the button, the rat trap is sprung, dislodging the switch handle. He has another contrivance attached to his motion picture machine that greatly facilitates its operation. It has been said that "The Automat" would not be an inappropriate name for his house.

Truro Exhibitor's Winter Auto.

Truro, N. B.—Not far behind Mr. Couzner of Sydney Mines, N. S., in his mechanical accomplishments is Art Fielding, manager of the Princess theater. During the more balmy days of the warmer seasons Art has a motorcycle on which he touches the high places. The Weather Man was badly fooled when he thought he was going to deprive Art of his favorite outdoor sport, for the hustling Princess manager has rigged the cycle engine onto a sled, and he is now able to cover a lot of ground in an amazingly short time with his new vehicle.

Good Business Since Xmas.

St. John, N. B.—The holiday season was preceded by a rather long period of only fair business by the St. John exhibitors. Christmas day, however, brought a big change in the outlook, and the theaters with special holiday bills played to capacity houses. The cold weather has not interfered with business so much as originally supposed. The opera house is offering a musical tabloid in addition to its regular picture program, and the combined bill is taking well.

Business Notes.

Fredericton, N. B.—Ernest Leahman, assistant manager of the Gayety theater, was a recent business visitor in St. John, looking over some of the early winter releases and sizing up some of the best features that are scheduled for this territory in the near future.

Baltimore's New Traffic Rules

City's Police Marshal Prepares New Regulations Governing the Movement of Vehicles Bringing Guests to Theaters—Specific Rules for Each of the Big Houses—Watchmen Have Been Instructed.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, Md.—A set of regulations relative to the movement of vehicles conveying persons to and from theaters has just been given by Marshall of Police Carter, of Baltimore, to H. M. Luzius, secretary of the Automobile Club of Maryland, who states that the watchmen employed by this organization at the theaters, have received their instructions and they will cooperate with the police department to their fullest extent.

Those regulations pertaining to the theaters using moving pictures as their entire or part of their programs are as follows:

Parkway Theater—Vehicles shall approach from the west on the south side of North avenue. After allowing persons to enter or alight, they shall continue east on North avenue to Charles street. Vehicles in waiting may park at the angle of 45 degrees on the south side of North avenue, 50 feet west of the theater; they may also stand on the east side of Maryland avenue, 100 feet below North avenue.

New Theater—Vehicles shall approach from the east on the north side of Lexington street. After allowing persons to enter or alight at the theater, they shall continue west to Howard street. Vehicles in waiting may stand on the south side of Lexington street, from Liberty to Howard streets. This regulation to apply after 7 p. m. From sunrise to 7 p. m. traffic ordinance to apply.

Blue Mouse Theater—Vehicles shall approach from the east on the north side of Lexington street. After allowing persons to enter or alight at the theater, they shall continue west to Liberty street. Vehicles in waiting may stand on the south side of Lexington street, between Liberty and Charles streets, and also on the west side of Liberty street, north of Lexington street, if necessary. This regulation to apply after 7 p. m. From sunrise to 7 p. m. traffic ordinance to apply.

Garden Theater—Vehicles shall approach from the east on the north side of Lexington street. After allowing persons to enter or alight at the theater, they shall continue west to Park avenue. Vehicles in waiting may stand on the south side of Lexington street, from Liberty to Howard streets. This regulation to apply after 7 p. m. From sunrise to 7 p. m. traffic ordinance to apply.

Hippodrome Theater—Vehicles shall approach from the north on the west side of Eutaw street. After allowing persons to enter or alight at the theater they shall continue south to Baltimore street. They shall not be permitted to double back on Eutaw street. Vehicles in waiting may park at an angle of 45 degrees on the east and west sides of Eutaw street from Lexington to Garrett streets.

Maryland Theater—Vehicles shall approach from the east on the north side of Franklin street. After allowing persons to enter or alight at the theater, they shall continue west on Franklin street to Eutaw. They shall not be permitted to double back on Franklin street. Vehicles in waiting may park at an angle of 45 degrees on Eutaw street from New to Mulberry streets. No vehicles shall stand during theater hours on Howard street between Franklin and Centre streets nor on Franklin street between Howard and Eutaw streets.

Crown Theater in New Hands.

Baltimord Md.—According to latest bulletins, Nat Keene, owner and manager of the Dixie theater, 312 West Baltimore street, and J. J. Hartlove, now booking Banner Features, who are both experienced film men, have taken over the Crown theater on Columbia avenue, and will open this house with "The Lass of the Lumberlands" and "The Vampires". Mr. Keene seems to have great confidence in the Mutual program for he has been using it in the Dixie theater with success.

Stenographer Acts as Censor.

Baltimore, Md.—Quite a remarkable thing has come to our ears in regard to the august body of Maryland Censors. In fact, we were a little surprised when we heard it, for it is understood from a reliable source that the stenographer employed by the Board has been doing a good deal of the censoring. Just whether the new law invests the right to the Board to appoint whomsoever it sees fit to inspect the films presented for examination in its stead has not been ascertained; but it is a fact that many of the eliminations that have been made seem to be the work of one who is quite unsophisticated, which either means that we are rather broad in our views, or they hold themselves far above many of the everyday spectacles of life that are common occurrences.

C. Eiseman With Mutual.

Baltimore, Md.—C. Eiseman, who is well versed in the exchange end of the business having been formerly associated with the HY-Art, General Film and Essanay companies, is now connected with the Mutual in the Washington, D. C., branch. He spent several days last week in Baltimore assisting O. D. Weems of the Baltimore branch owing to the large increase in the volume of business which is being done by this office.

High Wind S..eeps Crisfield.

Crisfield, Md.—Early on the morning of December 22, a terrific wind storm swept this city and created a great deal of havoc. The slate shingle roofing which covers the Crisfield opera house was entirely torn off. This theater is owned and operated by M. H. Douglas & Co. and has a seating capacity of 500. Ten cents has been the price of admission of nights when special features have been run.

IN NEWARK, NEW JERSEY.

By Jacob Kolter.

John B. McNally Manages Strand.

Newark, N. J.—The new manager of the Strand theater, 118 Market street, which recently changed its policy to six acts of vaudeville and Triangle pictures is Jonn B. McNally. Mr. McNally is one of the pioneers in the local theatrical profession. He started in this field twenty-five years ago as advertising agent of the old Grand Opera House, later known as Columbia, under Mr. Jacobs. He served Mr. Jacobs for eighteen years, after which period Mr. McNally entered the circus game, at which he remained for five years. He returned to Newark three years ago and was appointed resident manager of Keeney's local house. He resigned that position last week to assume like duties at the Strand.

J. B. McNally.

Philadelphia's "Clean Streets"

Over Three Hundred Local Picture Houses Join in Campaign to Promote the Saving of Waste Paper and for Cleaner City Streets.

From F. V. Armato, 144 No. Salford St., West Philadelphia, Pa.

PHILADELPHIA, PA.—More than three hundred local motion picture houses are showing slides calling attention to a "Clean Streets" campaign and appealing to patrons particularly not to throw their programs into the streets when they leave a picture theater. Mayor Smith, George E. Datesman, director of public works, and Chief William H. Connell, of the Bureau of Highways, have joined in asking the cooperation of exhibitors in the work. A statement issued jointly by the city officials points out that the papers thrown in the streets in front of motion picture houses are numerous enough to save along with other "waste" paper in the campaign now under way.

Paper Saving Campaign.

In part the statement reads: "Three hundred dollars daily would represent quite a tidy contribution to the recreation centres or any of the other good causes for the benefit of which the present Paper Saving Campaign has been inaugurated. If, instead of throwing waste paper on the streets and littering our thoroughfares from sidewalk to sidewalk, all such material was saved or the children allowed to gather it, it would not only centre interest in the Paper Saving Campaign, but would serve the more useful and permanent purpose of eliminating the waste paper nuisance.

"It is only a matter of 'getting the habit,' and, once acquired, we may be assured of the solution of one of the very important factors of the clean streets problem."

Robert Bloomgarden Joins Benedicts.

Philadelphia, Pa.—Robert Bloomgarden, manager of the Imperial theater, recently joined the ranks of the benedicts. His romance was a surprise to his friends. The new Mrs. Bloomgarden, comes of a prominent West Philadelphia family and is now practising domestic science at 5845 DeLancey street. The marriage occurred on December 11th.

Park and Jefferson Theaters Make Good Showing.

Philadelphia, Pa.—Jack Delmar, who is managing both the Park and the Jefferson theaters, is to be congratulated on his excellent showing in the weeks proceeding Christmas. L. Kapner, the owner of both houses, is reported about to retire from other enterprises to devote his attention to the theaters.

The Belmont Reopens.

Philadelphia, Pa.—The Belmont theater, 52nd and Market streets, after having been closed for a short time, pending the adjustment of certain legal complications, reopened on Christmas day with Olga Petrova in "The Black Butterfly."

Pipe Organ in English Theater.

Philadelphia, Pa.—Allyn B. Carrick, a recent visitor here, returned from England but a short time ago. His mission there was to open the Super-Cinema theater in London. This house is the first in the United Kingdom to use one of the large pipe organs such as are employed in first rate American theaters.

B. F. Lyon Will Help With Serial.

Philadelphia, Pa.—B. F. Lyon, district manager of the International Film Service, has recently arrived at the local exchange and will assist Earl Sweigert, in putting over "Patria," their next serial Big results have already been achieved and some surprises in the way of publicity work are looked for. "Patria" was shown on December 27th to a number of leaders in Philadelphia society in the ball room of the Bellevue-Stratford hotel.

J. A. Koerpel Goes to Seattle.

Philadelphia, Pa.—J. A. Koerpel, manager of the World Film local exchange, has been transferred to the Western territory and will make his new headquarters at Seattle, Washington. He leaves with a splendid record and the business of the exchange greatly increased. George R. Meeker, of the home office staff, arrived here last week to take up his work as manager.

Royal Palace Theater Being Run by B. Shindler.

Philadelphia, Pa.—The Royal Palace theater, at 2716-18 Girard avenue, has been taken over by Benjamin Shindler, the owner who is now successfully operating the house.

Made-in-Reading Film Has Public Showing.

Reading, Pa.—The first photoplay ever written, produced and played by Reading talent was given its premier showing at the benefit for St. Joseph's hospital, the Academy of Music, Dec. 18, 19 and 20, where it served as a headliner for a four act entertainment.

Mrs. Harold Printz wrote the scenario, which has been called "A Little Wild Rose," and played the leading character. Harold Printz supervised and directed the production, and Winfield Steele, operator at the Lyric theater, served as camera man.

Rose Tapley Speaks to Screen Followers.

Reading, Pa.—Rose Tapley, the popular Vitagraph actress, reached Reading, Dec. 18, at noon, from Philadelphia. During the afternoon she was entertained by Mrs. C. L. Carr and Mrs. H. J. Schad. A luncheon was served at the Berkshire and then the party proceeded to the Empire theater. Her appearance created enthusiasm among picture patrons, and her talk was interesting.

Philadelphia Evening Telegraph Favored by Picture Theaters.

Philadelphia, Pa.—The principal local theaters here resort to a considerable amount of newspaper advertising, the bulk of which is carried by The Evening Telegraph. The paper is notably a motion picture medium in spite of the fact that it appeals to thinking and wealthy readers and strives for high quality rather than large circulation.

Paramount's New Prices for Small Towns.

Philadelphia, Pa.—Small town exhibitors in this territory who have heretofore hesitated in booking Paramount pictures on account of the initial cost will in future probably see their way clear to secure them. William E. Smith, of the Paramount Film Corporation, has arranged a new and decidedly liberal schedule of prices, which will conform to the population of every town.

Business Notes.

Philadelphia, Pa.—H. Osborne, Manager of the Pathe exchange, reports nearly $1000 increase in business over last week. A large percentage of this increase he attributes to the enormous bookings on the serial, "Pearl of the Army".

Philadelphia, Pa.—J. Conway, of the Drury theater, at Germantown avenue and 13th street, has spent a considerable amount in painting and redecorating his theater. He has also added an orchestra to complete the musical features.

Philadelphia, Pa.—"Jimmy Dale, Alias the Grey Seal" was given a private showing for the benefit of local exhibitors by A. G. Steen of the Unicorn exchange. The first two reels showed plenty of action, and seemed to please most of those present.

Philadelphia, Pa.—C. Stamper has added the Frankford Theater to the list of those booking through the Stanley Company. Another house to come in recently was the Imperial, at 60th and Walnut Streets.

Philadelphia, Pa.—J. Conway of the Drury Theater has installed an orchestra recently and has spent considerable money in painting and re-decorating his theater.

Philadelphia, Pa. — The Exhibitors' League of Pennsylvania is scoring a big success with the production "New York", which has been received with much enthusiasm at several local theaters. Many new features are now being negotiated for and it is predicted that shortly the league will release one feature each week.

CAPITAL CITY LETTER.

James L. Brown Becomes Office Manager.

Washington, D. C.—James L. Brown, who recently joined the staff of George M. Mann, manager of the Famous Players Exchange in this city, has just been appointed office manager of the exchange, taking over much of the detail which formerly devolved upon Mr. Mann personally.

In Mr. Brown, the exhibitors of this territory will find an excellent ally, always willing to do what he can to help them out, and doing things with a viewpoint of an exhibitor, for he had a considerable experience in that end of the game in Bluefields, W. Va.

He was with the Union Bank and Trust Company when he became interested in motion pictures and bought out the Orpheum, a theater then not doing a very satisfactory business, and he put it on a paying basis in short order. Later, in 1913, after being the owner of this house for a year, he bought a half interest in the Colonial theater and became its manager. At about this time he severed his connection with the bank and devoted his entire time to the theater. He put in many innovations and did a most excellent business.

In September, he sold out his interests in the Colonial that he might be able to assume the management of the New Rex theater, then being opened, and this position he retained until coming to Washington some months later to join Mr. Mann.

His extensive experience as an exhibitor will stand him in good stead in his new position and added to this is a good business education.

Universal Manager Deplores Careless Handling of Paper.

Washington, D. C.—Exchange managers are experiencing a considerable money loss through the improper packing of photographs and posters, although, they complain, some of the exhibitors never make any returns at all. With the present high cost of paper the charges against the exchanges for this loss and damage has become a considerable item of the overhead charges, running into hundreds of dollars a month.

C. R. Milliman, manager of the Universal exchange here, said in conversation with the Washington correspondent of this paper, "We are trying to do everything that we possibly can to accommodate exhibitors, but they do not always reciprocate when it comes to handling advertising matter sent out by us. In order that the exhibitor may get that measure of cooperation which he expects he should try to help the exchange manager as much as possible, and one of these ways is by taking care of the posters and photographs which now run into so much money.

"The carelessness in the handling of the different kinds of advertising matter is

responsible for the movement among the exchange managers to charge for everything of that kind and we, at our exchange, are forced to follow suit. The price of paper has gone up trememndously, as you well know, making the giving away of any of it prohibitive. Hereafter we will send out such advertising matter to our customers either on a sale or rental basis."

Theater and Salvation Army Please Kiddies.

Washington, D. C.—The Cosmos theater was the host to 600 poor children of Washington at a Christmas entertainment given under the auspices of the Salvation Army. A two-hour performance was put on especially for the children, many of whom had never witnessed a motion picture exhibition. The little ones were on hand long before nine o'clock, the hour at which the entertainment was to start, and for the ensuing two hours they enjoyed themselves to the utmost. At the conclusion of the performance the Cosmos theater management gave each of the children a horn, while the Salvation Army presented each child with a box of candy, nuts, and an orange.

A similar performance was given at the Howard theater for the colored children of the city.

Crandall Company Distributes Gold.

Washington, D. C.—The Crandall Amusement Company, following a practice started when the company first entered the moving picture field in the District of Columbia, distributed among its seventy-eight employees, something in the neighborhood of $400 in gold. The pieces so distributed ranged from $2.50 to $10.

Change In Federal Theater Tax

The United States Internal Revenue Laws Were Changed by Act of Congress in September, 1916—In Towns with Population of Less Than 5,000 the Tax is Half that for Larger Towns—Tax is Now Due.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The attention of the proprietors and managers of motion picture and other theaters is being invited by the various collectors of customs throughout the United States to the changes in the internal revenue laws, as made by the Act of Congress approved September 8, 1916, which go into effect with the new year.

Proprietors of theaters are required under the law to pay from $25 to $100 per annum, according to their seating capacities, but in cities, towns, and villages, where the population is less than 5,000, the law is more lenient and the exhibitors there must pay only one-half of such taxes.

All of these special taxes will be due and collectible in January, 1917, for six months, and the collector's office is now mailing application blanks to all persons known to be liable for these taxes. Failure to receive blank forms, however, does not relieve any person from liability for the payment of the tax.

The law, as applied to theaters, reads in full, as follows: "Sixth. Proprietors of theaters, museums, and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $25; having a seating capacity of more than two hundred and fifty and not exceeding five hundred shall pay $50; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay $75; having a seating capacity of more than eight hundred, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater: Provided, That in cities, towns, or villages of five thousand inhabitants or less the amount of such payment shall be one-half of that above stated: Provided Further, That whenever any such edifice is under lease at the passage of this Act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to said lease."

Paramount Invites All Exhibitors to Dine.

Washington, D. C.—The exhibitors in this territory are to be the guests of George M. Mann, manager of the Famous Players exchange, 525 Thirteenth street, northwest, at luncheons, one to be held at the Hotel Rennert, in Baltimore, Md., the other at the Hotel Ebbitt, in this city.

In an open invitation to the exhibitors, Mr. Mann states that the Paramount corporation has been perfecting plans for a closer association between the producers of Paramount pictures, the Paramount exchanges and Paramount exhibitors, with the end in view that the most value to the exhibitor could be gotten out of Paramount pictures already released and with a further idea of doing everything possible to make pictures in the future which will more fully satisfy the exhibitor and increase the value to him of the Paramount program. "The Famous Players Exchange of Washington herewith extends an invitation to its exhibitors in Baltimore and those who are most conveniently situated to Baltimore, to attend a luncheon to be held at the Rennert Hotel, Baltimore, Md., on January 3, 1917, at one o'clock, and to those exhibitors who will find Washington more convenient, to attend a luncheon to be given at the Ebbitt House, Washington, D. C., on January 4, 1917, at one o'clock. The invitation is also extended to any exhibitor who is interested in knowing more about the Paramount idea."

This is a plan entirely new to this territory and it is expected it will be productive of much good. There are many matters that can best be discussed at such a gathering and Mr. Mann has prepared a most interesting program.

Local Metro Exchange Notes.

Washington, D. C.—Samuel E. Bleyer, representing the Serial Producing Company, of New York, is in Washington to assist Manager L. M. Day, of the Metro exchange, in marketing the features now being booked by the latter. Mr. Bleyer has been giving a number of private showings for the benefit of the Washington exhibitors.

George Schwartz, special representative from the home office of Metro, is also doing special work out of the Washington office. Mr. Schwartz, who comes from Dover, Delaware, is interested in a motion picture theater now being built in that place, which will open shortly after the first of the year.

Burned Operator Has Recovered.

Roanoke, Va.—Operator Milton O. Field, who was recently burned in the fire at the Bijou theater, Roanoke, Va., has fully recovered, and will leave this week for Lithbridge, Alberta. The many friends of Mr. Field will be glad to learn of the change and wish him big success.

Rose Tapley Reaches the Capital City

Members of Federation of Women's Clubs in Washington, D. C., Hear Her Lecture on Better Moving Pictures—Cordially Received.

WASHINGTON, D. C.—The manufacturers side of the film industry was explained last week to a considerable number of women, members of the Federation of Women's Clubs of the District of Columbia, who had gathered together in the White Parlor of the Hotel Ebbitt, by Rose Tapley, who is making a tour of the United States, speaking in many cities, for the Vitagraph V-L-S-E, Inc.

Mrs. Jacob John Locher, chairman of the motion picture committee of the Federation, presided at the meeting. Needless to say, Miss Tapley was very cordially received, and her lecture was listened to with a great deal of interest. She told them many things concerning the "better picture" movement which they themselves are advocating.

Miss Tapley informed the ladies that they could get exactly the type of pictures they desire by making known their desires through the box office. If a theater manager exhibits pictures of which they do not approve, if they will merely withhold their patronage from that house, the manager will soon come to an understanding of what is wanted and will convey that same idea to the manufacturers of films—in other words, no manager is going to book a class of plays that do not pay him, and the barometer of public opinion is the box office.

The Federation of Women's Clubs, backing the campaign for pictures minus sex problems, has been circulating coupons through the local public schools asking the children, pupils of such schools, to place their selections of films upon them. The results, it is declared, have been better than the Federation expected in that thousands of children have filled out and returned the coupons.

A series of free motion picture matinees are to be held in Washington during the month of January under the auspices of the Federation. These are to be held at some of the houses on Friday afternoons and in the others on Saturday afternoons.

"Joan, the Woman" at National Press Club

Washington's Famous Newspaper Man's Club Entertained by Great Lasky Feature —Author and Producer are Enthusiastically Received.

WASHINGTON, D. C.—The showing of the twelve-reel film feature 'Joan, the Woman," before the members of the National Press Club last week, through the courtesy of the producer, Jesse L. Lasky, was greatly appreciated by some two hundred or more newspaper men of Washington. Accompanying Mr. Lasky were Cecil B. deMille, who directed the production, and Miss Jeanie MacPherson, author of the scenario. Each of these were introduced to those present by Theodore Tiller, president of the Press Club. Mr. Lasky was called on to tell how it felt to produce so great a picture. So pleased were the Club members with the magnificent production that Miss MacPherson was given a ten-day guest card to the Club, this card being the first ever issued to a woman. It is, of course, in the nature of a souvenir.

Repeated applause was accorded the work of Geraldine Farrar, the star of the production. It was conceded that this was one of the finest features ever shown in the Club. As a spectacle, it was declared that the film was gripping. The photographic features throughout were brilliantly done. The new Joan of Arc spectacle made a deep impression, and held the attention of all. The splendid dramatic treatment given the picture was commented upon.

Smoky City Filmdom Doings

Healthy Condition of Business Generally Marks Close of the Year—New Quarters of the Louis J. Selznick Productions—Making Theaters Over to Give More Seating Capacity—Business Notes of General Interest.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

Selznick Exchange Getting Ready.

PITTSBURGH, PA.—The quarters of the Lewis J. Selznick Productions, in the Seltzer Film building, Pittsburgh, are being handsomely equipped with separate offices for Manager C. F. Schwerin, his assistants, and the various departments of the branch. The work is being personally supervised by Mr. Schwerin, who is carrying out his original ideas in the convenient and attractive arrangement of the large exchange. The newly established branch of the A. G. Fontana Productions, Inc., will occupy a portion of the spacious Selznick quarters when completed.

Miss Jessie Sachs, formerly cashier at the World Film exchange, is now at the Selznick exchange in the same capacity. Harry Williams, formerly of the World, is now head shipper at the Selznick exchange.

Hilltop to Have Double the Capacity.

Pittsburgh, Pa.—The Hilltop theater, Warrington avenue, is about to undergo an extensive remodeling process. Alexander Moore, the owner and manager, announces that the capacity of the house will be doubled, a new indirect lighting system installed and the theatre beautifully redecorated throughout. The improvements will cost about $6,000. Work is to be started at once and, in order to avoid suspending business, two months will be required for its completion. After the improvements are made the Hilltop will be one of the largest and most up-to-date theaters in that section of the city.

G. B. Meyers & Son Building New Theater.

Derry, Pa.—A handsome theater is being erected at Derry, Pa., by G. B. Meyers & Son, prominent exhibitors and owners of the Gem theater in Derry. The new house will have a capacity of 550 and will be modern in every respect. The building is of fire-proof construction, attractive in its design and promises to be one of the finest in its locality. It is hoped to have it ready for opening on or about New Year's Day. When the new house is completed the Gem theater will be discontinued.

Samuel Thompson Reopens the Bijou.

Pittsburgh, Pa.—The former Bijou theater, at 7707 Frankstown avenue, Pittsburgh, which was dark for several months, has been taken over and reopened by Samuel Thompson. The house has been renamed the Star. Mr. Thompson, who was formerly an operator at Hazelwood, is experienced in the exhibiting business and his success in the new venture is assured. A number of improvements have been made by Mr. Thompson and the Star presents a cosy and inviting appearance.

Peter Demas Believes in Re-Booking.

Pittsburgh, Pa.—Peter J. Demas, manager of the Minerva theater, Fifth avenue, Pittsburgh, has indicated that he is a firm believer in the re-booking policy by his frequent repetitions of feature subjects on the Paramount program, of which he is the first-run house in the downtown district. Mr. Demas reports very satisfactory business on his re-booking days, as a demand has been created through the wide and favorable comment which the pictures receive on their first showing.

Business Notes.

Manager Mayer Silverman, of the Liberty Film Renting Company, 938 Penn avenue, Pittsburgh, reports that the following leading theaters have booked the Ivan productions during the past few days: the Nixon theater, Tarentum; the Penn theater, Penn avenue and Butler street, Pittsburgh; Wick's theater, Kittanning; the Lowrey theater, Troy Hill, Pittsburgh. Mr. Silverman also states that excellent bookings have been secured on the new Christie comedies, to be released soon. The Tweedledum comedies, also handled by the Liberty exchange, are going great throughout this territory.

For the purpose of raising funds for a motor ambulance to be added to the American red cross in France, the film "Our Boys in the European War" was shown before large audiences in Carnegie Hall and in the Twentieth Century Club last week. Methods of handling wounded in modern warfare and other interesting war scenes made up the film, which was accompanied by explanations by a member of the ambulance corps who saw many months' service on the Western front.

Manager McGurty, of the Pittsburgh office of the International, invaded the West Virginia territory on December 20 with the great new preparedness serial "Patria," featuring Mrs. Vernon Castle. A largely attended trade showing was given at the Princess theater, Wheeling, and on the three succeeding days at Parkersburg, Clarksburg and Fairmont. Bookings on the serial have been heavy throughout the entire district, and Mr. McGurty expects to set a new record before the release date, January 1.

Buffalo News Letter

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

Screen Club Ball Prospects.

BUFFALO, N. Y.—A feature of the Buffalo Screen Club ball at the Elmwood music hall on the evening of January 29 is likely to be the staging of a scene from one of the current screen successes, the stars at the ball taking the parts.

C. A. Taylor, general chairman of the ball, recently invited Francis X. Bushman to be present for the evening. Mr. Bushman's reply was as follows:

"Would surely like to be with you all on January 29, but it is a little early for me to be able to say if it will be possible. Serials make the lives of all who participate most unhappy and uncertain. If I am alive and in New York City at that time, I will bend every effort to make the trip. Both Miss Bayne and myself wish you a very Merry Christmas and a Happy New Year."

An effort is being made to also have Beverly Bayne at the ball.

Business Slow in Rural New York.

Buffalo, N. Y.—Traveling men say that the moving picture business in several of the smaller towns and villages in Western and Central New York is rather quiet at present. It is said that during the present cold weather the rural population near these places prefer to remain in their homes during the winter evenings than to venture over the bad roads that lead to their nearest villages. Many of the residents of these towns are retired farmers and their families, who on the ground of economy are even sparing with their moving picture money. This economy is in contrast with the prodigal spending of the people of the manufacturing towns of West, who throng the show houses in the cold weather.

Orphans See "Birth of a Nation" at Star.

Buffalo, N. Y.—Dr. P. C. Cornell, manager of the Star theater, Buffalo, and A. H. Varley, manager of "The Birth of a Nation," which recently played the Star, invited several hundred Buffalo orphans to see the show. This was in the nature of a Christmas celebration. The children were taken to the theater in autos or chartered street cars.

Small Fire Damages Theater.

Bath, N. Y.—Fire recently damaged the Park theater in Bath, N. Y. The flames were in the upper part of the building over the auditorium and were not easily reached by the firemen. The damage was estimated at several hundred dollars, covered by insurance. The origin of the fire is not known.

Business Notes of Interest.

Buffalo, N. Y.—J. R. Stevens, who managed the film, "The Unborn," for the Popular exchange, Buffalo, has returned from a trip through Central and Northern New York where he showed the production at several theaters.

Exhibitor Miller of Glens Falls Dies.

Glens Falls, N. Y.—Joseph Miller, who was in the moving picture business in Glens Falls, N. Y., died recently after a long illness. Despite the handicap of being a cripple, Mr. Miller took care of a volume of details and gave his patrons first-class service.

Good Business at Famous Resort.

Saratoga, N. Y.—Ellis Weinstein, manager of the Broadway Palace moving picture theater of Saratoga Springs, N. Y., reports that his 1916 business was the best in his history. On account of the war many who in former years would have visited Europe, spent part of the season at Saratoga. This brought plenty of money to the town and incidentally to Mr. Weinstein's theater.

Good Trade at Syracuse Theaters.

Syracuse, N. Y.—The excellent organ in the Regent theater, Syracuse, is being used to advantage by Al J. Sardino, lessee of this house. The Regent, which is a ten cent theater, charges twenty-five cents for special attractions. Mr. Sardino and his brother, John Sardino, own and operate the Gem theater, Oneida, N. Y.

All the downtown houses in Syracuse are having a fine trade. The Strand, that city, recently had a good run on "War Brides," and the Welting opera house featured Annette Kellermann in "The Daughter of the Gods."

Batavia Exhibitor Elected Mayor.

Batavia, N. Y.—William F. Haitz, owner and manager of the Dellinger theater, Batavia, N. Y., was recently elected mayor of that city. Mr. Haitz is connected with several business enterprises in Batavia.

Try-It Theater Will Add Seats.

Buffalo, N. Y.—J. D. Parmelee, owner of the Try-It moving picture theater, 1065 Grant street, Buffalo, will add 250 seats to his house. Mr. Parmelee charges five cents admission during the week and ten cents on Sundays. When he recently ran a war picture the crowds in front of his theater blocked street car traffic for a time.

Edisonia to Open.

Buffalo, N. Y.—Harry Bidwell will open the Edisonia moving picture theater, Buffalo, at an early date.

E. D. Bacon May Build New Theater.

Silver Creek, N. Y.—E. D. Bacon, who conducts the Central moving picture theater of Silver Creek, N. Y., is considering a plan to buy a site on Main street, that village, and erect there a moving picture theater.

Helpmate for Exchange Manager.

Buffalo, N. Y.—Mrs. G. A. Hickey, whose

husband is manager of the Triangle Film, Buffalo, spent Christmas with her parents in Oswego, N. Y. Mrs. Hickey has made a close study of the film business and occasionally aids her husband at the exchange.

Is C. C. McKibben in Hearing?

Buffalo, N. Y.—"Why doesn't C. C. McKibben, manager of the Triangle Film, Pittsburg, send us a holiday greeting? He certainly made many friends when he represented the World Film, Fox and other film companies in Buffalo."

This was the statement made by a close friend of Mr. McKibben's in Buffalo. The speaker also suggested that an item of this kind would be a tip to Mr. McKibben to send his former associates here a line or two occasionally, even if his mind is engrossed with exchange business in the Smoky City.

New House in Medina.

Medina, N. Y.—It is rumored that a new moving picture theater, with a 1200 capacity, may be erected in Medina, N. Y. It is said that the two houses there are not large enough to take care of the show business of the town properly.

Lovejoy Palace to Be Enlarged.

Buffalo, N. Y.—Samuel Rappeport, proprietor of the Lovejoy Palace theater at 1202 Lovejoy street, Buffalo, is planning to add 800 seats to his house. His son, Jacob Rappeport, is operator at the Palace. Nine years ago Mr. Rappeport, Sr., opened the Royal Star theater in a little store at 1908 Niagara street, this city. The capacity was only 187 seats. At one time he conducted four theaters here.

Atlanta News Story

A. M. Beatty, 63 Copenhill Ave., Atlanta, Ga.

Savoy Theater Managed by W. L. Schmidt.

ATLANTA, GA.—W. L. Schmidt, of New Castle, Ind., is now in charge of the Savoy theater, Atlanta, having assumed command Monday. Mr. Schmidt is a brother of George L. Schmidt, manager of the Alamo No. 2, and brings to his new position a splendid experience and a likable personality.

The theater is to be thoroughly cleaned and art directors have been given instructions to proceed with decoration of same. The house has a seating capacity of four hundred.

A. C. Bromberg to Head the Local International.

Atlanta, Ga.—A. C. Bromberg has taken charge of the Atlanta branch of the International, succeeding George Allison. Mr. Bromberg started in the moving picture business even before there were any American productions. He was with the Mutual for a number of years and with the Triangle since its organization. He has been in the distribution end at Atlanta for the last six years.

World Film Assumes Control.

Atlanta, Ga.—The World Film Corporation of New York has assumed control of the World's business in Atlanta, which office distributes the World-Brady pictures in the southern states.

Sam Dembo, in the employ of the World for several years and at one time was manager of the Atlanta branch for this corporation before his transfer to Detroit, has again been placed in charge of the Atlanta branch succeeding J. L. Marentette. The S. A. Lynch Enterprises formerly owned this branch.

J. Wilson Smith to Manage Alamo No. 1

Atlanta, Ga.—J. Wilson Smith has taken charge of the Alamo theater No. 1, Atlanta. Mr. Smith comes to Atlanta from Spartanburg, S. C., where for a number of years he has managed various theaters for the S. A. Lynch Enterprises. He has been in the exhibitors' end of the picture business for a number of years, and will no doubt make a big success of the theater.

Unity Film Gets Tweedledum Comedies.

Atlanta, Ga.—R. M. Savini, president of the Unity Film, announces he has secured the rights for the Tweedledum Comedies, made by the Eagle Producing Company, Jacksonville, and featuring Perez.

John L. Day Comes as Special Salesman.

Atlanta, Ga.—John L. Day, Jr., who has been in the employ of the Fox Film in the capacity of manager at the Buenos Ayres, S. A., office, has been transferred to the Atlanta branch of the same corporation in the capacity of special salesman, travelling the East and West coast of Florida, assisting in the booking of the new Fox special releases.

James Wilbanks Goes to Pathe.

Atlanta, Ga.—James Wilbanks, formerly in the employ of the International, has accepted a position as an assistant to George Allison, manager of the Pathe office.

A Christmas Donation.

Atlanta, Ga.—A committee of exchangemen consisting of Joe Marentette, Walter Price, Charley Kessnich and O. P. Hall gathered together nearly a hundred dollars Christmas week for the relief of a former exchangeman, who has for some time been stricken with paralysis. A most worthy cause for which this big hearted committee gave their time and work.

J. L. Marentette Goes to Triangle.

Atlanta, Ga.—J. L. Marentette, one of the most popular moving picture exchange managers in the South and treasurer of the Atlanta Screen Club, has accepted the management of the Atlanta branch of the Triangle.

Mr. Marentette has been in the exchange management ever since pictures were first placed on the market, being at one time in the employ of the General, Universal and the World in the capacity of manager.

Dan Michalove, one of the oldest men in the service of the S. A. Lynch Enterprises, now manager of the Galax theater, Asheville, N. C., was in Atlanta this week; while here he closed a deal for the "Mutt and Jeff" cartoon comedies with the Unity Film Service.

Week Runs of Big Features in Toronto

Many of the Downtown Picture Theaters Are Keeping Big Features on the Screen for Whole Week—Fewer Changes Than Formerly.

By W. M. Gladish, 1263 Gerard St., Toronto, Ont.

TORONTO ONT.—The downtown theaters of Toronto, many of them, have adopted the policy of exhibiting a big feature straight through one week with only a partial change of program on Thursday. The Regent and Strand theaters have led the way, in this respect, and the plan has not affected the patronage apparently. Recent all-week features at the Regent have included "The Common Law", "Less Than the Dust", Metro's "Romeo and Juliet", "The Battle of the Somme", Lasky's "Oliver Twist", and "War as it Really Is". All-week features at the Strand, recently, have been "Idle Wives", "King's Visit to the Front", Metro's "Extravagance" and others. The Rialto theater recently screened "Neptune's Daughter" for a whole week for a second run. The Rialto presented "Less Than the Dust" during Christmas week and a week or two before "The Common Law" was the attraction.

It is also a fact that very few downtown theaters of Toronto are changing bills three times each week. The Regent started out with this schedule but soon dropped to the twice-a-week arrangement and for the past six weeks the big attractions at this new house have been run from Monday to Saturday night.

The three downtown vaudeville theaters also run pictures through the entire week. Loew's Yonge Street theater has been showing Fox features by the week while Triangle releases have been the week's attraction at Shea's Hippodrome.

A comparatively large number of prominent uptown theaters of Toronto are also adhering to the twice-a-week plan. These include the Madison, Variety, Globe, Beaver and others.

Perkins & Co. to Distribute Gold Fibre Screens.

Toronto.—Perkins & Company, 11 Temperance street, Toronto, have become exclusive Canadian distributors for Minusa Gold Fibre screens, Simplex projection machines and Speer carbons. This company also has offices and salesrooms in Montreal and Winnipeg.

James Travis Forms an Independent Company.

Toronto.—James Travis and the Specialty Film Import, Limited, distributors in Canada of Pathe releases, have parted company. Travis was Toronto branch manager of the company and had been in its employ for twenty-two months. Previous to this engagement he was for eighteen months with the Consolidated Film Company, importers of European features.

Travis has now undertaken to organize an independent company with which to deal in big British features and to handle state right propositions for either the whole of Canada or the Province of Ontario. He has already got into touch with several American producing companies with a view to securing the Canadian rights for a number of multiple reel attractions.

On the occasion of the termination of his connection with the Specialty company, his office staff and a number of exhibitors presented him with a club bag containing a large array of toilet articles. Travis is held in high esteem in many quarters of the Ontario field while he is also well-known in Montreal where he managed several theaters.

Manager Phillips' Local Film.

Kitchener, Ont.—Manager "Pop" Phillips of the Grand theater, Kitchener, Ontario, has been putting over a novel advertising and popularity contest stunt which has been productive of very fine results. Phillips made arrangements for the taking of a one-reel photoplay in which the leading role is to be played by the most popular young lady of Kitchener.

Strand's Weekly Not Sold.

Toronto, Ont.—Emphatic denial is made by Manager R. S. Marvin of the Strand theater, Toronto, that he had disposed of his theatre's film house organ, The Strand Star Weekly, as widely reported. This news weekly, which specializes in Canadian happenings, is still being produced and shown each week at the Toronto Strand. Marvin had under consideration the sale of the producing and distributing rights of his reel but the deal was called off.

Advertising Clocks in Ontario.

Galt, Ont.—John C. Green, the live manager of the Temple theater, Galt, Ontario, has secured the Ontario selling rights for the Kineto advertising clock for use in moving picture theaters. Green has roadmen calling on exhibitors throughout Ontario.

Dayton's New Strand Now Open

City's New Picture Theater Considered One of the Finest in Ohio—Seating Capacity Is 2,000—Will Be Under Management of Harry Brown—Some of Its Interesting Features—Policy and Programs.

By Kenneth C. Crain, 610 First Nat. Bank Building, Cincinnati, O.

DAYTON, O.—The new Strand theater, opened on December 23 as the city's newest and finest moving picture house, is considered one of the most up-to-date theaters in Ohio devoted exclusively to pictures, as it seats 2,000 persons and its appointments are the last word in luxury and convenience. A $15,000 Wurlitzer Hope-Jones Unit orchestra is a feature. The house is located in the heart of the city, on Main street, near Fifth. The color scheme followed in the decoration is old ivory and damask rose, with dull metallic medallions and finish. The boxes are finished in the Caen stone effect. Harry Brown is manager. Features exclusively will be run, the management having arranged to use first-run Paramount releases the first half of each week, and on Friday and Saturday, with Fox film on Wednesday and Thursday The opening was attended by large crowds, and the house has the most favorable prospects possible for success. The opening program featured Lou Tellegen in "The Victoria Cross."

Youngstown Operators Elect.

Youngstown, O.—Youngstown moving-picture operators have elected the following officers to serve during the coming year: President, James M. Steadman; vice-president, Albert Wiser; treasurer, Frank Cook; secretary, Henry J. Hamm; business agent, Albert Diana. The operators claim a hundred per cent. membership, with every man in the city operating a machine as a member. Relations with exhibitors are now on a satisfactory and a friendly basis, and the organization looks forward to a highly successful year.

Manager Holah as Society Light.

Cincinnati, O.—The special-invitation showing of the first three installments of International's new serial, "Patria," featuring Mrs. Vernon Castle, was a pronounced success, over six hundred persons filling the ball-room at the Hotel Sinton on the afternoon of December 22 to view the widely-heralded film. The social prestige of Mrs. Castle was of course largely responsible for the interest shown, and it was cleverly utilized by Manager C. E. Holah, in charge of the Cincinnati branch of the International. The social register constituted his mailing list extending invitations to attend the exhibition, and many prominent people accepted. A telegram from Mrs. Castle was read between reels by Mr. Holah. It has not yet been fully determined what house will get the first run of the serial, and this may not be settled for some time, as it is understood the release date of the first installment and subsequent numbers may be postponed, on account of unexpected delays encountered on the Coast in filming the fourth and other installments.

"Whozoo?" Gets Across Big.

Cincinnati, O.—The Cincinnati Motion Picture Exhibitors' League has convincingly demonstrated its ability to turn producer in highly successful fashion. Its one-reel animal comedy, "Whozoo?", based on a clever scenario by J. S. Hastings, otherwise "Luke McLuke," is literally a howling success, due to the participation of the wolves, hyenas and other amateurs out at the Zoo, and there was a real scramble for the first run, the honor falling to Manager I. Libson, of the Family. Of course the fact that the rentals all went to the "Save the Zoo" fund account somewhat for the rush to use the picture and to pay high prices for it, but none the less the exhibitors feel that they can break into big-time producing any time they get ready. The real merit of the film may be gathered from what was said in a wire from W. R. Wilson, of the Ohio Board of Censors, directed to President Fred Emmert, of the Cincinnati League: "Have just seen your 'Whozoo?' picture. Sincerely compliment you on the good camera work, good direction and generally fine educational and amusement qualities. After this picture has served the purpose for which it was made suggest that with some alterations it should be put in regular service, as its entertaining qualities are too good to be laid on the shelf."

To Enlarge the Local Keith Theater.

Cincinnati, O.—Announcement has been made that the B. F. Keith Cincinnati house is to be enlarged and remodeled, in connection with the construction on the site and adjoining ground of one of the finest and largest office buildings in Cincinnati. Additional ground extending from the Strand theater, which is north of the Keith theater, on Walnut street, to the alley north of Fifth street, has been acquired and will give ample room for the new building, as well as for all of the changes projected in connection with the theater proper. The building will have a frontage of 123 feet on Walnut street. Work on the theater will not begin until after the close of the current season next spring.

People's Theater to Be Sold.

Cincinnati, O.—The People's theater property, owned by the Heuck interests, at Thirteenth and Vine streets, is to be sold. The house is one of the oldest in the city, and has had a varied career, running through stock, vaudeville, burlesque and moving pictures.

Nashville Producing Company Releases Film

First Five-Reel Production, Entitled "God's Greatest Creation," Exhibited for Two Days Running at the Vendome, a Local House.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—The first five-reel production of the Dixie Film Company, entitled "God's Greatest Creation," was released on December 15, and ran for two days at the Vendome theater, which was leased especially for the occasion. Following the completion of this picture, President James Calnay announced the incorporation of an associate company, to be known as the Calnay Cinema Corporation. Mr. Calnay is president of the company; Halsey H. Tower, vice-president, and W. A. Harrison, secretary-treasurer. One five-reel feature will be produced monthly, and distributed from the Nashville office. Work has begun on "Man's Fate Is Woman," under the direction of Mr. Calnay, with Halsey H. Tower in the lead.

Pending the operation of a larger studio the majority of the interior scenes for the forthcoming productions will be produced at Jacksonville, Fla., where the company has opened a studio adapted to winter production. Negotiations are under way with several northern film companies for capable camera and laboratory

James Calnay.

Dayton to Have Another Picture Theater

Dayton Theater Company Formed—Will Build New House on Main Street to Seat 2,500 Persons—Capital $250,000.

DAYTON, O.—The attractiveness of Dayton as a moving-picture exhibition center, due to the high average wage-scale and the prosperity of the city, has led to plans on the part of Indianapolis interests, in combination with prominent Dayton men, for the construction of a handsome theater. The Dayton Theater Co. has been formed to handle the matter, with a capitalization of $250,000, and a 99-year lease has been acquired on Main street, between First and Second. The property is now occupied by the old First Baptist Church, and this property will be razed to make room for the new house, which is to seat 2,500 persons Among those interested in Dayton are Charles W. Dayle, Fred Rike, Harry Schenck and Sidney G. Kusworm, while Mark Gates, director of the Circle theater, Indianapolis. Meyer Efroymson and Isidore Feibleman are other Hoosier capitalists connected with the company. The financial status of the project is indicated by the fact that a preferred stock issue has already been taken over by a leading Cincinnati brokerage house.

A MOST ACCEPTABLE NEW YEAR'S GIFT
TO YOUR THEATRE MANAGERS
A YEAR'S SUBSCRIPTION TO THIS PAPER
START WITH THIS ISSUE
Send Your Remittance Today.

men, and the officers of the company state that the forthcoming subjects will compare favorably with the best independent features on the market.

Improvements at Fifth Avenue.

Nashville, Tenn.—Numerous lobby decorations and alterations at the Fifth Avenue theater during the past week give the large up-town house a much improved appearance. New lighting arrangements, fresh paint and wicker furniture contribute largely to the pleasing effect attained. The recently added feature of running a quartette or Hawaiian singing act between picture shows seems to have made a decided hit with the public, and it is proposed to make this a permanent addition to the program service.

Changes in Local General Film.

Memphis, Tenn.—A shake-up in the local office of the General Film Company, following the appointment of a new manager some weeks ago, has resulted in a number of the employees at this branch being released, announcement having been made that in future Memphis will be used merely as a commercial distributing point for General films. It is planned to handle the more important business, including big booking deals, etc., from either the Atlanta or New Orleans office. W. P. Haslett has been in charge of the Memphis branch since November 20.

Knickerbocker's Advance Bulletin.

Nashville, Tenn.—The Knickerbocker has installed an electric lighted bulletin display cage immediately inside the vestibule to exploit programs for the ensuing week. A compartment of sufficient size to accommodate a one-sheet poster has been constructed, set back in about a foot of black velvet. On entering the auditorium, it is the first thing to catch the patron's eye, and is proving a valuable asset to the cause of advance publicity.

Gaumont Camera Man Visits Nashville.

Nashville, Tenn.—Through the co-operation of the Nashville Industrial Bureau, the Gaumont Company sent a representative to Nashville to film the principal points of industrial and historical interest in the city. These scenes will be shown in the "See America First" weekly travel series.

United to Handle "Snow White."

Memphis, Tenn.—The United Film Service has contracted with the Educational Film Corporation to distribute "Snow White" for the states of Tennessee, Mississippi, Arkansas and Kentucky. Bookings to date have been unusually heavy for this class of feature, and Manager Kaufman forecasts a record run of the picture.

"War Brides" Runs Strong.

Chattanooga, Tenn.—Selznick's "War Brides" met with marked success during its three-day run at the Alcazar at advanced prices. As with the former production, "The Common Law," much publicity was given the picture locally, which resulted in crowded houses. Admission was 25 cents adults, 10 cents children.

Tennessee Business Notes.

Memphis, Tenn.—More than five hundred people were turned away from the Princess theater on December 9 during the "Yellow Menace" showing.

Nashville, Tenn.—One of Manager Wassman's clever advertising stunts is the employment of a goat team and wagon to carry posters for the Knickerbocker. The weird-looking vehicle can be seen about the streets at any hour during the day with large posters erected on the wagon body, exploiting the current productions at the Knickerbocker.

New Color Process Capitalized

Louis J. Dittmar, a Leading Film Man in Louisville, Is Backing New Arts Picture Co., Just Incorporated in Kentucky—Discovery of L. I. Fox—Film Now Being Made in New York—Home Office Is in Louisville.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—It has been generally known in moving picture circles for several months that Louis J. Dittmar, head of the Majestic Amusement Co., of Louisville, one of the principal stockholders of the American Kinemacolor Co., was interested in plans to develop moving pictures in natural colors. A few days ago when articles of incorporation were filed here by the New Arts Picture Co., of Kentucky, with a capital of $125,000, for the purpose of producing moving pictures in colors under a secret process discovered by L. I. Fox, a young chemist, formerly connected with the American Kinemacolor Co., who for five years has been experimenting, and researching in an effort to perfect a process.

The new company has 1,250 shares of stock of the par value of $100, and with authority to incur an indebtedness of $500,000. In addition to Mr. Dittmar the incorporators are James B. Brown, president of a large Louisville national bank; and Edward P. Humphrey, one of the prominent attorneys of the city.

It is stated that whlie the home office of the company will be in Louisville, all production and business matters of importance will be handled in New York. In addition to the manufacture of films the company is licensed to conduct moving picture theaters, and do a general theatrical business.

Louis J. Dittmar recognized that the new process promised a new epoch in picture producing, and therefore contracted for the rights to use the process for a term of five years. For the purpose of associating with himself local capital Mr. Dittmar organized the local company, and exhibited the first completed proof of the new process here before the country was wise.

It is understood that under the new process the pictures are taken on a gelatinous strip, in the same manner as at present black and white picture are produced. They are then subjected to a development bath, in which the real secret lies.

Mr. Dittmar has left the city for the East in connection with his plans for the new company, but is expected to return shortly.

Defer Action on Second Story Shows.

Shelbyville, Ky.—Action has been deferred in connection with the proposed ordinance relative to forcing all moving picture theaters to operate on the ground floor. It has been shown that R. M. Brown, deceased, executed a long time lease for a building at an annual rental of $3,000, with the Louisville owners as a picture house. The Shelbyville council has repeatedly renewed the license, and the house was sub-leased to the present operators in good faith, and their interests should be considered. The lease runs until January, 1924, and the lessees during that time must carry insurance of $25,000 on the property, and keep it in repair. Attorneys for the estate of Mr. Brown, also representing the lessees are making a hard fight to keep the ordinance from being passed. It was stated at a recent meeting of the council that the operators of the theater did not wish to risk life, and had put in every modern improvement suggested to put the building in safe condition.

Enter Adrian C. Humphrey, Jr.

Louisville, Ky.—Adrian C. Humphrey, head of the Strand Amusement Co., operating the Strand theater, is the proud father of Adrian C. Humphrey, Jr., who was born early in December.

Kentucky Theater Notes.

Providence, Ky.—Dr. W. T. Hayes has purchased the Dreamland theater from R. L. Forsythe, and taken charge of the active management.

Frankfort, Ky.—The Capital theater, on December 20, arranged a potato admission under which children were charged three potatoes and grown ups six potatoes, the accumulated wealth in tubers being donated for the relief of the poor.

Winchester, Ky.—Albert Conn has closed a deal with George Brothers for the lease on the Colonial theater, which he opened on December 14.

Harlan, Ky.—The management of the Cumberland theater recently offered a unique "give away" consisting of a young deer, captured in Florida a few months ago.

Jellico, Ky.—J. L. Barker, formerly of Knoxville, Tenn., has taken over the active management of the Palace theater of this city.

Louisville, Ky.—Starting December 18, Macauley's theater opened with a three day run of Lyman H. Howe's famous travel pictures, the new production consisting of a tour of Hawaii.

Central City, Ky.—Thomas W. Murphy will open a new picture theater in the Gish Building.

Maysville, Ky.—Plans to open the Gem theater, in bankruptcy, failed to work out, and it is understood that the property will shortly be offered at public auction.

Louisville, Ky.—The West End Kernels, operators of an airdome in the Western part of the city, recently transferred their property to George W. Wentzel, who is well known in moving picture circles.

Louisville, Ky.—J. Johnson Mussellman, manager of the Star theater, recently took part in an amateur theatrical, the funds from which were donated for Christmas charity.

Irvine, Ky.—Clyde Gains, owner of the Lyric theater, which was recently burned when fire swept the business section of the city, is planning shortly to erect a new theater. The new theater will be fireproof throughout. Architects are working on the plans.

Louisville, Ky.—The Walnut theater management has gone to the merchants of Louisville and contracted with them to furnish tickets to be given away with sales in lieu of trading stamps. The merchants pay for this privilege, which is considered good advertising. Thirty-six concerns at present are giving away tickets for shows at the Walnut.

Of course some of the other theaters are rather hostile to the movement, as it does detract from box office sales at some theaters.

Middlesboro, Ky.—The Edgewood theater has opened for the winter season and is featuring Chaplin releases.

Hartford, Ky.—Dr. Bean has opened his opera house as a moving picture theater, operating two nights a week, and showing Mutual films.

Danville, Ky.—Manager Stout of the Opera House is having a special college picture made with local talent, and will shortly show it at the theater. Danville is a big college town, and the picture should go good.

Morehead, Ky.—The management of the Cozy theater recently arranged a benefit performance in which the price of admission was placed at fifteen cents, but lowered to ten cents where patrons brought food or clothing for the poor.

Maysville, Ky.—The Pastime theater is being improved, and a new stucco front installed.

Higher Admission in Detroit

Three of City's Important Theaters Will Raise Admission Prices.—Majestic Doubles Price of Dress Circle Seats—Washington Will Run the Biggest Features at Increased Rates—The Broadway Also in Line.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, Mich.—December 24th is an exceedingly important date for three of Detroit's leading theaters. On that day the Majestic theater inaugurated a new schedule of prices, getting 50 cents for about 500 seats in the dress circle that formerly sold at 25 cents. It will mean a difference in the course of a week of several thousand dollars if they are taken as often as heretofore.

On the same day the Washington theater inaugurated a complete change of policy, playing the biggest features for indefinite runs, and establishing a schedule of prices of 25 cents to $1 afternoons, and 25 cents to $1.50 at nights—two performances daily, and all seats reserved. The sale on "A Daughter of the Gods" opened Dec. 18 and the demand thus far has been far greater than expected. This picture will run for four weeks at least. Then comes "The Honor System," "Civilization," and "Twenty Thousand Leagues Under the Sea."

The Broadway-Strand on December 24 also changed its prices, getting 50 cents for the last four rows at night.

The action of these three leading Detroit theaters shows just what the motion picture business is coming to—higher prices and better productions.

More Exchange Changes in Detroit.

Detroit, Mich.—Again do we announce a number of changes in the management of Detroit exchanges. Samuel Dembow, Jr., has resigned as manager of the World Film Exchange and has been transferred to Dallas, Texas, where he has assumed charge of the World exchange. He is succeeded by George Cotton.

W. C. Preller has been appointed manager of the Triangle Film Exchange in Detroit to succeed A. I. Shapiro, who has gone to Buffalo for the Rodgson Film Company. Mr. Preller formerly managed the exchange of the General Film Co., at Minneapolis, as well as Des Moines.

Bert S. Graham has resigned as special representative for the Universal Film Exchange in Detroit, to become manager of the Detroit office of the Tri-State Film Company, 120 Broadway, which will handle the coming Art Drama productions. Mr. Graham was connected for a long while with the Universal and was previously an exhibitor. Art W. Blankmeyer will continue as president and general manager and will make his home in Detroit.

The Greater Vitagraph Exchange in Detroit will move early in January to its new quarters on the top floor of the building at 73 Broadway—directly opposite the Triangle exchange. J. M. Duncan, local manager, promises a modern and complete exchange in every respect.

Saginaw Theater Changes Policy.

Saginaw, Mich.—"An Enemy to the King" (Vitagraph) was the opening attraction at the Franklin theater, Saginaw, which has adopted a new policy of motion pictures. Quite a number of exchange managers were present at the opening, and many telegrams were sent to the manager, Joe Friedman, by exhibitors and producers.

Col. Butterfield to Open Detroit Office.

Detroit, Mich.—Col. W. S. Butterfield, owner of the Butterfield chain of houses in Michigan, is making some big bookings for his theaters. He has already signed up "The Eagle's Wings," "The Crisis," and "Civilization," and expects to collar all of the best features placed on the market. While in Detroit last week he told The World correspondent that he expects to open a Detroit office about the first of the year which would handle the publicity, bookings and other matters regarding his theaters. Detroit, being the exchange center of Michigan, is the logical place to establish such an office.

Manager C. W. Porter Resigns.

Detroit, Mich.—Charles W. Porter, manager of the Regent theater, Detroit, has resigned and no manager in his place has yet been appointed. This theater is owned and controlled by William F. Klatt.

Wolverine Gets Ivan Film Franchise.

Detroit, Mich.—The Wolverine Feature Film Co., 71 Campau building, Detroit, Edward Geller, manager, announces that it has secured the Michigan rights to the productions of the Ivan Film Corporation. Charles E. McCabe is assistant manager of the Wolverine.

Two Saginaw Theaters Quit.

Saginaw, Mich.—The Princess theater in Marshall, Mich., and the Palace Hippodrome, in Saginaw, Mich., were closed during the past week. Poor business and too much competition is given as the reason. The Palace was operated by the Hoffman Brothers. Several exhibitors from other cities are negotiating to take over the Palace.

Film Credit Bureau of Detroit.

Detroit, Mich.—Sidney L. Alexander has started a Film Credit Bureau at 558 Penobscot building, Detroit. About twenty Detroit Exchanges are members of the Bureau. The main object of the bureau is to centralize complaints and adjustments in the film business, resulting in closer co-operation between the exchanges and the exhibitors.

H. I. Garson Gets "The Witching Hour."

Detroit, Mich.—Harry I. Garson has purchased the Michigan rights to "The Witching Hour," and will probably give it a showing soon at the Broadway Strand theater, Detroit.

Fox Film Officials Visit.

Detroit, Mich.—Herman Robbins, assistant general manager of the Fox Film Corporation, and Paul C. Kooney, central manager of that company, were recent visitors in Detroit. The new booking policy on the Bara and Farnum special productions is going over big in Michigan.

C. A. Meade With Pathe.

Detroit, Mich.—C. R. Seelye, general sales manager of Pathe, while in Detroit recently announced that C. A. Meade, former central division manager at Cleveland for the Greater Vitagraph, had been appointed to a similar position for Pathe.

Ira H. Cohen Boosting U. Serials.

Detroit, Mich.—Ira H. Cohen, formerly associated with Metro in Detroit, is with Universal in charge of the serial department. He is giving all of his attention just now to "The Purple Mask," on which he reports more than 30 bookings in Detroit alone.

Col. Selig Visits Detroit.

Detroit, Mich.—Col. Selig, of Chicago, was in Detroit on December 12th and gave a private screening of "The Garden of Allah," for John H. Kunsky, A. J. Gillingham, George Trendle, M. H. Starr and J. O. Brooks.

E. M. Simons Leases Opera House.

Adrian, Mich.—Elwyn M. Simons, of Adrian, Mich., has leased the Croswell opera house for big features exclusively.

Kansas Exhibitor Wants Special Music

John C. Hyatt, Owner of the Gladstone Theater, Says All Producers Ought to Have Special Scores Arranged to Go With Features.

From Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, MO.—John G. Hiatt, proprietor of the Gladstone, one of the finest suburban houses in Kansas City, is a real estate man and builder. He owned a lot of vacant property in a good residence district. He built some houses there. Then he established a business center, and made the moving picture theater, which was a handsome structure, the "center of the center." He wanted this theater to cement his community, to draw customers of his houses, to make his real estate more valuable.

"The experience I have had with special music for some big productions," says Mr. Hiatt, "convinces me of the value of special scores. Everybody knows that no musicians, however competent, can properly follow the printed directions as to music on a picture, unless they have special music—the first time the picture is shown. After they have seen the picture themselves a few times, they can hit it off well, with their memorized pieces, or the pieces standard suggested, or improvisations. But their failure to make the music coincide exactly with the picture the first night, often means that the patrons fail to get the full appreciation of the entertainment—the incomplete music actually detracts from the effect of the picture.

"We all know, too, that every once in a while we get a picture that ought to be good, but isn't. We have to expect it. If such a picture had good music, the music would carry the entertainment through. I know this. The music would hold up the picture, and the patrons would go away feeling that they had received the worth of their money.

"There is just one way to get this suitable music for each picture, that the musicians can play in harmony with the picture on the first performance. That is for the producers to have the music specially composed for each picture. They could rent the music—perhaps issuing only the piano or organ score—at a small price, and might even require full payment if the sheets were not returned in good condition. The exhibitors would undoubtedly be willing to stand any reasonable obligation, if they knew they would get music that would add 50 per cent to the satisfaction of the people who pay their dimes."

Mr. Hiaatt has taken the matter up with one or two producers, who see the point.

J. P. Bardwell a Lucky Exhibitor.

El Dorado, Kan.—J. P. Bardwell, Royal theater, El Dorado, Kansas, is new in the moving picture game, having bought the Royal recently. Mr. Bardwell is a successful business man of the town, and recognizing the possibilities for a good theater in El Dorado, purchased the Royal. El Dorado is experiencing an oil rush, and the town is filled with a good many transients who have money to spend and the moving picture offers nearly the only amusement in the town. Mr. Bardwell has struck an opportune moment to enter the game, and will no doubt make a success of it as he has done in other business ventures in the town.

How Dick Liggett Advertises Coming Features.

Kansas City, Mo.—Dick Liggett, manager of the Jean Gantier theater, in Kansas City, Kansas, has a new method of exploiting his pictures. For each feature of special interest which he is going to run, he has made about fifteen feet of film, stating the title of the picture, the date, price of admission, etc. This is attached at the head of the reel, giving the audience definite information, and something to arouse their interest. This scheme has worked out very satisfactorily, and is much appreciated by those who attend, proving a very good advertisement.

C. S. Stevenson Visits.

Kansas City, Mo.—Charles S. Stevenson, head of the publicity department of the Laemmle Film Service in Des Moines, was a visitor in Kansas City during Christmas week. Mr. Stevenson was in Kansas City for two weeks previous to that time, but owing to an accident was unable to make the rounds of the exchanges to meet old friends.

Business Notes.

Kansas City, Mo.—C. W. Hardin, manager of the Kansas City Metro exchange, left for Chicago recently to attend a conference of the officials of the Metro Picture Service, relative to the release of the new Bushman Bayne serial January 15. A trade showing of the first three episodes will be given in Kansas City at the New Center theater at Fifteenth and Troost. Invitations have been sent to all the exhibitors in the Kansas City territory, asking them to view the showing.

J. S. Applegate, manager of the International exchange at Kansas City, recently gave a private showing of the serial "Patria" and four feature pictures, before the censor board of Kansas City. All were passed without a cut, and the comment of the censors was very favorable.

E. M. Majors, Kansas and Missouri traveler for the Mutual exchange at Kansas City, says the exhibitors of his territory are having good business, the cold spell rather stimulating the patrons.

The Kansas City Mutual exchange reports that the new serial "Perils of Our Girl Reporter" will be released in Kansas City shortly, and that bookings are coming in fine shape. A private showing of five chapters will be given before the formal release.

N. P. Eberly, auditor for the Mutual Film Corporation, is visiting the Kansas City having come from Detroit.

ILLINOIS FILM NOTES.

Alton, Ill.—The Cherry street church has purchased a moving picture machine and will use pictures.

Centralia, Ill.—The third annual moving picture charity benefit was given by Manager George W. Pittenger of the Pittenger Grand theater for the Centralia Provident association.

Paris, Ill.—Manager Weaver, of the Shoaff Opera house, had the children of the Edgar County Orphan's Home as his guests at a showing of "Alice in Wonderland."

Waukegan, Ill.—The good work of the Elite theater has been kept up. This house gave a free showing on Christmas day to poor children of the city. A citizen of Waukegan had previously given a dance and the receipts were used to buy presents for the children which were distributed at the theater.

Pittsfield, Ill.—The resourceful Burr Swan presented Pathe, "The Life of Our Savious," at the Knights of Pythias Opera house, Sunday afternoon, Dec. 24. No charge was made and the shows were given at times when they would not conflict with church services.

Rockford's Mayor Closes Shows

Sunday Evening Shows Prohibited—People Had Voted to Permit Them—Picture Show Problem Now Tangled Up With Other Political Questions—High-handed Action Brings Peck of Trouble—Local Editorial Comment.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

ROCKFORD, ILL.—All local papers have agreed that the city council "slapped popular government in the face," when it summarily voted to close moving picture theaters on Sunday evening, in view of the fact that on April 15, 1913, voters of the city decided at a referendum election to allow the shows to operate. This snap action has made Sunday closing the most important civic issue in Rockford. It has thrown the moving picture industry into local politics. Already the Sunday closing has been hooked up with the local option or anti-liquor fight and advocates of the dry city, contend that the unfair attitude toward the moving picture business is likely to defeat the aims of those who want the saloons suppressed.

Mayor W. W. Bennett is credited with having stated that he is unalterably opposed to Sunday picture shows at any or all times, and is credited by some papers with using the lash over the heads of the aldermen. Justification is sought in the fact that petitions were circulated asking that Sunday evening shows be abolished. It is pointed out, however, that these petitions representing a biased element, ought not to carry more weight than the legal city-wide vote.

The shows have been operated from two to five o'clock on Sunday afternoons and from seven to ten-thirty on Sunday evenings. The ordinance as amended by a vote of seven to six allows the showing of films only between one o'clock and six o'clock. Some members of the city council were absent at the time and with them in their seats, friends of Sunday night shows believe the ordinance will be restored. An amendment changing the hours to one-thirty to five-thirty and seven to eleven was offered at a subsequent meeting but the matter was laid over for a week.

The Rockford ministers have rushed in with a set of resolutions commending the action of the council. Rev. Charles Parker Connolly, pastor of the Christian Union church, made it known that he did not believe the commendation of the action of the council would advance the cause of the church.

Commenting on the situation the Rockford, Republic, says:—"Mayor Bennett proudly acknowledges that he is unalterably opposed to Sunday moving pictures at any and all hours. So far as this remains a personal conviction, the mayor is within his right. The moment it becomes the subject of legislative council action, under the lash of the mayor's whip, against the expressed popular will taken three years ago, it becomes the most flagrant abuse of executive power seen here within the writer's memory.

"If the mayor's attitude is permitted to stand against the people of Rockford there will be no longer here any government of the people, by the people, and for the people. It will be a government of the mayor, by the mayor and for a special class."

The Rockford Star, declares:—"This is still a republican form of government. Majorities rule. Popular elections are still popular. Super-men and super-bodies have not possessed our government yet.

"If a group of aldermen can close the moving picture shows by arbitrary will against the expressed will of the people, another set of aldermen could justify opening the saloons although a majority had voted to oust them."

The Register Gazette sees no excuse:—"It must be decidedly embarassing to certain aldermen when they come face to face these days with those of their constituents who voted to give Rockford motion picture entertainment on Sundays.

"Betrayal of an obligation, solemnly imposed by the people in the best way they have of imposing it—at the ballot box—is not a thing to be excused lightly. It is not to be excused at all. The aldermen who voted to defy the will of the electorate stand in a curious light.

"The Sunday motion picture question was settled by a referendum vote. The will of the people was plain and emphatic—nearly 9000 went to the polls and an impressive majority favored the shows. For the aldermen now, without warning, to nullify even in part, the wish of the majority by closing the theaters on Sunday evenings is practically to dishonor their oath of office. Nothing will explain away such an action.

"If the moving pictures are objectionable on Sunday nights, they must be equally bad on Sunday afternoons. The bills are the same afternoons as nights. If the advocates of defiance of the will of the majority sincerely believe they are in the right, why then do they seek to compromise with wrong by permitting the afternoon show?

"Opponents of the Sunday opening, it is understood, contend that theater managers have not kept their promise to provide strictly educational films on Sundays. Let the people pass on that point as they did on the original question. Do not overthrow the people by seizing a situation when they were not fully represented."

Schools Come Under Theater Tax.

Decatur, Ill.—Schools and other educational institutions which show moving pictures and charge admission fees are likely to be confronted with a request from Uncle Sam, to pay $150 internal revenue tax.

The high school here has a spacious auditorium. It also possesses moving picture equipment. Educational films were shown with a five cent charge, the idea being to assist in defraying expenses. No person profited. The board of education was visited by an internal revenue collector who announced that the fee of $150 was due.

Had Appendicitis But Stuck to Job.

Rockford, Ill.—Although stricken with appendicitis, Arthur C. Charlesworth, stage manager of the "Birth of a Nation," stuck to his job until the end of the performance and gave the patrons all the effects. A surgeon stood by and as soon as the show was over Charlesworth went to the hospital where an operation for his relief was performed.

New Chicago Company.

Springfield, Ill.—Michigan Theater corporation, Chicago; capital, $80,000; incorporators, Mark D. Goodman, J. M. Arvey, J. Korn, has just received its certificate.

Illinois Theater Changes and Notes.

Mattoon, Ill.—Joseph A. Custer, who recently purchased the Majestic, is overhauling it and changing it into a moving picture house.

Taylorville, Ill.—Dominic Frisina, who operates theaters at Kinkaid, Bulpitt and Tovey, new towns along the Chicago & Illinois Midland Railways, plans to erect a theater at Bulpitt costing $15,000. It will be of brick, 30x100, and will seat 800.

Monmouth, Ill.—Manager Stults of the Princess theater interested school officials in "Civilization" and the schools were closed early so children could attend the matinee.

London, has arrived on the coast and is now at the Los Angeles branch. The production has been booked there for a four weeks' run at the Majestic theater. J. L. Warner, head of this concern, recently made a business trip through the valley and did a good business on "Purity," visiting Los Angeles before returning home.

Alcazar Becomes Picture House for a Time.

San Francisco, Cal.—The Alcazar theater, a downtown stock house, is to be given over to moving pictures for an indefinite period. Sol L. Lesser has booked "War Brides" at this house commencing Jan. 22 and this will be followed by "Civilization." Both of the productions will be shown at 25, 50 and 75 cents. It is very unusual for a stock company to make way for moving pictures and illustrates in a telling manner the favor with which large film productions are looked upon here.

"Patria" Given Private Review.

San Francisco, Cal.—The International Film Service, Inc. gave a very successful review of the first three releases of "Patria" in Photoplayer hall, 109 Golden Gate avenue, on the afternoon of Dec. 21, the hall having been filled to capacity with enthusiastic exhibitors. This production has been booked by the Imperial theater for the first run and will be shown commencing January 7. There is a possibility that Mrs. Vernon Castle will be here on that date, or at least in the near future.

Manager H. L. Knappen, of the local office of the International, states that H. I. Krause, formerly of the sub-branch maintained at Salt Lake City, has been made manager of the Los Angeles branch and that "Patria" has been booked for presentation at the Superba theater. Harry Quinn, formerly with the World Film at Salt Lake, has been made manager of the sub-branch maintained there and has booked "Patria" for the American theater.

Western Poster Company Busy.

San Francisco, Cal.—The Western Poster Company, which recently took over an entire building at 247 Golden Gate avenue, is now well settled in its new home and has added a line of tickets, carbons and other theater supplies to its advertising lines. It has just issued a new date book for exhibitors and offers to send copies on request.

Fred Frisk Makes Trip.

San Francisco, Cal.—Fred Frisk, manager of the United theater exchange, Pacific building, left recently with his family for a tour of the Northwest, but will be home by the middle of January. While away he will visit theater owners and seek to extend his business into Oregon and Washington. Later he plans to establish branch offices at Seattle and Los Angeles. Among the sales made of late through the medium of his office have been the transfers of the Winters theater, Poppy theater and Regent theater, San Francisco and the Empire theater at Stockton, Cal.

Portola Offered Holiday Treat.

San Francisco, Cal.—The management of the Portola theater offered the patrons of this house an interesting musical diversion during the holiday week, having secured the services of the "Orpehus Four," a noted male quartette that won the international grand prize at the San Francisco Exposition.

Film Exchange Board's Year

San Francisco's Board of Trade Sums Up a Year's Activities—Has Been of Great Usefulness—Sees Plenty of Work Cut Out for the Coming Twelve Months—Need of Increased Membership—Present Members.

By T. A. Church, 1507 North Street, Berkeley, Calif.

SAN FRANCISCO, CAL.—In summing up the accomplishments of the Film Exchange Board of Trade of San Francisco during the past year Manager Fred S. Peachy calls special attention to the abolishment of the Board of Censorship and the victory over the express companies in the matter of the carrying of films as hand baggage. While these two questions were probably the most important ones handled the board has been busy on others of interest to exchange men and exhibitors and the benefits of organized work have been shown in a striking manner. In securing a modification of the orders issued by transportation companies regarding the carrying of films on boats and trains thousands of dollars has been saved to the exhibitors of the metropolitan district, while a great moral victory was achieved when censorship of moving pictures was abolished through its efforts.

The new year promises to be fully as active as the one just closed and several important questions are coming up for action. Transportation companies are working to secure new rules for the packing of film and are planning to insist that each reel sent by express be placed in a separate tin case, besides being shipped in the regulation fiber and metal shipping cases. Early in January the State Legislature meets and the Film Exchange Board of Trade is preparing to oppose several bills that are to be introduced. Among these are measures for state-wide censorship of moving pictures, Sunday closing and an age limit law. In order to be in a position to oppose the passage of these effectively the board is working to increase its membership and several concerns will be added to the list shortly. The present members are: the All Star Feature Distributors, Inc., the California Film Exchange, Inc., the Golden Gate Film Exchange, the International Film Service, Inc,. the Independent Film Exchange, the Mutual Film Corporation, the Metro Film Corporation, the Progressive Motion Picture Co., the Pathe Exchange, Inc., the Walter G. Preddey Co. and the World Film Corporation. G. A. Metcalfe has signified his intention of joining and the applications of still others are expected shortly.

Judge A. P. Tugwell appeared before this body again recently and asked that its members affiliate with the National Association of the Motion Picture Industry. His remarks were well received, but the general expression of opinion was that this city was so far from headquarters and that conditions were so different here that the advantages of joining were limited. Members expressed themselves as in favor of cooperating, however, should the national movement become so in reality, as well as in name.

Imperial Theater Makes Changes.

San Francisco, Cal.—Extensive changes and improvements have been made of late in the Imperial theater on Market street under the direction of manager J. L. Partington. The balcony has been given special attention and this floor is now one of the finest of its kind to be found on the Pacific coast. The first four rows have been transformed into loges, divided by brass railing and dainty draperies, and in these have been installed 110 reed arm chairs, handsomely upholstered in tapestry. Back of this is what is termed the De Luxe section and the latest type of opera chairs with leather spring seat and plush back rest has been put in. The admission price for the loges is 30 cents, while 20 cents is charged for the De Luxe section and 10 cents for the rest of the balcony. Part of the sidewalls are to be redecorated in lighter tones and the work, when completed will represent an investment of several thousand dollars. The orchestra now occupies the space where the stage formerly was and several rows of seats have been added in front.

H. E. Lotz, Pathe Local Manager.

San Francisco, Cal.—The rapid rise in the film exchange field of H. E. Lotz, local branch manager for the Pathe Exchange, Inc., is an illustration of what can be accomplished when energy and ability are applied in this comparatively new business. Prior to the European war Mr. Lotz was in the show business in Western Canada, where he conducted eight houses, but when this struggle commenced was compelled to give these up with a heavy loss. Just two years ago he started on the road out of Seattle as a representative of the General Film Company and filled this position for eight months, when he left to become branch manager for the Mutual Film Corporation at Montreal, Canada. He was here but about three months when he was tendered the position of Canadian general manager for the General Film, an offer that he accepted. He was later transferred to New York and was made a special traveling representative of this concern, covering the eastern, southern and middle west states. While in the New England territory he was made an attractive offer by the Pathe to come to San Francisco and manage its branch office. His desire to settle down with his family for a time induced him to accept this offer.

H. E. Lotz.

Mr. Lotz had not been in charge of the local branch for more than a week before he had arranged for the removal of the exchange to a central location on Market street, and caused exhibitors to sit up and take notice when he fitted up one of the finest exchange quarters in the city. Many new business ideas have been introduced, and it is stated that this exchange is now doing the best business in its history. The policy of showing pictures on the screen at any time desired by exhibitors is one of the innovations that has been greatly appreciated by customers and one that is now being inaugurated by other concerns.

Theatre Owners

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A Censor That Film Men Commend

Mrs. Margaret Conway of Denver, Colo., Champions Moving Pictures—Tells Members of Mothers' Congress a Few Truths—Committee Appointed to Confer With Exhibitors in Regard to Special Children's Shows.

By E. C. Day, Denver Correspondent.

DENVER, COLO.—A moving picture censor is generally looked upon as an enemy of the industry. Denver has a moving picture censor who is an exception to the rule.

She is Mrs Margaret Conway. She is an accredited employe of the city and has been variously known as "Lady Cop", amusement inspector and moving picture censor. Originally she was engaged to look after the welfare of young girls who were wont to attend questionable dance halls. With the growth of the moving picture industry and the establishment of neighborhood theaters her duties were extended to cover all branches of amusements.

Mrs. Margaret Conway.

She is a strict censor—but not a narrow minded one. She has established a high moral standard for amusements, but she does not believe that her duties as amusement censor require her to misconstrue and misinterpret in order to find fault.

As a result of Miss Conway's fair minded conduct of her office every moving picture exchange man and exhibitor in Denver has gone out of his way to cooperate with her in maintaining the high standard of Denver's moving picture business. There has never been any friction between the censor and the men of the trade, but no member of the city's screen family realized what a staunch friend the film industry had in Miss Conway until she came out publicly at a Mothers' meeting recently and in strong speech indorsed moving pictures.

The incident occurred at a special gathering of the Mothers' Congress which was held for the purpose of discussing censorship and Special children's programs. A number of the state's leading educators were present as were a representative gathering of film men.

Speeches weere made by Prof. F. A. Boggus of Boulder and Ralph Pitts, Denver high school teacher, in which moving pictures were mercilessly flayed.

Miss Conway refuted their arguments at every turn. "The moving picture is improving every day and the film men are doing everything in their power to make them still better," said Miss Conway in answer to statements that the quality of screen productions is deteriating.

She refuted their arguments that moving pictures tended to destroy the love of good reading by stating that it would be a good thing if "the competition would cause teachers to make more of an effort to urge good reading in the schools."

"Reading can never take the place of the moving picture, nor can the moving picture ever take the place of reading," said Miss Conway. "And so far as reading is concerned there is no censor of books that children read," she added.

Miss Conway declared that the picture theater had proven the greatest competitor of the saloon and if it had done nothing else to commend it should hold the respect of every moral man and woman for having weakened the influence of liquor.

In reply to arguments of the educators to the effect that the moving picture had breeded extravagance among children and that the practice of watching moving pictures was harmful to the eyes Miss Conway said:

"The expenditure of money for amusement is for the mothers of children to look after and not one that should concern the theatrical producers whether they be in the moving picture business or in the legitimate theater.

"And as to the alleged harmful effect on the eyes, moving pictures are no harder on the eyes than is excessive reading."

The outcome of the discussion was the appointment of a committee by the Mothers' Congress to meet a committee of exhibitors for the purpose of arranging for the special showing of children's pictures on Saturday morning.

The following moving picture men attended the meeting: Ward E. Scott, Mutual, Charles R. Gilmour, Pathe, W. S. Rand, Triangle, Albert Eden, Fox, F. H. Cowell, Paris theater and William T. Binford.

Metro Gets Two New Road Men.

Denver, Colo.—Harring Lustig, manager of the Metro exchange, announced two additions to his Denver force this week. Charles Klein, former solicitor in New York City for the General Film, has been employed as road man. Frank Murphy, former booking clerk for the Vitagraph at Dallas, Texas, has been named to fill a similar position here. Manager Lustig and his aides are busily engaged arranging for the distribution of "The Great Secret", the Metro serial in which Francis Bushman and Beverly Bayne are being starred.

Midwest to Handle "Civilization."

The Midwest corporation has been formed in Denver for the purpose of handling "Civilization", Thomas H. Ince's production. The company has the rights for the states of Colorado, Utah, Wyoming, New Mexico and Nebraska. The officers of the Midwest company are: J. W. Burke, president; Frank M. Michels, secretary and treasurer, and Max Schubach, manager.

Yuma Exhibitor Believes in Music.

Yuma, Ariz.—Johna Johansen, owner of three theaters in Yuma, Ariz., writes to us that he is making his own electricity using a Fairbanks-Morse equipment and has just put into one of his houses a new Style K, Wurlitzer Duplex roll organ. He says that with good pictures, it is one of the best investments an exhibitor could make.

Wisconsin Notes of Interest

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Exhibitors Put on Their Honor.

MILWAUKEE, WIS.—It is announced that the citizens' commission on motion pictures will prohibit after March 31, the exhibition of white slave plays. It is also planned to give more attention to photoplay acts which are given in photoplay houses. This will be worked out by placing the manager of the theater upon his honor to use only respectable acts.

"Pay as You Exit" Plan in LaCrosse.

La Crosse, Wis.—The "Pay as you exit" plan was used by the Casino theater the two days it ran "The Shine Girl." Manager McWilliams was so sure that this attraction would please that he took this means of guaranteeing satisfaction.

Wisconsin Theater Notes.

Milwaukee, Wis.—The Merrill theater had a big Christmas tree in the rear of its theater and reduced the price of admission for children so that they could enjoy it during the holidays.

Milwaukee, Wis.—Modern art has been furthered more by the moving pictures and the low-priced automobile than by what many artists have been able to do, according to a talk made by Dudley Crafts Watson before the Advertisers' club.

Milwaukee, Wis.—Thomas Saxe, local photoplay magnate, promised to aid the Home Economics club of this city in any fight it might make against the high cost of living. He offered to run any films or slides which were selected by the women.

Rhinelander, Wis.—Herman Zander, proprietor of the Majestic theater has taken over the lease on the Cozy theater on Davenport street and will use it about four nights a week.

Sheboygan Falls, Wis.—The high school has installed a moving picture machine.

Ripon, Wis.—"The Battle Cry of Peace," was the opening attraction at the Armory theater which is now the home of the photoplay enterprise formerly conducted by Manager Hickey at the Ripon theater.

Tomah, Wis.—The firm of Bierbauer & Peary which operated the Star theater has been dissolved, Bierbauer remaining in control.

North Dakota Theater Changes.

Cathay, N. D.—Banick Bros. have purchased a moving picture equipment and will start a show here.

Cando, N. D.—Adolph Straub, Jr. has purchased the Rex theater from R. T. Heckman.

McVille, N. D.—The firm of Cone & Tyler which operated the Gem theater has been dissolved. Tyler assumes control of the theater.

Hettinger, N. D.—L. O. Ramstead has sold the Star theater to Mr. Glassnap of Bowman.

California Notes.

Monte Rio, Cal.—Plans are being prepared for a new moving picture theater to be erected for Leland S. Murphy.

Tulare, Cal.—S. J. Greenwood, manager of the Theater Tulare, has installed a heating system, a new projection machine and made other improvements, following his recent trip to San Francisco.

Lindsay, Cal.—William Dougherty is erecting a brick theater and it is announced that this has been leased by J. H. Stubblefield and will be conducted under the management of Frank Hyde.

Taft, Cal.—Claude Kinnell has purchased the Optic theater.

King City, Cal.—An eighteen-foot addition is being made to the Novelty theater.

Calistoga, Cal.—H. D. Hubbard has sold his moving picture business at Playhouse and Veterans' Home to Walter J. McLean of Pinole, Cal.

Davis, Cal.—A new moving picture theater is to be opened by Andy Tufts.

Martinez, Cal.—Extensive improvements to the Novelty theater are planned by Manager W. J. Clark.

San Mateo, Cal.—The Peninsula theater is to be remodeled by its owner J. L. Levin.

Chico, Cal.—John Konning has purchased property on Broadway and plans to remodel the building as a moving picture house. Chester Cole is the architect.

San Anselmo, Cal.—The San Anselmo theater has been purchased by R. J. Rourke.

Sacramento, Cal.—The Sequoia theater is being remodeled, a gallery added, and the seating capacity increased from 500 to 900.

"Crisis" Booked for Indefinite Run.

San Francisco, Cal.—The Warner Film Attractions, which controls the rights in California to "The Crisis," has booked this production for an indefinite run at the Columbia theater, commencing January 28. S. L. Warner, formerly of New York and

Exhibitors Help Soldiers' Xmas Fund.

Winnipeg, Man.—Local theaters were prominent in arranging for a great Citizen's Christmas Fund for the wives and families of soldiers. Manager Seamans, of the Strand, offered to give an entire day's receipts to the fund; the Pantages offered sufficient acts from its bill to supply the whole entertainment; and the show itself is to be held in the Walker theater, which is being given free for the occasion.

Kelowna Still Has Its Show.

Kelowna, B. C.—Following the burning of the Kelowna opera house, this town was left without a picture show, and Mrs. Raymer, who had conducted the destroyed theater, was not in a position to start another. Substantial assistance was soon extended to her by the citizens, however, and money was raised by popular subscription, to purchase a projection machine and other necessary equipment. Mrs. Raymer is now running the show in a converted store, pending the possible erection of a new theater.

Western Canada Theater Notes.

Ladysmith, B. C.—The opera house, which has been closed for some time on account of the prevalence of diphtheria, has again been opened by Manager James Haworth.

Rossland, B. C.—S. J. Hackney, owner and manager of the Star theater, has just reopened the house, which has been quarantined on account of an epidemic of sickness.

Vancouver, B. C.—W. W. Armstrong of the Fairview theater has sold out to D. M. Alexander.

Vancouver, B. C.—P. Tardiff has sold his Family theater property to A. Scott, a real estate man of this city, who will convert the premises into a store. The seats have been taken out, having been disposed of in Saskatchewan.

Although the Family has been the only five-cent house in its vicinity, and has put on good pictures, it has been losing money for the past year.

In this connection it is interesting to note that eighteen picture houses in British Columbia have closed since June 1.

Vernon, B. C.—With the departure of the soldiers from their camp here, W. A. Wilkinson has closed the Dreamland theater.

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Sabbath Conviction Quashed by Court.

Swift Current, Sask.—In the District Court here Judge Ouseley has just handed down a judgment quashing the conviction by the justice of the peace in the appeal of J. K. Reith, manager of the Princess Royal theater, who was convicted some time ago, and fined, for putting on a Sunday sacred concert with the orchestra of the "Birth of a Nation" company. There was no charge made for the concert, but a voluntary contribution was taken at the door.

The prosecution was taken at the instance of the Lord's Day Alliance, and the fiat of the Attorney-General was given for the prosecution.

The judge held that there was no evidence to show that Manager Reith was carrying on his usual calling, and as the concert was an entirely sacred one and of an uplifting character, he quashed the conviction of the justice of the peace with costs.

"German Atmosphere" and Censors

In Different Parts of the Dominion of Canada Censors Show Differing Minds and Opinions—Goes to Prove the Inherent Disability in Censorship Everywhere—A Recent Case with German Atmosphere.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

WINNIPEG, MAN.—The Triangle-Kay Bee feature, "Shell Forty-Three," was recently submitted to the Manitoba and Saskatchewan censors, and rejected on account of the German atmosphere of the entire production, and the apparently pro-German feelings and activities of the leading character, played by H. B. Warner. The fact that the final scenes revealed that he was really in the secret service of England, and at all times working in the interests of that country, was apparently lost sight of, and the censors did not consider it a suitable picture for British audiences.

This viewpoint almost (but not quite) equals the famous judgment of the British Columbia censors in condemning Universal's "Judy Forgot" because the bride and groom went to Heidelberg on their honeymoon, and thus rendered the picture "pro-German."

In the case of "Shell Forty-Three," a private showing was given at the Province theater following the rejection of the film, at which were present the members of the appeal board and military officials of District No. 10, in which Winnipeg is situated. The unanimous opinion of those present was that the picture should be passed, and this was ordered by the appeal board, which made only a few minor deletions.

Previous bookings further west made it impossible to hold the film longer in Winnipeg, but it will be returned at a later date, for a run at the Province.

Council of Women Want One Woman Censor.

Vancouver, B. C.—The Local Council of Women of Vancouver has requested the new provincial government to appoint a woman to the board of censors, and has chosen Mrs. J. O. Perry as the one most suitable for the position. The proposition is not a new one, as the matter was taken up about three years ago by the National Council of Women, which represents the whole of Canada. Last year the National Council authorized the local councils to ask for the appointment of women to the provincial boards, and this was done in British Columbia, but without success. It is stated, however, that on several occasions Mrs. Perry has been called in by the censors to assist them in making decisions on pictures regarding which they were uncertain.

Mrs. Perry has for a long time been concerned with social service work, with special attention to juvenile delinquents, "and," as the report sent out states, "would undoubtedly be able to judge what the influence of certain pictures would be on these susceptible young lives."

"Salamander" Filling Censor's Voids.

Winnipeg Man.—The Metro production, "The Scarlet Woman," which was billed to play at the Imperial theater, was rejected by the censors, and the date was taken by "The Salamander" (B. S. Moss). Filling voids caused by censors seems to be a specialty of "The Salamander;" it was put into the Globe theater in Vancouver when "Ashes of Embers" was recently turned down by the censors there.

"The Financial Loss to the Church."

Vancouver, B. C.—Vigorous protest against recruiting meetings being held in the Vancouver opera house on Sunday evenings was lodged with Mayor McBeath recently by Dr. Fraser, pastor of the First Presbyterian church. Dr. Frazer contends that if the city allows the recruiting meetings to open at eight o'clock, during the time the church services are in session, the competition will attract people to the recruiting concert rather than to the churches, and that the financial loss to the church will be very great. In fact, he anticipated that if these meetings are allowed to continue, his church would ultimately have to close its doors.

Mayor McBeath pointed out that some time ago a private citizen applied for permission to hold recruiting concerts in the theater on Sunday evenings, but this had been declined, as had other applications from individual citizens; but when the military authorities had requested the permission, it was granted.

The military authorities, the mayor noted, had taken up the question with the Ministerial Association, and that body had passed a very non-committal resolution in regard to the matter. Following this, the required permission had been granted.

Mutual Exchange Jottings.

Vancouver, B. C.—The World man dropped into the Mutual exchange one day recently, and was informed by Manager C. R. Dippie that a number of new Chaplin contracts had just been signed with small town exhibitors who had formerly felt that their population did not warrant paying the prices necessary to secure this luxury.

With the resignation of C. B. Price as Mutual's Canadian general manager, word has come from the home office that this office has been abolished, and the western offices, in Winnipeg, Calgary, Regina and Vancouver, will henceforth be under th general supervision of J. H. Boothe, manager of the Winnipeg office. Film men generally view Mr. Price's departure to become affiliated with Super-pictures with real regret, as he had made many friends during his comparatively short stay in Canada, and was recognized as an energetic and able executive.

Jules Levine Looking After Local "U."

Vancouver, B. C.—James E. Finch, former manager of the local branch of the Universal, is no longer manager of this office, which is now temporarily in the hands of Jules Levine, former booker here, but more recently special representative for Bluebirds in Western Canada. The permanent manager for this office has not yet been chosen.

Business Items.

Vancouver, B. C.—J. Partridge, special representative of the Greater Vitagraph, was a recent visitor to this city.

Vancouver, B. C.—W. P. Dewees, manager of the Rex theater, and managing director of the National Film Service, Ltd., Triangle distributors, has left for New York on important business connected with the local situation. S. J. Coffland, the new vice-president of the company, informs The World representative that big news may be expected in the near future.

Vancouver, B. C.—"Shell Forty-three" was passed in British Columbia, and Manager W. P. Dewees of the Rex theater considered the picture such an excellent attraction that he booked it for an entire week—something very unusual for the Rex. The feature was heavily advertised in the newspapers, and an excellent business was done throughout the week. The opportunity of having an apparently intimate glimpse behind the German trenches, even though the scenes were made about two miles north of Santa Monica, seemed to have a great attraction for audiences here, and the production brought forth a great deal of interested comment.

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Calendar of Daily Program Releases

Releases for Weeks Ending January 13, and January 20

(For Extended Table of Current Releases See Pages 286, 288, 290, 292.)

General Film Company

Current Releases

MONDAY, JANUARY 8, 1917.

SELIG—Starring in Western Stuff (Two parts—Comedy-Drama.)

SELIG—Selig-Tribune No. 3 (Topical).

VITAGRAPH—The Man of Mystery (Drama).

TUESDAY, JANUARY 9, 1917.

ESSANAY—Among Those Present (Two parts—"Black Cat Feature") (Drama).

KALEM——Rival Romeos (Comedy).

WEDNESDAY, JANUARY 10, 1917.

ESSANAY—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).

VIM FEATURE COMEDY—Title not reported.

KALEM—The Resurrection of Gold Bar (No. 22 of "The Girl from Frisco") (Two parts—Drama).

THURSDAY, JANUARY 11, 1917.

SELIG—Selig-Tribune No. 4 (Topical).

VIM—Title not reported.

FRIDAY, JANUARY 12, 1917.

KALEM—The Trail of Graft (No. 13 of "Grant, Police Reporter" —Drama).

VITAGRAPH—Title not reported.

VIM—The Property Man (Comedy).

SATURDAY, JANUARY 13, 1917.

ESSANAY—The Sinful Marriage (Fifth of "Is Marriage Sacred") (Two parts—Drama).

KALEM—The Fireman's Nemesis (No. 114 of "The Hazards of Helen) (Drama).

SELIG—The Making of Bob Mason's Wife (Drama).

General Film Company

Advance Releases

MONDAY, JANUARY 15, 1917.

SELIG—Title not reported.

SELIG—Selig-Tribune No. 5 (Topical).

VITAGRAPH—The Glory of Iolona (Drama).

TUESDAY, JANUARY 16, 1917.

ESSANAY—The Little Missionary ("Black Cat Feature") (Dr.).

KALEM—Cupid's Caddies (Comedy).

WEDNESDAY, JANUARY 17, 1917.

KALEM—The Homesteader's Feud (Episode No. 23 of "The Girl From Frisco") (Two parts—Drama).

VIM FEATURE COMEDY—Title not reported.

ESSANAY—One on Him (Comedy).
—Scenic on same reel.

THURSDAY, JANUARY 18, 1917.

SELIG—Selig-Tribune No. 6 (Topical).

VIM—Title not reported.

FRIDAY, JANUARY 19, 1917.

KALEM—The Black Circle (Episode No. 14 of "Grant, Police Reporter") (Drama).

VITAGRAPH—Title not reported.

VIM—Title not reported.

SATURDAY, JANUARY 20, 1917.

ESSANAY—The Wide Wrong Way (Sixth of "Is Marriage Sacred") (Two parts—Drama).

KALEM—The Wrecked Station (No. 115 of "The Hazards of Helen") (Drama).

SELIG—Title not reported.

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending January 13 and January 20

(For Extended Table of Current Releases See Pages 286, 288, 290, 292.)

Universal Film Mfg. Company

SUNDAY, JANUARY 7, 1917.

	(Serial No.)
REX—No release this day.	
IMP—The Whelp (Drama)	02064
POWERS—The Trials of Willie Winks (Cartoon Comedy)	02065
—The Forbidden City (Educational)	
BIG U—The Jewel of Death (Two parts—Reissue Drama)	02066
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 2—"Suspected"—Two parts—Drama)	02067

MONDAY, JANUARY 8, 1917.

RED FEATHER—Fighting for Love (Five parts—Drama)	02068
NESTOR—One Thousand Miles an Hour (Comedy)	02069

TUESDAY, JANUARY 9, 1917.

GOLD SEAL—The Mystery of My Lady's Boudoir (Three parts—Drama)	02070
VICTOR—A Gentleman of Nerve (Comedy)	02071

WEDNESDAY, JANUARY 10, 1917.

LAEMMLE—No regular Laemmle this day.	
L-KO—A Limburger Cyclone (Two parts—Comedy)	02072
UNIVERSAL—Animated Weekly No. 54 (Topical)	02073
LAEMMLE—The Face Downstairs (Reissue—Drama)	02074

THURSDAY, JANUARY 11, 1917.

JOKER—When Damon Fell for Pythias (Two parts—Comedy)	02075
BIG U—No regular Big U this day.	
POWERS—No regular Powers this day.	
BIG U—Shattered Ideals (Reissue—Drama)	02076

FRIDAY, JANUARY 12, 1917.

IMP—Honorably Discharged (Drama)	02077
REX—The Whispered Name (Two parts—Drama)	02078
VICTOR—The Wrong Mary Wright (Comedy-Drama)	02079

SATURDAY, JANUARY 13, 1917.

BISON—The Bad Man (Two parts—Drama)	02080
LAEMMLE—No regular Laemmle this day.	
JOKER—Mines and Matrimony (Comedy)	02081
IMP—John Bates' Secret (Drama)	02082

SUNDAY, JANUARY 14, 1917.

REX—No release this day.	
IMP—Midnight (Drama)	02083
POWERS—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon Comedy)	
—Wonders of the Orient as Seen by Dr. Dorsey (Educational)	02084
BIG U—The Call for Help (Two parts—Reissue Drama)	02085
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 3—"The Capture—Two parts—Drama)	02086

MONDAY, JANUARY 15, 1917.

RED FEATHER—The Double Room Mystery (Five parts—Drama)	02087
NESTOR—Treat 'Em Rough (Comedy)	02088

TUESDAY, JANUARY 16, 1917.

GOLD SEAL—The Prodigal Widow (Three parts—Drama)	02089
VICTOR—No regular Victor this day.	
VICTOR—The Masked Cupid (Reissue Comedy)	02090

WEDNESDAY, JANUARY 17, 1917.

IMP—A Slave of Fear (Two parts—Drama)	02091
L-KO—Heartsick at Sea (Comedy)	02092
UNIVERSAL—Animated Weekly No. 55 (Topical)	02093

THURSDAY, JANUARY 18, 1917.

VICTOR—Putting One Over on Ignatz (Comedy)	02094
BIG U—No regular Big U this day.	
POWERS—No release this day.	
BIG U—Bloodhounds of the North (Two parts—Drama)	02095

FRIDAY, JANUARY 19, 1917.

VICTOR—His Little Room Mate (Two parts—Comedy)	02096
UNIVERSAL—Screen Magazine No. 5 (Topical)	02097
NESTOR—No release this day.	
BIG U—The Little Rebel's Sacrifice (Reissue Drama	02098

SATURDAY, JANUARY 20, 1917.

BISON—Brute Force (Two parts—Drama)	02099
LAEMMLE—No regular Laemmle this day.	
JOKER—Barred From the Bar (Comedy)	02100
LAEMMLE—Homeless (Reissue Drama)	02101

Mutual Film Corporation

SUNDAY, JANUARY 7, 1917.

VOGUE—The Land of Nowhere (Two parts—Comedy)	05265-66
GAUMONT—Reel Life No. 36 (Subjects on Reel—Turpentine from Waste Timber; An Argosy from the Arctic; English Walnuts in the U. S.; Design Your Own Gown) (Mutual Film Magazine.)	

MONDAY, JANUARY 8, 1917.

MUTUAL STAR PRODUCTION—The Butterfly Girl (Five parts—Fisher—Drama) (No. 164)	
MUTUAL—When Hands Are Idle (Two parts—Drama	05268-69

TUESDAY, JANUARY 9, 1917.

GAUMONT—Tours Around the World No. 10 (Subjects on Reel—The Foothills of the Pyrenees; Life in Egypt; Budapest, Hungary) (Travel)	05270

WEDNESDAY, JANUARY 10, 1917.

MUTUAL—Mutual Weekly No. 105 (Topical)	05271
GAUMONT—See America First No. 70 (Subjects on Reel: In the Heart of the Blue Ridge and Gaumont Kartoon Komic)	05272

THURSDAY, JANUARY 11, 1917.

CUB—Title not yet reported	05273

FRIDAY, JANUARY 12, 1917.

MUTUAL—Uncle Sam's Defenders No. 2 ("Our Boys At the Border"—Topical)	05274

SATURDAY, JANUARY 13, 1917.

STAR COMEDY—The Honeymooners (Comedy)	05275

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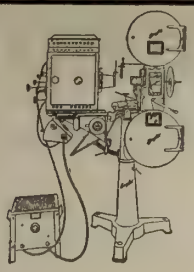

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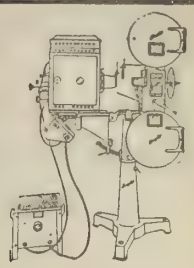

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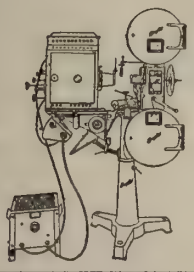

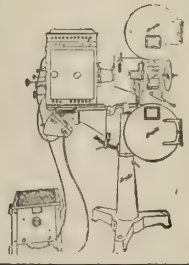

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SPANISH DEPARTMENT

Stories of the Films

General Film Company

BIOGRAPH.

THE REHEARSAL (Reissue—Two Parts—Dec. 27).—The cast: Evelyn Payne (Vera Sisson); Cecil King (Jose Ruben); His mother (Kate Bruce); His sister (Irma Dawkins); Mabel Grey (Madge Kirby); Liebenstein (G. Raymond Nye).

Cecil King, a young playwright, sees a girl attacked by footpads, and rescues her. She is an orphan, Evelyn Payne, the daughter of a former great actress. King takes her to the studio building in which he lives and introduces her to Mabel Grey, his fiancee, an artist with a studio across the hall from his own. Mabel, with ill grace, consents to take care of Evelyn for a few days. Cecil requests his mother and sister, who live in the country, to take the girl in; and when they consent, Evelyn goes home with them.

Cecil takes his play to a manager, who reports that, while it has a good idea, it is not rightly constructed. On hearing of his disappointment, Mabel tells Cecil that she has no time for a failure; but he vows always to wear her picture, for her memory will inspire him. But success does not come, and he returns home. Evelyn finds his discarded play in a waste basket, and is so moved by one of the scenes she begins to enact the principal role. Cecil overhears her and she encourages him to try again. Guided by her inherited dramatic instinct, he rewrites the play and it is accepted.

During his absence, Mabel has an interview with Evelyn, in which she poisons her mind against Cecil. When he returns he suggests that they rehearse the big scene of the play. Maddened by jealousy, she plays the part of the avenging fury with such passion that Cecil has to struggle for his life. At last he wrests the dagger from her and exclaims: "You meant to kill me!" Sobbing, she tells of the suspicions fostered by Mabel. "She said you carry her picture always! I couldn't bear the thought that you were false to me." Thereupon, Cecil draws from his pocket the picture which he treasures so jealously. It is the portrait of Evelyn, not of Mabel. For months he has carried it, ever since he realized Evelyn's nobility and the shallowness of the girl he once thought he loved. Mabel, her scheme exposed, sees Evelyn happy in Cecil's love.

SELIG.

SELIG-TRIBUNE NO. 102 (Dec. 21).

Seattle, Wash.—In hopes of making a record flight, Herbert L. Munter leaves for Portland in an aeroplane.

Denver, Colo.—Miss Clara Ruth Mozzer, first woman in the United States to be appointed Assistant States Attorney General.

San Antonio, Tex.—When like a mule the mule won't go; they startle San Antonio!

Denver, Colo.—Manual High School pupils make countless wooden toys for the Christmas joy of Denver's poor children.

New Orleans, La.—Fifty families are rendered homeless when fire destroys a residential block, causing $100,000 loss.

Barnegat, N. J.—The United States transport Sumner goes ashore in a heavy fog.

San Mateo, Cal.—The 1916 polo season of the San Mateo Polo Club is opened with a fast, snappy game.

Mare Island, Cal.—Two thousand persons witness the baptism of the new torpedo boat destroyer Shaw.

Paris, France.—Church ceremonies mark the obsequies of Prince Orloff, a wealthy Russian nobleman.

Richmond, England.—At the water carnival held here British marines play an exciting game of water polo.

New York, N. Y.—Fifth avenue, the most expensive shopping district in the world, is thronged all day with Christmas crowds.

Brooklyn, N. Y.—With the consent of President Wilson, the United States navy collier Caesar is loaded with a $500,000 cargo of foodstuffs for starving Syrians and Armenians.

SELIG-TRIBUNE NO. 103 (Dec. 25).

Turkey Creek Canyon, Colo.—The start of supplies for many thousands of Christmas trees.

Marfa, Tex.—Army officers inspect new type of caterpillar tractors about to start for Mexico with supplies.

San Francisco, Cal.—Federal Naval Commissioners named to recommend a site for a $25,000,000 naval base.

Cornwall, Pa.—Increased demand for pig iron causes old furnaces, cold for fifteen years, to be reopened and fired.

Kufro, German East Africa.—General Smuts' advance in German East Africa is hampered by the use of native wagons and oxen for the transportation of his supplies.

Aldershot, England.—Princess Henry, of Battenberg, mother of the Queen of Spain, presents the colors to the Newfoundland regiment starting for the trenches.

Chicago, Ill.—With mercury hovering near zero Miss Anna Morcroft takes a cold plunge in the Chicago River.

Brooklyn, N. Y.—Dignitaries of financial, diplomatic and social world are present when the Christmas ship Caesar sails.

Boston, Mass.—Society cuts capers on "Crystal Ice," a brand new substitute.

Oregon, Ill.—Frank O. Lowden, Governor-elect of Illinois, poses at his residence with the family for the Selig-Tribune.

STARRING IN WESTERN STUFF (Two parts—Jan. 8).—The cast: Tom Sage (Tom Mix); Vivian Larkin (Victoria Forde); Percy Brown (Pete Bender); Bill Spruce (Sid Jordan); Harry McNutt (Pat Chrisman); Jane Hope (Mrs. Pat Chrisman). Written and produced by Tom Mix.

Tom Sage, a cowpuncher, likes motion pictures and decides to write a letter to Vivian Larkin, his favorite movie star. In his letter he expresses a hope that some day he can see her in real life. Shortly after Tom writes the letter the Pinto Film Stock Company, headed by Vivian Larkin, leaves for the West.

The motion picture actors arrive at an Arizona town near where Tom Sage is employed. Their arrival incites great interest on the part of the cowboys. The actors quickly get down to work and are rehearsing a scene where Bill Spruce, the "heavy," is called upon to choke Vivian Larkin, the leading lady, when Tom Sage happens along, and believing it a real struggle, knocks Spruce out. The cowpuncher and the movie star meet for the first time, and Tom Sage recognizes the actress as the girl of his dreams.

Becoming jealous of Percy Brown, the leading man, who, in the movie play, must make love to Vivian, Tom plans to put Brown out of business by teaching him broncho busting. Failing in this, Tom plots to become a hero in the eyes of the movie star, and to thus win her affections.

One day the movie company is rehearsing in a lonely spot. Strangers, evidently outlaws, attack the thespians, and Vivian Larkin, the star, is taken prisoner. Then it is that Tom Sage rescues her. As the remaining members of the Pinto Stock Company overlook no opportunity to escape from such a wild locality, Tom Sage wins the gratitude and love of Vivian Larkin.

THE MAKING OF BOB MASON'S WIFE (Jan. 13).—The cast: Bob Mason (Robyn Adair); Kittie (Virginia Kirtley); Jack Duncan (E. J. Brady). Written by Marie W. Fellner. Produced by Burton L. King.

Bob Mason, after a big cattle shipment, leaves the ranch house for the city, and there he woos and wins Kittie Gray. After the wedding they return to the ranch, where Kittie, as the months go by, becomes tired of the new life and accepts the attentions of Jack Duncan. She agrees to elope with him. However, they are overtaken by the infuriated husband, who, while he spares Duncan's life, thrashes him within an inch of his life.

Kittie returns with her husband. She really loves him, but as the months pass she comes to believe that she has forfeited her husband's love. Duncan has not forgotten Kittie. He plots with Pedro, an outlaw, and they visit the ranch house one night, planning to take the girl away by force. Kittie confronts them with a revolver, and as she holds them helpless before the weapon, her husband and friends arrive, and the villians meet their just deserts. Then it is that Bob Mason appreciates the faithfulness and love of his wife.

Universal Film Mfg. Co.

RED FEATHER.

FIGHTING FOR LOVE (Five Parts—Jan. 8).—The cast: Sylvia (Ruth Stonehouse); Jim (Jack Mulhall); Ferdinand (Jean Hersholt); Johnny Little Bear (Noble Johnson); Bill Guard (J. F. Briscoe); King's Favorite (Ruby Marshall). Scenario by Fred Myton. Produced by Raymond Wells.

In adjoining kingdoms rule Sylvia, beloved of her people, and Ferdinand, who is forced to exact homage from his subjects. He spends his life in riotous living. One day the two meet, and straightway Ferdinand decides that he will marry the queen, sending his prime minister with the proposal. But she refuses it. He delivers the ultimatum that unless she consents to his proposal within a certain space of time, he will declare war.

In America two cowboys, Jim and Johnny Little Bear, discover a rich mine and decide to spend some of the money traveling. The two start out. It happens that during their travels they stop near the kingdom of Sylvia, and Jim, wishing to see a real queen, makes bold to climb the wall. He sees a beautiful lady, who is none other than Sylvia herself, but he thinks her one of the court ladies. She finally confides the predicament of the queen, and he tells her that he will come to the assistance of the great lady. He wires to Bill, one of the cowboys, and tells him to come on with the whole gang. When he rides to the palace to tell the lady, he finds that she is the queen.

Meantime, Ferdinand's favorite, seeing that her reign is coming to an end, tries to hold him, but he refuses to have more to do with her. Both sides prepare for battle, Ferdinand, with his army, attacks Sylvia's force before the cowboys arrive, and they are being forced to retreat when Bill arrives and saves the day. The favorite is killed when she tries to slay Sylvia.

Jim explains to the boys that he is in love with Sylvia, and they finally persuade him to ask her hand in marriage. But Sylvia kindly explains that though she loves him, the dictates of custom compel her to marry royalty. Bill and the boys, seeing that Jim is taking this keenly, leave him in the palace and after a time return, telling him that they have captured the whole of Sylvia's forces, and that now he is the king. Sylvia is informed of this and with queenly dignity places her crown upon Jim's head—and so accepts his proposal of marriage.

IMP.

HONORABLY DISCHARGED (Jan. 12).—The cast: George Hillar (L. C. Shumway); Driver (Fred A. Kelsey); Judge (L. M. Wells). Scenario by G. B. Anderson. Produced by F. A. Kelsey.

George Hillar, who had served in the army, is finally honorably discharged. He is very much attached to his mount, Patsy, who also has been taken out of active service. Hillar goes to the captain to buy the horse so that he will be certain it will always have good care, but discovers that he has not sufficient money. He determines to get a job and buy the horse.

Some time elapses. Hillar now has charge of a gang of men and while he is standing near the street he sees a truck driver beating his horses unmercifully. Hillar tries to dissuade him from this cruel treatment, and before he has finished Hillar has given the driver a good beating. Much to his surprise he finds that the horse is his beloved Patsy.

The driver has Hillar arrested and when taken before the judge he tells him he is willing to pay the fine and graphically relates the experiences of Patsy and himself while in the army. The judge dismisses the case and requests the driver to name his price for the horse, which he does, and Patsy becomes the property of Hillar.

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MIDNIGHT (Jan. 14).—The cast: Priest (Allan Holubar); Girl (Zoe Rae). Scenario by E. J. Clawson. Produced by Allan Holubar.

While a priest sits in his room he hears his doorbell ring. He can discover no one, but finally admits a girl who seemed to be drenched to the skin. He goes with her to administer the sacraments to a dying man.

She leads him to the tenement district, where the priest finds that the police are searching for a murderer, but knowing the priest, they let him pass, not seeming to notice the girl. She stops at a house, but the landlord declares that there is no one occupying his rooms, but the girl leads the priest up the stairs to a small bedroom where a man is found to be mortally wounded. He is surprised to see the priest, who wishes to call a physician, but the dying man only asks that he administer the sacraments.

The priest, this office done, asks the dying man what he wants to do about his daughter, but the dying man says his daughter died years ago, and since then he has been drinking heavily. On the table is a picture of the girl who lead the priest to the house, and the dying man declares she has been acting as a daughter to him for some time.

When the police enter the room the priest gently tells them that they have no need for the man as he is dead.

NESTOR.

ONE THOUSAND MILES AN HOUR (Jan. 8).—The cast: "Honest" Harold (Eddie Lyons); "Dirty Dan" (Le Moran); "Trustful" Tillie (Edythe Roberts); Mike, the murderer (Harry Nolan). Written by Bess Meredyth. Produced by L. W. Chaudet.

"Honest" Harold has invented a chemical, one drop of which mixed with two gallons of water, will run a car for a thousand miles. "Dirty" Dan and Mike the "Murderer" drop a sponge with chloroform through a hole in the ceiling and "Honest" Harold inhales the fumes. "Trustful" Tillie, beloved by both "Honest" Harold and "Dirty" Dan, but loving Harold only, rushes in, and is put in an old mill. "Honest" Harold regains consciousness and rescues her. There is a race for a $10,000 prize; Harold puts his chemical to work; the conspirators are blown to the top of telegraph poles and the lovers embrace.

POWERS.

WONDERS OF THE ORIENT, AS SEEN BY DR. DORSEY (Jan. 14).—Peking, like Paris, abounds in out-of-door restaurants, which make unusually attractive the first part of Dr. Dorsey's "Wonders of the Orient." There is introduced, too, genuine Pekinese pugs and primitive building methods, showing street vocations, with primitive Chinese labor.

Women burden bearers are introduced, as is the method of drilling a well, practically all of Peking's water supply coming from surface wells. The pottery and willow shops, with their workers, are intimately introduced, while there is to be seen a public well, an enjoyable game of dominoes and, in the distance, a Christian Mission church.

MR. FULLER PEPP CELEBRATES HIS WEDDING ANNIVERSARY (On same reel as foregoing).—Mr. Fuller Pepp decides to fittingly celebrate his wedding anniversary. He goes to a soda fountain and there imbibes freely of strawberry concoctions. He staggers home and goes to bed. He indulges in a series of frightful nightmares, in which the bedclothes and other household decorations take on odd shapes and frightful mannerisms. He awakes to resolve that he will drink no more strawberry "cocktails."

BIG U.

THE UPRISING (Reissue—Jan. 4).—Joe and Del, affianced, arrive in Bear Valley. Joe tries to flirt with Mona and is rebuked by her brother. As a result of the insult the Indians rise in arms. There is fighting. Del is forced to shoot Joe. Mona marries the sheriff.

BISON

THE BAD MAN OF CHEYENNE (Two Parts—Jan. 13).—The cast: Harry (Harry Carey); Vesta (Vesta Pegg); Sheriff (William Gettinger); His Wife (Priscilla Dean); Bill (Jack Richardson). Written and produced by F. A. Kelsey.

Sheriff Crane's wife and child are preparing for a little journey with their wagon and team. On arriving at the store, the wife, on attempting to get out, stumbles and startles the horses, which causes them to run away, the child hanging on to the wagon.

This is seen by Harry, who gives chase, captures the runaway horses, and returns the child, unhurt, to the mother. The latter returns home to tell her husband of the bravery of the stranger.

Harry stops at the saloon kept by Vesta, which is patronized by rough Bill and his gang. While there a poor old man enters, accompanied by a dog. He begs for something to eat for himself and the animal, saying that the dog will do tricks in payment. After the performance Bill abuses the dog. Bill strikes the old man and is called to account by Harry. There is a struggle and the gun explodes, killing the old man, but before dying, the latter gives his dog to Harry, begging him to care for it.

Harry leaves with the dog and a threat from Bill. Later, Harry returns and there is a general fight. The gang get after Harry but he escapes. Later he is shot and falls from the horse. The latter races on and crawls in the brush. The gang, misled, ride on. They meet the sheriff and tell him of the affair.

Vesta is called away by one of the men. The dog enters, sneaks the bacon Vesta was cutting and takes it to Harry. Vesta cannot understand how the bacon has disappeared. The following day the same thing occurs but the dog is seen by Vesta, who shoots, wounding him in the leg. He follows and sees him take the food to Harry.

He returns to the saloon and tells the gang. Harry is captured and brought to the saloon to be lynched. He is seen by the sheriff's wife. She explains to her husband that he is the man who saved their child's life. The sheriff gives Harry his horse and allows him to depart.

VICTOR.

A GENTLEMAN OF NERVE (Jan. 9).—The cast: Nervy Nat (Carter De Haven); Girl (Madge Kirby); Her Father (Ed. Clark). Scenario by Harry Wulze. Produced by Carter De Haven.

Carter loves from afar. Growing desperate, he decides to throw himself in front of his sweetheart's automobile; and is knocked down and loses his front teeth. The girl takes him to her home. Her father, a fiery Southern doctor, objects, but hospitality triumphs. Carter pretends to be very ill. He finally gets better, but feigns a limp and hobbles around with crutches. The doctor orders Carter and the girl to take frequent rides. One day they are secretly married. Carter cannot get up enough courage to tell his new father-in-law, and has considerable difficulty in seeing his wife. One night her father catches him in her room. Carter pretends to be walking in his sleep and the doctor forces him back to bed. The father finds him, learns of the marriage and also that Carter is the son of a southern colonel. This clears the atmosphere and the young people finally get the family blessing.

THE WRONG MARY WRIGHT (Jan. 12).—The cast: Poor Mary Wright (Edith Roberts); Rich Mary Wright (Violet Schram); Frank Brewer (M. K. Wilson); Rich Mr. Wright (Malcolm Blevins). Scenario by Male Havey. Produced by M. K. Wilson.

Two Mary Wrights start out the same day to spend their vacations, one with the anticipation of enjoying everything that money can buy—the other to realize the culmination of weeks of saving and scrimping. Their destination is the same town, although the rich Mary goes to a hotel while the other goes to a small camp nearby.

Soon the rich Mary finds the place dull and her father informs her he is sending Frank Brewer, a young bachelor, to keep her company over the week end.

When Frank arrives he finds a note telling him that she could no longer stand the dullness and had left. He meets the other Mary Wright, but thinking she is the one he was supposed to meet, decides not to disclose his identity. Before he leaves for town the two are engaged but he tells her he knows her address and will call upon her in the city.

Meantime, Mr. Wright has received word from his daughter that she expects to be engaged before she returns home. Frank declares that he is engaged to Mary. While they are talking, rich Mary comes in and introduces her fiance. Frank is in a quandary until he meets the right Mary Wright.

LAEMMLE.

ALONE IN THE WORLD (Reissue—Jan. 3).—Bobby's mother dies and leaves him to care for the baby. Bobby, without any money or food, takes the kid to live with him in a barn. While the baby is sleeping Bobby runs off to steal some milk from a cow nearby.

Mr. and Mrs. Johnson are seeking to purchase a farm. They are directed to the farm on which Bobby has his home. While they are looking over the grounds they hear a baby's voice and, tracing it to the barn, find the baby crying. They take the baby home with them, leaving a card stating where the baby can be found.

Bobby returns and sees the card. He visits Mr. and Mrs. Johnson, and he and the baby are given a good home.

GOLD SEAL.

THE MYSTERY OF MILADY'S BOUDOIR (Three Parts—Jan. 9).—The cast: Margaret Norton (Violet Mersereau); Edgar Mason (Johnnie Walker); Mr. Marshall (Charles Slattery); Mrs. Marshall (Nellie Slattery); James Mason (Fred Hearn); Mazie Carter (Helen Gautier). Scenario written by Harry Ditmar. Directed by Francis Grandon.

Edgar Mason has been left a fortune on condition that he marries by the time he has reached his majority. As his twenty-first birthday approaches, he faces the task of hurriedly finding a wife. After declining an invitation to visit his friends, the Marshalls, he changes his mind on learning that a Miss Wells, whom they desire him to meet, is also to be a guest.

Margaret Norton, although born to a better station in life, on account of illness of her mother, is forced to seek work, and becomes a housemaid in the Marshall home.

The Marshalls, receiving no answer from Edgar, take Miss Wells to the theater; and Margaret, longing for beautiful clothes, puts on an evening gown and a string of pearls belinging to Miss Wells. Edgar arrives and mistakes her for Miss Wells, and they spend an enjoyable evening.

After she has returned the gown and jewels to Miss Wells room, she realizes what she has done, and writes a note to the Marshalls saying that she must leave immediately. The other maid, Mazie Carter, who is the sweetheart of a thief, arranges for him to rob the house that evening, and he steals Miss Well's jewels.

In the morning, Edgar is mystified at meeting the real Miss Wells. The loss of the jewels is discovered, together with Margaret's note saying she has done an unforgiveable thing. Thinking she is the culprit, Margaret is arrested. She protests her innocence and Edgar believes her. In the meantime, an officer who recognizes Mazie, captures her and her sweetheart with the jewels in their possession. Margaret is freed, and Edgar begs her to marry him immediately in order to save his fortune, which she consents to do.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode No. 3—"The Capture"—Two Parts—Jan. 14).—When Phil Kelly, the Sphinx, reached the table at which Patricia and her aunt were seated in the Cafe Chic, he returned the handcuffs to his pocket and Pat smiled tauntingly. The Sphinx stationed men at every exit and gave orders that the guests be searched. They failed, however, to find the Dupont pearls, as Pat had slipped them into the outside pocket of Kelly's coat. And when he invited Mrs. Van Nuys and Pat to accept his escort to their home they accepted and Pat again secured the pearls by slipping her hand into Kelly's pocket while seated next to him in the cab. Account of her exploit at the Cafe Chic, the Apaches decided to crown her as their queen. Among those who attended the coronation were Phil Kelly and several of his assistants. Pat wore as her "coronation robes"—a black velvet blouse and black tights. Scarcely had the Apaches assembled when Kelly tried to arrest everybody present. But the Apaches fled through the numerous passages leading to the network of sewers. Kelly captured Patricia after a long chase and carried her to his own apartments still masked and disguised in her Apache garb.

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UNIVERSAL.

ANIMATED WEEKLY NO. 51 (Dec. 20).

$3,000,000 Wasted.—Giant dam dynamited to prevent back flow of water from menacing country—Whitney, N. C.

Hiking for Health.—Hundreds of men and women start from City College stadium on eight-mile walk in "Fresh Air Campaign"—New York City.

Dancers Pose Artistically.—Graceful girls in Greek garb give classic exhibition amid flowers—Botanical Gardens, St. Louis, Mo.

Uncle Sam Saves $10,000.—Cheapest way to get 100-ton engine aboard U. S. S. Cuyama was to use giant crane—Mare Island Navy Yard, California.

Makes Santa Claus Smile.—Whole shipload of Christmas trees arrives from Michigan—Chicago, Ill. Subtitle: The giant of 'em all, ninety feet tall.

Rounding Up Cattle.—Cowboys bring in steers for annual branding to show ownership—Silverbell, Ariz. Subtitles; Roping and throwing calf. Branding, just fun.

United States Transport Beached.—The Sumner goes ashore near end of voyage from Isthmus of Panama—Jersey coast, near Barnegat. Subtitle: U. S. S. Seneca on guard.

Elephant Aids Kaiser.—Huge beast makes itself useful in pulling up trees, carrying heavy loads and doing other work for the army—On the Roumanian border.

Newest Skating Fashions.—What society women wear this season while on the ice—New York City. Subtitles: A handy pocket. "Leather helmet."

Cartoons by Hy. Mayer.

ANIMATED WEEKLY NO. 52 (Dec. 27).

Enjoying 8 Below Zero.—Arctic weather doesn't bother kiddies at Tuberculosis Hospital School, Pittsburgh, Pa. Subtitle: After school.

United States Sends Christmas Ship.—Navy craft takes food over ocean for starving people in Syria—Brooklyn, N. Y. Subtitle: Left to right—Henry Morgenthau and Nathan Straus.

Cops Play Santa Claus—$50,000 worth of presents, donated for poor kiddies, distributed by police—New York City.

Repel Country's "Foes."—Bluejackets routed in attack on land forces in sham battle—San Diego, Cal. Subtitles: The charge. Volley firing. Major General Bell visits Universal City. Margaret Wilson, the President's daughter, also enjoys the sights.

Funeral of Noted Scholar.—Professor Muensterberg of Harvard, noted psychologist, is laid to rest—Cambridge, Mass.

Launch Navy Fighter.—Swift destroyer Shaw given her initial baptism—Mare Island Navy Yard, California.

Governors Visit President.—State executives, in ninth conference, call at White House—Washington, D. C.

Back From Border.—Third Wisconsin Infantry reaches home after months of duty—Fort Sheridan, Ill. Subtitle: Keeping warm.

A Roller Marathon.—Ten-mile race through streets cheered by big crowds—St. Louis, Mo. Subtitle: A double reward.

United States Tests Machine Guns.—Army gives Lewis, Maxim and Benet-Mercier rapid-firers tryouts—Fort Sill, Okla. Subtitle: Moving targets.

World's Champion Skaters.—Ulrich Salchow shows skill in fancy figure work that won him amateur title—St. Nicholas rink, New York City. Subtitle: Arthur Held, star from Berlin Ice Palace.

Is Walking Doomed?—Snow doesn't make a bit of difference to the newest member of the motor-vehicle family, which threatens to make "Shank's Mare" unpopular. Subtitles: A thrilling sleigh ride.

Cartoons by Hy. Mayer.

REX.

THE WHISPERED NAME (Two Parts—Jan. 12).—The cast: Wm. Standiford (Lee Hill); Madeline Evers (Lois Wilson); Orrington Fyles (Mayward Mack); Ethel Mortesque (Nellie Allen); Holmes (T. D. Crittenden). Scenario by Charles J. Wilson, Jr. Produced by Donald MacDonald.

William Standiford goes to Hopeville to attend his friend's wedding, and finds a note that his friend has been delayed. In order to amuse himself he goes to the County Fair, where he picks up a purse returning it to its owner, Madeline Standford. He also finds a pin which he places in his scarf.

A rube wearing a similar pin winks at him knowingly, and he sees another man, wearing the same style pin, hand the rube a wallet. A tramp thrusts into Standiford's hand the purse he just returned to Madeline. He finds her card in the purse, and is surprised to learn that she is the girl mentioned in his friend's letter who is to act as bridesmaid.

He is arrested by the deputy sheriff on account of the pin he is wearing, and three of the gang plan to aid his escape. One of them, to allay suspicion, appears against him, after whispering to the sheriff, and gives him a telegram stating a gang are operating at the fair, wearing scarf pins of the same design.

Standiford, embarrassed on seeing Madeline who has reported her loss, gives the name Benjamin Parker until he can explain to the sheriff alone. The crook swears Standiford stole his wallet, and the wallet and purse are found on him. The purse is returned to Madeline, who endeavors to defend Standiford, but the judge denounces him as a thief.

The crooks assist him to escape from jail, and he is taken to their leader, Fyles, a society crook, who forces him to join in robbing the home of Judge Fortescue, the father of the bride. Tops, Holmes, Fyles and Standiford enter the house, and Fyles forces Standiford to seize Madeline, who is a guest of the bride, as she enters the room. He whispers to her that he is her friend, and to pretend to faint. He carries her to a chair, and, taking off his mask, reveals his identity, and defies Fyles who starts to shoot, but is stopped by Madeline with a revolver. Standiford disarms Fyles, and after tying Fyles, rushes up stairs where Holmes and Tops are struggling. The sheriff arrives after Standiford has subdued Tops. Standiford learns that Holmes is a detective, and Holmes gives him credit for the capture. The picture ends with a suggestion of a deeper affection between Standiford and Madeline.

THE WALL OF MONEY (Reissue—Jan. 6).—John Whalen is approached by the men in his mill, who endeavor to improve the conditions under which they have been working. Wally, his son, arrives home from college. He hears of the troubles at the mill and tries to persuade his father to grant their requests. His father refuses and suggests that he take a vacation. Wally leaves a note, stating that he has gone to the seashore. Instead, he applies at his father's factory for a position and is put to work. One day, Harry, who also works at the mill and with whom Wally is living, is badly hurt. Wally in his working clothes goes to his father and explained how dangerous it is for any man to work in the mill. He also explains how Harry was hurt and that it could be avoided. After a strenuous discussion Wally tells his father if he will allow him to have charge of the factory he will see that all this trouble is done away with. This the father consents to do and the employees are notified that things are going to be changed to benefit them as much as possible.

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GAUMONT.

TOURS AROUND THE WORLD, No. 11 (Jan. 16).—Gibraltar has for so long been a synonym of strength that a picture of this British fortification at the western entrance to the Mediterranean will be a welcome sight to spectators of Gaumont's "Tours Around the World." There is also a picture of the straits, as well as of the Spanish seaport of Algeciras, six miles west of Gibraltar. It was at Algeciras that there was a European conference to discuss the Agadir incident which Germany almost succeeded in making a cause for war several years before the great conflict.

Typical scenes in the French Protectorate of Tunis are also shown in this issue. These include street scenes, mosques, fountains, Arabian women, and "kif" smokers. Olives are raised in large quantities along the sea coast, and there is an opportunity to contrast these groves with those of California shown in Gaumont's "Reel Life" No. 35.

The Bois de Boulogne is the largest park in Paris. In this reel are shown the Avenue du Bois de Boulogne, leading to the Park, as seen from the Arch of Triumph, and the Dauphine Entrance to the Park.

SEE AMERICA FIRST, NO. 71 (Jan 17).—A popular trip made by many who visit Los Angeles, Cal., is the climp up Mt. Lowe, situated twenty miles from the city. Its summit is reached by first taking an incline cable railway, an electric railway and then transferring to the back of a burro. Pictures of the trip are shown in this issue of "See America First." The mountain top is 6,100 feet above sea-level, and from it a wonderful view of the coastal plain, the city, the ocean—and to the east—the mountains is obtained.

The incline railway runs from Rubio Canyon to Echo, over the steepest part of the mountain, with a maxim grade of 68 per cent. At Echo, 2,200 feet above sea-level, the electric railway is taken for Alpine, the terminus. The railway is four miles long, and has 127 curves and 18 bridges. The longest stretch of straight track is only 225 feet. on the journey an impressive grove of wild olives is passed, as well as the site of the 3,000,000 candle-power searchlight that flashes over the valley every night.

On the same reel is an animated drawing in the Gaumont Kartoon Komic series by Harry Palmer. Its title, "Mr. Common Peepul Investigates," more than hints at the humorous search by the consumer for the reasons for the present high cost of living.

REEL LIFE, NO. 37 (Jan. 14).—No doubt every person who has ever drawn on a pair of fine kid gloves has wondered by what manufacturing processes the well-fitting hand covering has been made. The Gaumont Company sent a cameraman through one of the finest French factories, and what his lens caught has been introduced into "Reel Life" No. 37. The gambolling kid in the meadow is first shown, and the last picture is milady as she draws on her elegant sixteen-button gloves preparatory to going out for the evening. In between lies a remarkable revelation in pictures. First is shown the selection of the skins, the scraping, the tinting and the smoothing on revolving stones. Then come the cutting of the pattern, the sewing, the attaching of buttons and the embroidering.

Another section shows how pickles are prepared for market in one of America's biggest plants. Everything is shown from the picking of the cucumbers to the labeling of the jars. The picture is a worthy companion to the previous set, "The Great American Dish"—pork and beans.

Both models and graphic drawings have been employed in the section of this reel showing how to preserve the teeth. There are pictures of the proper way to brush the teeth, as well as cross-sctions of a tooth which show how decay makes its insidious attack. The pictures close with a pledge for school children which is calculated to have them cleanse their teeth twice daily.

How fish are protected in irrigating ditches is an interesting subject on this reel. Ordinary gates where the water flows out upon the land permit the fish to pass alone, and they die. The new waterwheel gate that cleanses itself and prevents the passage of fish is pictured.

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THE VAMPIRES.—No. 8, "The Poison Man."—Three parts—Jan. 11).—The cast: Philip Guard (Edmond Mathe); Normandin (Marcel Levesque); Venenos (Charles Moriss); Irma Vep (Juliet Musidora); Mrs. Guard (Florence Simoni).

Satanas, having committed suicide in prison, Venenos becomes the head of the Vampires. He learns that Philip is engaged to be married and orders Irma Vep to take an apartment in the same building and watch the girl. Irma learns that the betrothal dinner is soon to be celebrated. Venenos is advised and tells the caterer that the dinner has been postponed one day. The Vampires impersonate the caterer and his assistants. They poison the wine, and the janitor, who has been given some, drinks it and dies. His wife rushes into the banquet just in time to save the guests, who are about to drink to Philip and the girl. The Vampires switch off the lights and escape.

Philip writes in code to his fiance and tells her to go with her mother to a villa at Chailly. Irma Vep, accompanied by her maid, lies in wait for the limousine. It arrives with a wardrobe trunk strapped upright on the running board. Irma is at work spraying the interior of the automobile with a powerful anaesthetic when Normandin steps out of the trunk. The women overpower him and Irma hides in the trunk.

On arrival at Chailly, Irma telephones to Venenos, and is afterward captured by Philip Guard, who is soon joined by Normandin, who has escaped from the Vampires. Venenos rescues Irma and the pair escape in an automobile and then separate. Irma keeps the automobile and escapes as the men continue after Venenos, who jumps from a bridge to a moving train and elude Philip and Normandin.

MUTUAL STAR COMEDY.

THE GIRL WHO CAN COOK (Jan. 6).—The cast: Mary Sheldon (Lois Meredith); Robert Blake (Theodore Babcock); His uncle (Paul Edwards); Julia Wilks (Ann Warrington).

The wealthy bachelor, Robert Blake, and his uncle are guests at a house party. Julia Wilks, a beautifully dressed young woman desires Blake for a husband, because he can pay her bills. She is admired by both Blake and his uncle, and the uncle tells Robert to marry the girl. About the time that Blake is ready to propose to Julia, the cook leaves and someone must take up the task. The task of cooking a meal falls to Julia and the results are terrible. Mary Sheldon, a prim and shy girl, volunteers. Blake's uncle is skeptical, but after eating he pays more attention to Mary and before the house party is over Mary has won the rich bachelor.

MUTUAL.

MUTUAL WEEKLY NO. 104 (Dec. 27).

Excerpts From a Letter Received From a Soldier at the Front.—Subtitles: (1) There are no restrictions placed upon the use of the enormous stores of ammunition; (2) The big shells are loaded on little carts and delivered to the gunners at the front; (3) An attack started at 10 o'clock this morning. Observation balloons were sent up to locate the enemy's position, the terrific shell fire being directed by telephone; (4) The Germans could no longer stand the terrible bombardment and came running toward our trench with their hands up, calling "Kamarad! Kamarad!"; (5) Notwithstanding unfavorable weather conditions, our aviators took a brilliant part in the fighting; (6) Bringing down two enemy planes; (7) Late this afternoon a battalion passed us on their return after capturing the village of Rancourt. These brave little "poilus" were singing the "Marseillaise."

Portland, Me.—J. C. Hanson instructs boys to whittle toys from wood.

Norfolk, Va.—The Atlantic Squadron mobilizes as the Southern Commercial Congress meets.

Washington, D. C.—President Wilson greets sailors. Youngest and oldest in the Atlantic Fleet call at the White House.

South Los Angeles, Cal.—New city christens largest mail box in the world. It is 32 feet high and on the regular call of Uncle Sam.

Boston, Mass.—Skating on chemical ice. It resembles natural ice, but is neither wet nor cold.

Paris, France.—An exhibition of designs for Edith Cavell's monument.

Montreal, Canada.—Irish Rangers given farewell. His Grace, the Duke of Devonshire, bids God-speed to officers and men.

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Oakland, Cal.—Building the largest wooden ship in the world. Huge five-master will fly Norwegian flag.

Mare Island, Cal.—U. S. destroyer Shaw launched here. Mrs. Kemper Lynch is sponsor for new fighting craft.

Philadelphia, Pa.—The Santa Claus Girl. Olive May Wilson sends a merry Christmas to more than 25,000 children. Her work now nationwide.

San Francisco, Cal.—Christmas joy for needy children. Unique desert caravan brings toys to little tots.

San Antonio, Tex.—Strong man gives unique exhibition. With rope around neck he pulls ten vehicles through street.

San Diego, Cal.—Soldiers and jackies in sham battle. Sailors and regulars entertain exposition crowds.

MUTUAL STAR PRODUCTION.

THE INNOCENCE OF LIZETTE (American—Five parts—Dec. 25).—The cast: Lizette (Mary Miles Minter); Paul (Eugene Ford); Faure (Harvey Clark); Granny Page (Eugene Forde); Dan Nye (Ashton Dearholt); Mrs. Bunn Blanche Hanson). Directed by James Kirkwood.

Ashby Leene, once a famous actor, but now poverty stricken, dies, leaving his grandchild, Lizette, in the care of Granny Page, his landlady. Lizette's new home is one of kindliness and she becomes a friend of Paul, Granny's young nephew, who runs a newsstand. Remembering her promise, Granny spends a good deal of time at the newsstand when Paul is away on deliveries. She resents Dan Nye's attention to Lizette.

One day Lizette sells a paper to Henry Faure, an elderly millionaire, who is attracted to the bright-faced girl. Faure has been mentally depressed since the death of his wife and little girl. Longing for some one to love, Faure offers to adopt Lizette as his own daughter. Though Paul and Granny are heartbroken, they consent.

For a time Lizette is happy in her new home. While Faure is away on business, Lizette visits her old friends. Faure unexpectedly returns. To his dismay Lizette begs that he let her stay a while longer with Granny. He reluctantly consents. His old depression returns. The housekeeper finally writes Lizette, begging her to return for Faure's sake.

Lizette finds an abandoned infant on the doorstep upon her return. She is overjoyed. She is admitted by the butler, who is aghast to see that she has returned with a baby. When questioned, she tells them that she is the baby's mother, etc. Faure asks her about the child's father. Lizette innocently answers that she don't know. She realizes in a vague way that babies have fathers and, seeing that everyone is greatly upset, she decides that if the baby must have a father she will give Dan Nye the honor of naming him. Faure loves her so much that he cannot find it in his heart to denounce her. Nor can the kind old housekeeper, who is highly amused at Lizette's lack of knowledge about babies.

Dan Nye is amazed when Faure calls to see him and charges him with being the father of Lizette's baby. He conceals his astonishment, quick to realizee that he has an unusual opportunity for blackmail in the affair. When Faure declares he must marry Lizette for the sake of her good name, Nye admits he is the baby's father, but refuses to marry the girl unless Faure pays him an exorbitant sum. Faure agrees to this, upon the condition that he accompany him and marry Lizette at once.

The young woman who abandoned the child calls to reclaim it, but Lizette is unwilling to give it up. But she is finally induced to give it back to the rightful mother. Nye is thrown out of the house, and Paul, who has long cherished a love for Lizette, is made happy by her acceptance of him.

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SIGNAL FILM CORP.

A LASS OF THE LUMBERLANDS (Chapter Eleven—Two Parts—Jan. 1).—Independent timber men under the leadership of Dawson have undertaken to build an extension of "Dollar" Holmes' logging railroad to Shady Creek by a certain date, they having accepted Holmes' note for $27,000 for material and their services. Completion of the road, which has been decreed by the Interstate Commerce Commission under the common-carrier act, will mean that Holmes' rivals in the lumber business will have a chance of ruining his monopoly.

To prevent the going forward of the construction Holmes has paid a prospector to come into the camp and spread a false story of a big gold strike a few miles away. The builders stampede, and with them goes Stephen, Holmes' son. In slucing the free-gold gravel he gets a handful of nuggets—and writes Helen that he has "struck it rich" and asks her to come to him at once.

Meantime Holmes has ascertained that Dawson and his workmen have laid down the extension track to within half a mile of Shady Creek, the terminus, and he orders "Big Bill" Behrens, his camp foreman, to have 900 feet of the new-laid track blown out with dynamite. The first reel of this chapter ends with the arrival of Helen in the bogus gold camp.

While Helen is a little distance away, two bandits seize Stephen and rob him of the nuggets and placed in his cartridge belt, using it as a money belt; then they hurl him from a cliff into a lake. All of this is witnessed by Helen, who gallops her horse into the lake and drags Stephen to shore just as he is about to drown. The blowing up of the extension track by Holmes' secret order makes it impossible for Dawson and his men to complete the rail-laying to Shady Creek on time, and Holmes refuses to make good his $27,000 note or to pay for any of the work that has been done.

This so enrages Stephen that he defies his father and tells him he will pay for the work by selling his gold claim, for which he has been offered a small fortune on the strength of the nuggets he found. "Dollar" Holmes replies by knocking Stephen down with a blow to the jaw. Stephen, dazed, gets to his feet and picks up a revolver to kill his father, but comes to his senses and lays the weapon down.

Stephen is removed to the camp hospital, and from there Holmes has him abducted and lodged in the loft over the Ace High Saloon. To effect his release Helen gets Little Bear, her half-breed Indian friend, to buy a drink of whiskey in the Ace High bar so the sheriff will have an excuse for raiding the place. Then the fist-fight takes place and Stephen is rescued.

Miscellaneous Subjects

GREATER VITAGRAPH.

THE SECRET KINGDOM (Episode No. 1—"The Land of Intrigue"—Three Parts—Jan. 1).—Taking advantage of his monarch's lack of funds, Prime Minister Simond, of Alania, who secretly aspires to the throne, induces him to pass an obnoxious tax bill. Then, with his sovereign unpopular, Simond feels it a good time to strike—so he causes the assassination of the King, Phillip II and Queen Alixe, while they are hunting in the royal forests.

Capt. Barreto, Commander of the Alanian palace guard, and a loyal friend of Phillip II, realizes Simond's dastardly plan, and when he hears him issue an order for the apprehension of the little Crown Prince—the only obstacle remaining in his path to the throne—he

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dashes off with him to America, with the aid of Juan, a fisherman.

Barreto makes arrangements with Juan to keep in communication with his brother, Lieut. Barreto. Simond proclaims himself Prince Regent, and with a bold bid for popularity, rescinds the obnoxious tax bill—his first official act.

THE SECRET KINGDOM (Episode No. 2—"Royalty at Red Wing"—Three Parts—Jan. 8).—Twenty years later, Phillip Barr—the rightful King of Alania, but entirely in ignorance of the fact, having been raised on Red Wing Ranch, Arizona, by "Peter Barr," whom he believes to be his father—rescues from the clutches of a frontier bad man, "Julia Simond," who is in reality Princess Julia, only daughter of Simond. Julia has been traveling in the United States incognito.

Forthwith, they fall in love with each other; but Julia leaves on the next train. Back in Alania, but one obstacle prevents Simond's declaring himself King—proof of the death of Prince Phillip.

He learns of the whereabouts of Capt. Barreto through an intercepted letter, and despatches Monsieur and Madam Savatz, secret agents, to the United States to assassinate Phillip. Savatz and his wife arrive at Red Wing Ranch, and pose as cattle buyers from Paris.

Juan, son of the fisherman who helped Capt. Barreto and the Prince to escape years before, is despatched to America by Lieut. Barreto, brother of Peter Barr, to warn him that Simond has learned of his whereabouts. He arrives in time to bare the spies' plot, and in the fight that follows, both Savatz and Phillip's supposed father, Peter Barr, are killed. Dying, Peter Barr charges Juan, "Don't let Phillip know yet, that he is rightful king of—"

THE SECRET KINGDOM (Episode No. 3—"The Sealed Packet"—Two Parts—Jan. 15).—While Phillip Barr mourns at the bier of his supposed father, Madam Savatz rifles the private papers of the dead Peter Barr, and finds what she seeks, a sealed packet containing the proof of Phillip's right to the throne.

Juan, the faithful, surprises her, and recovers the papers. The ensuing struggle brings Phillip into the room, and he orders Madam Savatz to leave. A letter left by his supposed father instructs him to convey "the sealed packet" to Lieut. Paul Barreto in Paris.

Savatz reaches Chicago, and receives instructions from Paris to secure the sealed packet at all costs. To this end, she engages the assistance of Red Lazarus, one of Chicago's notorious underworld powers. By reason of an intercepted telegram, Savatz learns that Phillip has started on his journey to Paris, and plans to visit Princess Julia, who is stopping at the Whitestone Hotel, Chicago.

Phillip is enticed to a den in the tenderloin of Chicago; but Princess Julia and Juan learn of the plot and hurry to the resort. Princess Julia is trapped; Juan is seized by two negroes, and Phillip finds himself locked in a room. Juan escapes, Phillip breaks through and rescues Julia, and the three escape by an elevator shaft to the roof and to safety.

PARAMOUNT.

REDEEMING LOVE (Morosco—Five Parts—Dec. 28).—The cast: Naomi Sterling (Kathlyn Williams); John Bancroft (Thomas Holding); Hugh Wiley (Wyndham Standing); James Plymouth (Herbert Standing); Naomi's Aunt (Jane Keckley); Katie (Helen J. Eddy); McCarthy (Dom Bailey).

Naomi Sterling and John Bancroft are lovers. The girl loves frivolous things and Bancroft, a divinity student, finally estranges himself from her by his continual efforts to preach to her. Attracted by Hugh Wiley, a gambler, from a nearby city, Naomi finally elopes with him and eventually becomes known as the gambling queen.

The girl's one ambition in life is to hoard up her wealth against the day when she shall lose her beauty and her popularity. Bancroft has plunged into religious work. He has become famous as an evangelist and has been trusted with the combination to the vault of the great tabernacle over which he presides. Learning this fact, Wiley inflames the mind of Naomi against Bancroft on the false ground that he has spurned her because of her life. He plans to have Naomi lure Bancroft to her gambling palace on a pretense, to overpower the minister while he is there, steal the combination and loot the tabernacle. Furthermore, Wiley arranges to have the executive board of the tabernacle informed when the minister is in the gambling den—and to have the place raided by the police while he and his pal, McCarthy, rob the tabernacle.

But the minister is too strong to succumb to the temptations of Naomi when he reaches her apartment, and his spiritual power wins the repentance of his temptress. Wiley, realizing that he is losing, springs upon Bancroft from behind and gets the combination away from him while his confederate alarms the police and the executive board according to the plan. But Naomi spirits the minister away through a secret passage, rushes to the tabernacle too late to prevent the robbery, and makes the great sacrifice of replacing the stolen money by her own ill-gotten hoard before the bewildered police and board officials arrive at the vault. In the final great moment of spiritual exaltation, Naomi has realized the greatness of Bancroft's love and of his power. Meanwhile Wiley, in an attempt to steal the loot from McCarthy, has wrecked the automobile in which they are fleeing and is killed.

WORLD-PICTURES.

ON DANGEROUS GROUND (Peerless—Five Parts—Jan. 8).—The cast: Bradford Stewart (Carlyle Blackwell); Little Comrade (Gail Kane); Ritter Bloem (William Baily); Hugo Grossman (Stanhope Wheatcroft); M. Trapadoux (Frank Leigh); Frau Bertha Schanne (Florence Ashbrook); Hans (John Burkell). Directed by Robert Thornby.

Bradford Stewart, a young American surgeon studying in Germany, is dining in Cologne with a German friend, Ritter Bloem, a philosopher and a patriotic German. The latter is called away by German officers, and on his return announces to Stewart that war has been declared.

After Bloem's departure, Trapadoux, chief of the French Secret Service maintained in Germany, who has been listening to their conversation, accosts Stewart, claiming to be one of the German police agents, inspects his passport, and learns to which hotel he will go in Aachen, which is his next destination.

Frau Schanne, the proprietress of the Holmer Hof, secretly maintains French sympathies, but her servant, Hans, is a German spy. In Stewart's absence from his room, Trapadoux brings Frau Schanne a package, the contents of which he instructs her to place in Stewart's baggage to avert police suspicion during their later moves.

Upon his return to his room Stewart finds in his luggage a lady's slippers, silk hose and dainty lingerie. The door of his room is opened and Little Comrade hurries in, embraces him fondly and calling him husband. Outside the door Hans listens, perplexed and a little suspicious, but had he not seen the lady's garments in Stewart's belongings? Perhaps, after all, she is his wife.

After making sure of Hans' retirement, Little Comrade explains to Stewart that she is a French spy fleeing from Germany with secrets stolen from the German officers with whom she has been wont to flirt in Alsace-Lorraine—that even now they are on the watch for her and that if she is brought back, death will be the penalty. Stewart consents to help her, and watches while she forges an addition to his passport, adding to his own name and description, the description of herself as his wife traveling with him.

Together they pass the gauntlet of police inspection and board the train for Brussels. At the frontier the train is held up and all passengers inspected. The police inspector stationed there holds Stewart and his "wife" for the coming of a German officer from Metz to identify Little Comrade. One of the French spies on the frontier summons Trapadoux, who comes in the guise of the officer from Metz, and after inspecting Little Comrade, states that she is not the woman spy they feared. In the morning they arrive at the Belgium camp, where they are welcomed; but a few hours later the Belgians muster in battle against the German invaders.

Little Comrade and Stewart are wounded, and while Stewart goes for a stretcher for her, she is captured by a genuine officer from Metz, who takes her to German headquarters and denounces her as a spy. Bloem, who is in command, is unable to persuade her to confess. When Stewart discovers Little Comrade gone, weak from loss of blood, he becomes unconscious for several days. Upon regaining consciousness he learns that Little Comrade has been captured, so he

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concentrates his energies on delivering to General Joffre the papers she confided to his keeping.

In gratitude, General Joffre bestows on Stewart the ribbon of the Legion of Honor, but overwhelmed by his loss and weak from this last effort, Stewart is borne away delirious. At the German headquarters, Bloem finding Little Comrade obdurate, is about to pass sentence upon her when she begs him to send her last words of love to Stewart. Finding that Stewart is her lover, Bloem, whose life was once saved by Stewart, refuses to condemn her, claiming that there is not sufficient evidence, and sends her back to "her American husband." There follows a joyous reunion in the hospital between Stewart and Little Comrade.

CHRISTIE FILM CORP.

HER CROOKED CAREER (Jan. 8).—The cast: The Girl (Betty Compson); The Chief of Police (Eddie Barry); His Assistant (Neal Burns). Story by Alice Creighton. Directed by A. E. Christie.

When the Weedville force hears that Jane Slickem, famous lady "deteckatiff," will visit them incog., they spruce up to look their best. But in the city a nest of crooks has been raided and they send their beautiful queen, Alofa Breada, to the country with the loot and the Weedville police mistake her for Jane Slickem. She phones to her accomplices. The Weedville police give a drill for Alofa and exhibit their resources, from the burglar-proof squad to the "mounted" on a burro. Meanwhile the other crooks arrive and, while Alofa plays blind man's buff with the cops, they rob the bank. Alofa slips out and joins them just as the real Jane Slickem arrives. The robbery is discovered as the crooks are getting away in an automobile. The cops give chase and the honor of Weedville's finest is vindicated when they catch the crooks and save the money.

IVAN FILM CORP.

ENLIGHTEN THY DAUGHTER (Seven parts—December).—The cast: Daniel Stevens (Frank Sheridan); His wife (Katharine Kaelred); Lillian, their daughter (Zena Keefe); Richard Stevens (Arthur Donaldson); Minna, his wife (Marie Shotwell); Ruth, their daughter (Ruby De Reimer); Mrs. Winthrop (Mathilda Brundage); Harold, her son (James Morrison); Bob Laurence (Bernhard Neimyer); His wife (Violet Horner); Nina (Runo Hodges); Walter (Walter J. Gould).

Two girls of entirely different types are cousins. Ruth grows to maturity under the watchful care of a loving mother, while Lillian is neglected by her mother, whose passion for gambling is greater than her love for home and family.

Ruth is given the advantage of her mother's knowledge of the world's pitfalls, while Lillian, ignorant of the mysteries of life, meets Harold Winthrop, the spoiled and reckless son of a wealthy widow. A motor trip, delayed by rain, causes Harold and Lillian to remain away from home.

She later introduces Winthrop to Ruth, with whom he soon falls in love, resulting in his becoming indifferent to Lillian. Lillian's mother, to satisfy her gambling debts, has become a partner of a practitioner in birth-control. His treatment results in Lillian's death, and on her deathbed she begs that her mother be forgiven and confesses that Harold was responsible for her condition.

Lillian's father, realizing his wife's responsibility, drives her from home, while Ruth breaks her engagement to Harold.

INTERNATIONAL FILM SERVICE.

PATRIA (Episode No. 2, "Treasure"—Two Parts—Jan. 8).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

Patria and Captain Parr reach New York and hurry to the Channing mansion, which they find apparently deserted. Finally Captain Parr tries the door knob, which turns easily. Inside the house they are met by Riggs, the old butler, who has at last been aroused from his slumber. He has heard nothing throughout the night and does not know anything of Mr. Ripley except that he left him in the library when he went to bed. At Patria's command, he enters the library but comes staggering out immediately, horrified at what he has seen. Parr going in finds the bodies of Ripley and one of the Japanese spies. A letter falling from Ripley's pocket is picked up by Parr, who urger Patria to read it.

Following the introduction relative to Patria's coming of age, the letter reads: "One hundred years ago the first John Channing, dying, left half his fortune to form a secret trust fund for National Defense in the event of peril arising through its unpreparedness for war. That fund today totals $100,000,000, largely in gold. It is in a secret vault adjoining this room to which the password is your name. Wisely employed this treasure may prove the salvation of your country in this, its hour of direst peril."

Patria and Don are both mystified by the letter, and Riggs, when questioned, is unable to enlighten them. Don at the mantle sweeps his hand across the letters forming the name "Patria" in the inscription above, and is startled to find that they sink in at his touch. Patria detects a movement in the mantle and they push aside the sliding panel. Don conducts Patria into the secret vault. They find boxes stacked up on both sides containing gold, and are awed by the sight.

In the meantime, Huroki has also reached New York and goes to the Channing mansion. They do not stop to ring, but finding the door unlatched, he and his agents go in. Briggs, seeing them, rushes to the library, closes the door and shuts the vault. The Japs break in and in the ensuing scuffle Briggs is killed. Huroki orders his men to search the house for Patria. Not finding her, he concludes she has escaped and orders the house to be set on fire in order that the murders may be covered up. The Japs pile draperies and furniture in the library and setting fire to it leave the house, Huroki instructing Kato to watch developments.

Donald and Patria, hearing the commotion and finding the opening to vault closed, are alarmed by the smell of smoke and discover that the house is on fire above them. The air in the vault become oppressive and Patria is on the verge of collapse when Don finds another concealed door. This door, which opens into a passage leading to a stairway to the garden, Don forces up the flagstone that concealed the opening from the outside. Kato sees them leaving the garden and finds out how Patria and Don managed to escape. He hurries to Huroki and tells him what he has seen. He and Huroki enter the vault and are amazed at the quantity of gold.

Don summons secret service men and they lift the flagstone, disclosing the secret stairs. Kato hearing them notifies Huroki and they bolt the steel door against them. Don leaves secret service men on guard, takes Patria to her hotel. Here she is joined by Rodney Wrenn, who thinking she has eloped with Captain Parr, has followed in the hope of preventing the marriage and winning Patria. Her preference for the Captain is made apparent to him, however, and he is consumed with jealousy.

METRO PICTURES CORP.

A WIFE BY PROXY (Columbia Pictures Corp.—Five Parts—Jan. 8).—The cast: "Jerry" McNairn (Mabel Taliaferro); Norton Burbeck (Robert Walker); Beatrice Gaden (Sally Crute); Frederick Gaden (Fred Jones); Howard Curtis (Yale Benner); Timothy McNairn, "Jerry's" father (George Melville); Scraggs, the housekeeper (Ricca Allen); Cuyler, Burbeck's attorney (Jerome N. Wilson); Flynn, butler (Ed. Mack). Directed by John H. Collins.

Norton Burbeck, a young clubman, becomes infatuated with Beatrice Gaden, an adventuress, who pretends to be in love with him. By the terms of a strange will, Burbeck is to receive a large fortune provided he is married by a certain date. If he fails, the money is to be forfeited to his cousin, Howard Curtis. Beatrice Gaden is in league with Curtis to keep Burbeck from receiving the money, and she is married to a man who aids her in the plot.

Years before, while Burbeck was traveling in Ireland, Timothy McNairn had done him a service, and was told at the time to call upon the American in any time of need. On his deathbed, McNairn tells his daughter, Jerry, to go to Burbeck in America, since she is left almost penniless. One night Burbeck finds her asleep in the hall of his house. He gives her the title of "guardian of his comfort," and she sets about her new duties of mending his socks and sewing on his buttons. While calling on Beatrice, Burbeck learns that she is married, as he surprises her husband in her apartment. Beatrice insists that her husband is a brute and that she does not love him, whereupon Burbeck proposes that Gaden grant her a divorce, which he promises to do.

Jerry is sent to Beatrice with a present from Burbeck. In the presence of Jerry the adventuress states her real opinion of him and discusses with her husband the way in which they will spend the money out of which they expect to hoodwink him. Jerry is determined to save her benefactor from their plot to ruin him. On the eve of the date mentioned in the will, Jerry marries him herself, assuring him that the marriage will be one in name only, and that she will have it annulled as soon as the money is safely in his hands.

The Gadens become desperate. Gaden goes to Jerry and promises to keep Beatrice away from Burbeck in the future in return for a large sum of money. Jerry refuses the offer, and decides it is time her husband should know what a pair of scoundrels the Gadens are. She asks Burbeck to send for Beatrice and tell her the marriage is to be annulled.

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Mrs. Gaden is told that there is one drawback—that Burbeck will have to forfeit all his money to win his freedom, and come to Beatrice a poor man.

Mrs. Gaden loses all interest in Burbeck when this news is told her, and tells him she has become reconciled to her husband. He asks her to leave his house. As he thinks over recent events he realizes the nobility of Jerry's character, and what she has done for him. Jerry cannot be found. She has stolen out of the house early in the morning, leaving a note saying that she intends sailing on a boat bound for Ireland, and that she will have the marriage annulled as soon as possible. Burbeck hastens to her, and pleads with her to remain, declaring that she is sailing away from happiness instead of toward it. Jerry confesses that she has loved him all the time. At this moment they discover that the boat is in motion, and deciding that they might just as well spend their honeymoon abroad, the happy pair watch New York's sky-line recede in the distance.

THE GREAT SECRET (Chapter 3, "The Hidden Hand"—Two Parts—Jan. 8).—Strong, kidnapped, is taken to the headquarters of The Secret Seven, but is released under orders from The Great Master. The kidnappers, having found the casket in the clubman's home, carry it to Dr. Zulph, who opens it, but finds only a slip of paper with Chinese characters on it. Zulph vows to kill Strong. He sends one of the kidnappers out after Beverly, who has gone to the home of Strong's fiancee to explain her presence in the clubman's apartment. He seizes her as she leaves the Morton home and carries her to a den of the gangsters.

Strong, having returned to his home and telephoned to the police, is attacked by one of the hirelings of The Secret Seven, a character known as "Chug," who has helped steal the casket and, having seen jewels in the safe at that time, returns for them. After a desperate fight Strong knocks "Chug" unconscious. Learning from Mrs. Clarke that Beverly is missing, he dons the clothing of "Chug" and starts out with Wee See to find her. Two of the gangsters are waiting at the front door with levelled pistols. They had suspected "Chug" of being an informer and had followed him to the apartment, whither he went to steal the jewels. They believe Strong is "Chug" and are bent on killing him.

K-E-S-E, INC.

THE TRUANT SOUL (Essanay—Seven Parts—Dec. 25).—The cast: Dr. John Lancaster (Henry B. Walthall); Joan Wentworth (Mary Charleson); Myers (Patrick Calhoun); Mrs. Dana (Anna Mae Walthall); Mrs. Fraser (Mary Parkyn); Dr. Jenkins (U. K. Haupt). Directed by Harry Beaumont.

Dr. John Lancaster is a great surgeon, a man of fine instincts, but one who has a hidden second nature. He performs wonderful operations; he does inestimable good for mankind. But sudden periods of temporary atavism come over him and he reverts to primitive type. He sinks into the lowest kinds of vice. He is cruel, heartless, vindictive, unscrupulous. He blasts lives and love without compunction. He is a modern Dr. Jeckyl, or Mr. Hyde.

As the strange reversion reaches its climax, and death or a madhouse seems the surgeon's inevitable doom, Joan Wentworth, a nurse, enters his life. She is a brave little woman who recognizes the victim's genius. Fearlessly she faces all terrifying obstacles to fight his malady.

The victory is won, then Lancaster's half-brother appears. It is he who has sought the surgeon's ruin. Seeing his fiendish intent frustrated, the half-brother causes the hospital in which Dr. Lancaster and Joan are asleep to be set afire.

As the building burns, he is shot by a maniacal woman. The surgeon escapes, bearing Joan in his arms. That life which the brave little nurse had brought back to him, Dr. Lancaster gives into her keeping.

LITTLE SHOES (Essanay—Five Parts—Jan. 15).—Rosalind, whose papa is rich, first meets David Noel when she is about ten years old. He is a shivering little beggar boy who is seeking the scant warmth emitted from a sidewalk grating at her home. Rosalind, with childish generosity and sympathy, takes off her shoes and gives them to the beggar boy. Those little shoes were David Noel's guiding light. They spurred ambition in him, the ambition to become rich and then make the pretty little donor his wife.

Years pass. The two children saw each other no more, and David wins the first step towards his ambition's goal. He becomes rich in Costa Rica. Then he returns to the great city wherein dwelt the girl of the little shoes to achieve the final step.

Time has wrought a great change in Rosalind's life. Her papa has lost his wealth, and she, now grown, is facing destitution. Thus David, finding her at last, is enabled to repay two-fold the gift of the little shoes. She wins him and his fortune.

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BLUEBIRD PHOTOPLAYS, INC.

THE PIPER'S PRICE (Five Parts—Jan. 8).—The cast: Amy Hadley (Dorothy Phillips); Jessica (Maud George); Ralph Hadley (William Stowell); Billy Kilmartin (Lon Chaney); Jessica's maid (Claire Du Brey). Scenario written by Ida May Park. Produced by Joseph De Grasse.

Ralph Hadley has divorced his first wife, Jessica, and has married a woman of an entirely different type—Amy Hadley. When making the divorce settlement, Hadley and Jessica retained joint control of some shares of stock that would exact a great financial sacrifice if disposed of and the proceeds divided.

It is this stock that brings Jessica to Hadley's office. Hadley takes Jessica to lunch with him. Amy has, meanwhile, telephoned Ralph to hurry home to lunch because she has a secret to impart. That morning the family physician told Amy she would eventually have maternal duties that would replace her obligations to society.

Friends see Jessica and Ralph at lunch. The gossips carried the news to Amy. The wife is broken-hearted and Hadley has difficulty in convincing Amy that his promises, to have nothing more to do with Jessica, are sincere. Truth is that Hadley has fallen in love, all anew, with his divorced wife and continues to shower his attention upon Jessica.

From bad to worse, the revived relation between Jessica and Ralph go on. Finally Amy goes to Jessica and imparts the secret she told Ralph she would confide in him—but which, in his infatuation for Jessica, he had never inquired about. Jessica's eyes are opened to the error of her ways and the wrongs she has committed against Amy, and when Hadley again attempts to see her, Jessica tells him that their relations must terminate forthwith.

During all the years Jessica has been divorced from Ralph her loyal friend and devoted admirer has been Billy Kilmartin, who sees in the illicit relations between Jessica and Ralph the only possible ending to it all. He entreats Jessica to marry him and his devotion finally attains his purpose—for when Ralph calls one morning to demand that Jessica renew their old relations, Billy is there to serve as her excuse. She tells Ralph that she and Billy are married.

Hadley goes home determined to end his life, but at the moment he is about to blow out his brains, the family physician enters Ralph's room and congratulates him upon being the father of an unusually healthy child just born to Amy. Hadley sees his folly and turns again to Amy in the bright prospect of their child reuniting its parents in their former state of tranquil happiness.

Pathe Exchange, Inc.

PATHE NEWS NO. 103 (Dec. 23).

Chicago, Ill.—The education authorities convert the public school playgrounds into ice skating rinks, so that the children may derive the benefits of this invigorating outdoor exercise. Subtitles: The children are provided with skates free, so that all may take advantage of the sport. Preparing for a hale and hardy life.

New York City.—While the busy metropolis shivers in the frigid temperature the polar bears at the Zoo enjoy the first cold spell in their icy cave, so reminiscent of their former abode.

London, England.—Another Lancashire regiment is ready to leave for the front to add to the immense army that Great Britain is quietly collecting for her supreme effort. Subtitle: A bayonet charge.

Rheims, France.—The famous cathedral, with its priceless windows and beautiful architecture, which the French army's valiant struggle has succeeeded in saving from the ravaging destruction of the war. Subtitle: The columns are carefully guarded from shell fire.

Paris, France.—Prince Arthur of Connaught, who is fighting for his country's cause as a major in the British army, inspects a battalion of troops at the Invalides with General Dubail. Subtitles: General Balfourier is decorated with the Collar of Saint Michael for exceptional bravery. The troops then honor the mark of heroism by filing past the distinguished general.

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Steel Industry Booms (Magazine section). Subtitles: The great demand for iron and steel by the warring nations causes many long abandoned furnaces at Cornwall, Pa., to resume operations. The ore is hoisted in "skips" up to the steep inclines to the furnaces. The men are accustomed to the terrific heat of the huge ovens where the ore is smelted. Moulding pig iron.

San Francisco, Cal.—The Naval Board visits Hunters Point to investigate the advisability of this site for the establishment of a big Pacific base, in compliance with the government's new naval program. Subtitle: Construction of the largest drydock in the world, able to accommodate the 874-foot battle cruisers, planned.

Peace on Earth, Good Will to Men.—Subtitles: The Christmas spirit rules over the land and everywhere good cheer prevails. In San Francisco a camel caravan brings Yuletide gifts to the invalid children in the hospitals. Philadelphia's Santa Claus is Miss Olive Wilson, who brings gladness to 22,000 eager hearts. New York's Christmas tree is gaily decorated for the little folk.

Independent Poland (Magazine section).—An animated cartoon by L. M. Glackens.

Portland, Ore. (Portland only).—The Pacific International Live Stock Exposition brings out exceptional fine products of American animal breeding. Subtitles: A Holstein bull sold for the record price of $21,500.

Seattle, Wash. (Seattle only).—The crew of the University of Washington continue their open-water practice, despite inclement weather. Subtitle: They use an old scow instead of the usual tank machine.

PATHE NEWS NO. 104 (Dec. 26).

Los Angeles, Cal.—The Llewellyn Iron Works, dynamited six years ago by the notorious McNamara ring, is again destroyed by an explosion of suspicious origin.

Yonkers, N. Y.—The greatest of the country's long-distance runners start in a twenty-five-mile marathon race, despite the chill weather. Subtitles: William Kyronen, national cross country champion, covers the course in 2 hours 51 minutes.

Arlington, N. J.—A novel use for locomotives is discovered by a factory which employs several engines to supply sufficient steam during the cold weather when its own plant fails.

On the Serbian Front.—The Allied Armies are slowly but steadily gaining in the territory captured by the Central powers and long lines of troops dot the hillsides as they advance. Subtitles: Thousands of Bulgarian troops are made prisoners by the rehabilitated Serbian Army. The inhabitants of the small villages return to their homes after their recapture by the Allies.

Malmo, Sweden.—Three Kings of neutral nations meet in a historic conference to discuss the possibility of united action. The Kings of Sweden, Norway and Denmark.

New York City.—The crew of the U. S. S. New York act the role of Santa Claus to many orphaned children of their former comrades. Subtitle: A happy acknowledgement of the cheerful spirit of "Good Will to All."

The Art of Ice Skating (Magazine Section). As illustrated by the El Rey Sisters, the noted Hippodrome stars, at the Baltimore ice gardens. Subtitles. This vigorous outdoor sport has become the most popular winter diversion and constantly increasing numbers of people are taking advantage of its healthy benefits. We call attention to the most important steps in learning the art. The proper skating outfit consists of high shoes and should fit very snugly. The skate is fastened directly on the shoe. Many a beginner is greatly troubled by weak ankles, but frequent and constant practice will strengthen the ankle muscles. The most essential requisite is confidence. Banish the fear of falling and do not watch the movement of your feet. To turn your direction or to make circles cross one foot before the other. *To be continued.*

Keesville, N. Y.—The wonderful effects of King Frost's handiwork are strikingly presented at the beautiful Rainbow Falls.

Eureka, Cal.—Driven aground by a terrific gale that sweeps the Pacific Coast, the American submarine H-3 battles gamely with surging breakers. Subtitles: The crew of the diver, heroically saved after being imprisoned for eight hours in the deadly chlorine fumes. Lieutenant Harry Bogusch, commander of the submarine, writing wireless messages for help. Signalling the rescue boats, the U. S. Cruiser Cheyenne and coast guard cutters which are endeavoring to save the submarine.

Fort Sheridan, Ill.—Guardsmen of the Third Wisconsin Infantry encounter a great change in climate on their return from the Sunny South. Subtitle: The use of the large interurban trolley cars for military transportation is a distinct innovation.

FLORENCE ROSE FASHIONS, NO. 13 ("Part of a Debutante's Life"—Jan. 7).—Some of the season's "buds" gracefully displaying the latest thing in skating styles on the rink of one of our largest hotels. Another part shows them dressing for a dance in creations that will insure them against being wall flowers.

LION CUBS (On same reel as foregoing).—Little furry future kings of beasts photographed in natural colors. The reel shows them serious and at play and contains some highly interesting capers.

Triangle Film Corp.

THE HOUSE BUILT UPON SAND (Fine Arts—Five Parts—Dec. 31).—The cast: Evelyn Dare (Lillian Gish); David Westebrooke (Roy Stuart); Samuel Stevens (William H. Brown); Josie (Bessie Buskirk); Ted (Jack Brammall); Mrs. Shockley (Josephine Crowell); David's Housekeeper (Kate Bruce).

Evelyn Dare is a butterfly of fashion. David Westebrooke, her fiance, is an altruist interested in sociology. He has made his home in the factory town of Oreville, where he works among his employees as factory manager. The two young people were affianced by their parents, and although they have not seen each other for a number of years they are strongly attracted to each other and have no desire to break the engagement.

When David discovers that Evelyn plans an elaborate wedding and that he is scheduled to appear at a series of smart social functions, he rebels. Through his attorney he arranges a marriage, and afterward tells his wife that she is to accompany him to their home and telegraph her friends that she has run away. Evelyn opposes this, but David is firm. He takes her to their home in the factory town and there orders his housekeeper to take away her useless clothes and to supply those befitting the wife of a factory manager.

For some time Evelyn is miserable. Finally she becomes interested in the life of the factory town and starts a woman's club for the benefit of the factory workers. David maintains a club for the men of the town, but they change it into a gambling den. Complications arise when the men become angry because their women folk also have a club. This is aggravated when Ted, the husband of Josie, a mill-hand, returns from a term in prison and proceeds to poison Evelyn's mind against her husband. The men's club is burned down and David saves both Ted and Josie from the burning building.

In the meantime Evelyn returns to her home, taking Josie's baby with her. After a time Ted, becoming conscience-smitten, goes to Evelyn and tells her the truth. David becomes lonely for his wife and leaves the factory town. There follows a reconciliation between him and Evelyn—the latter promising to assist him in his work—not only for love of him, but also because she is now interested in the people of the factory.

THE FEMALE OF THE SPECIES (Kay Bee—Five Parts—Dec. 31).—The cast: Gloria Marley (Dorothy Dalton); Marcia Dorn (Enid Markey); Carleton Condon (Howard Hickman); Mrs. Dorn (Gertrude Claire); Jim Alderdice (Roy Laidlaw); Mrs. Alderdice (Aggie Herring).

Gloria Marley rules as a queen in Bohemia by virtue of her undisputed talents as a sculptress, her beauty and her daring unconventionality. Carleton Condon, a man of wealth and position, while appreciating Gloria's many attractions and good-fellowship, resolves to break away from the Bohemian circle, marry, and settle down.

He is in love with Marcia Dorn. The announcement of the forthcoming mariage is a severe blow to Gloria, who determines by fair means or foul to win Carleton from his young wife. In this she is for a time unsuccessful. Business, however, calls Carleton to Arizona to look after his mining interests. This affords Gloria her long-looked-for opportunity, and, closing her studio, she starts for the West.

Fate so ordains that at a small wayside station Carleton boards the train that is carrying Gloria on her quest. Carleton, unconscious of the intrigue, welcomes a familiar face from his home town. That night there is a confusion in train orders, and far out in the desert there is a head-on collision. Gloria escapes unhurt, but Carleton lays unconscious, badly wounded with a fracture of the skull. A chance misidentification classes Carleton and Gloria as man and wife, and Gloria devotes her life to nursing back to health a man who has lost his memory and is oblivious of his past. He imagines Gloria to be in reality his wife. For some time this illusion prevails, and as they are strangers in a strange land Gloria is in no fear of an awakening. But one day an old business friend arrives at the hotel and, puzzled by the failure of Carleton to recognize him, stumbles on to the plot, and, returning home, tells his story to Marcia.

Marcia starts West and rejoins her husband, and a struggle for possession takes place between the two women and the unconscious Carleton. The wife wins, and as a surgical operation brings returning memory to the husband, Gloria tastes to the full the bitterness of defeat.

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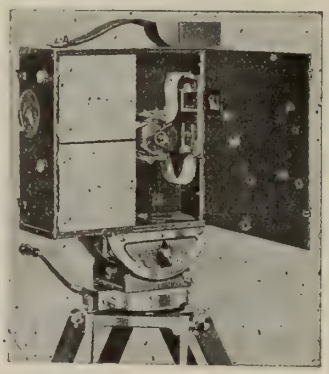

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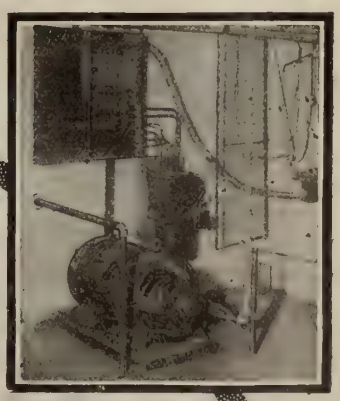

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 270, 272.)

General Film Company

RELEASE DAYS.

Monday—Selig, Vitagraph.

Tuesday—Essanay, Kalem

Wednesday—Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 18—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 16—Is Marriage Sacred? No 1, "The Burning Band" (Two parts—Drama).
Dec. 19—The Little Brown Mole (Black Cat Feature—Two parts—Drama).
Dec. 20—Taking the Count (Comedy).
Dec. 23—Dancing with Folly (2d of "Is Marriage Sacred?"—Two parts—Dr.).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Canimated Nooz Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).
Jan. 2—The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scenic).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred" -Two parts—Dr.).
Jan. 9—Among Those Present ("Black Cat Feature") (Two parts—Drama).
Jan. 10—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).
Jan 13—The Sinful Marriage (Fifth of "Is Marriage Sacred"—Two parts—Drama).

KALEM.

Dec. 15—The Menace (No. 9 of "Grant, Police Reporter") (Drama).
Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).
Dec. 19—The Fatal Violin (Comedy).
Dec. 20—On the Brink of War (No. 20 of "The Girl from Frisco"—Two parts—Drama).
Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter"—Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen"—Drama).
Dec. 26—The Quest of the Golden Goat (Com.).
Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen" —Drama).
Jan. 2—That Terrible Tenderfoot (Comedy).
Jan. 3—The False Prophet (No. 21 of "The Girl from 'Frisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter"—Drama).
Jan. 6—The Mogue Mountain Mystery (No. 113 of "The Hazards of Helen"—Drama).
Jan. 9—Rival Romeos (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama).
Jan. 12—The Trial of Graft (No. 13 of "Grant, Police Reporter"—Drama)
Jan. 13—The Fireman's Nemesis (No. 114 of "The Hazards of Helen"—Drama).

SELIG.

Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 11—Selig-Tribune, No. 99 (Topical).
Dec. 14—Selig-Tribune, No. 100 (Topical).
Dec. 16—The Road to Fame (Drama).
Dec. 18—Selig-Tribune No. 101 (Topical).
Dec. 18—The Five Franc Piece (Two parts—Drama).
Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 23—The Man He Might Have Been (Dr.).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Selig-Tribune No. 103 (Topical).
Dec. 28—Selig-Tribune No. 104 (Topical).
Dec. 30—The Right Hand Path (Drama).
Jan. 1—Selig-Tribune, No. 1 (Topical).
Jan. 1—On Italy's Firing Line (Three parts—Topical).
Jan. 4—Selig-Tribune, No. 2 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 8—Starring in Western Stuff (Two parts—Comedy-Drama).
Jan. 8—Selig-Tribune No. 3 (Topical).
Jan. 11—Selig-Tribune No. 4 (Topical).
Jan. 13—The Making of Bob Mason's Wife (Drama).

VIM FEATURE COMEDY.

Nov. 6—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
Dec. 6—Hubby's Chicken (Comedy).
Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 21—He Winked and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).
Dec. 28—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).

VITAGRAPH.

Dec. 22—A Bit of Bent Wire (No. 1 of "The Dangers of Doris"—Comedy).
Dec. 25—A Journey to Nowhere (Comedy).
—Some of Our Biggest Star Performers (Comedy).
Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Drama).
Jan. 1—Jones Keeps House (Comedy).
Jan. 5—Twin Fedoras (Third of "The Dangers of Doris"—Comedy-Drama).
Jan. 6—Billy Smoke (Three-parts—Drama).

General Film Company Features

BLACK CAT FEATURE.

Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).

BROADWAY STAR FEATURES.

Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pep's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Dec. 1—Butts Casey—Crook (Two parts—Dr.).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).
Jan. 5—Temptation and the Girl (Three parts—Drama).

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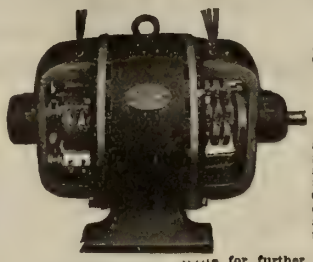

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 270, 272.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 27—Number 52 (Topical).
Jan. 3—Number 53 (Topical).
Jan. 10—Number 54 (Topical).
Jan. 17—Number 55 (Topical).

BIG U.

Jan. 4—No regular Big U this day.
Jan. 4—The Uprising (Special Release—Dr.).
Jan. 7—The Jewel of Death (Two parts—Reissue—Drama).
Jan. 11—No regular Big U this day.
Jan. 11—Shattered Ideals (Reissue—Drama).
Jan. 14—The Call for Help (Reissue—Two parts—Drama).
Jan. 18—No regular Big U this day.
Jan. 18—Bloodhounds of the North (Two parts Reissue Drama).

BISON.

Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 30—Giant Powder (Two parts—Drama).
Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).

GOLD SEAL.

Dec. 26—Birds of a Feather (Three parts—Drama).
Jan. 2—An Old Soldier's Romance (Three parts—Drama).
Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).
Jan. 16—The Prodigal Widow (Three parts—Drama).

IMP.

Dec. 24—The Woman Who Learned.
Dec. 29—Toto of the Byways (Two parts—Dr.).
Dec. 31—No regular Imp this day.
Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).
Jan. 12—Honorably Discharged (Drama).
Jan. 13—John Bates' Secret (Reissue—Drama).
Jan. 14—Midnight (Drama).
Jan. 17—A Slave of Fear (Two parts—Drama).

JOKER.

Jan. 6—Love in Suspense (Comedy).
Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).

LAEMMLE.

Dec. 30—The Face on the Screen (Reissue—Drama).
Jan. 3—No regular Laemmle this day.
Jan. 3—Alone in the World (Special release—Drama).
Jan. 6—No regular Laemmle this day.
Jan. 10—No regular Laemmle this day.
Jan. 10—The Face Downstairs (Reissue—Dr.).
Jan. 13—No release this day.
Jan. 21—No regular Laemmle this day.
Jan. 20—Homeless (Reissue Drama).

L-KO.

Dec. 13—Murdered by Mistake (Two parts—Comedy).
Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Mr. Shoestring In a Hole—(Comedy).

NESTOR.

Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 19—No release this day.

POWERS.

Dec. 31—Sammie Johnsin Slumbers Not (Cartoon Comedy).
Jan. 4—No regular Powers this day.
Jan. 7—The Trials of Willie Winks (Cartoon Comedy).
—The Forbidden City Edu.).
Jan. 11—No release this day.
Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon—Comedy).
—Wonders of the Orient as Seen by Dr. Dorsey (Edu.).
Jan. 18—No release this day.
Jan. 21—Mr. Fullerpep—He Goes to the Country (Cartoon Comedy).
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educational).

RED FEATHER.

Dec. 18—Mixed Blood (Five parts—Drama).
Dec. 25—A Child of Mystery (Five parts—Dr.).
Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).

REX.

Dec. 24—Mr. Vampire (Two parts—Drama).
Dec. 29—No regular Rex this day.
Dec. 29—The Gilded Life (Reissue—Drama).
Dec. 31—The Prodigal Daughter (Drama).
Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Reissue—Dr.)
Jan. 7—No regular Rex this day.
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 14—No release this day.
Jan. 21—The Bubble of Love (Two parts—Dr.).

VICTOR.

Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).
Dec. 19—No regular Victor this day.
Dec. 19—So This Is Paris (Special release—Comedy).
Dec. 23—It's Great to Be Married (Comedy).
Dec. 28—Good Morning, Judge (Two parts—Comedy).
Jan. 2.—Bombs and Banknotes (Comedy).
Jan. 5—How to Be Happy Though Married (Comedy).
Jan. 9—A Gentleman of Nerve (Comedy).
Jan. 12—The Wrong Mary Wright (Com.-Dr.).
Jan. 16—No regular Victor this day.
Jan. 16—The Masked Cupid (Reissue Comedy).
Jan. 18—Putting One Over on Ignatz (Comedy).
Jan. 19—His Little Room Mate (Two parts—Comedy).

UNIVERSAL SCREEN MAGAZINE.

Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.
Jan. 19—Number 5.

UNIVERSAL SPECIAL FEATURE.

Dec. 31—The Purple Mask (Episode No. 1 "The Vanished Jewels"—Two parts
Jan. 7—The Purple Mask (Episode No. 2, "Suspected"—Two parts—Drama).
Jan. 14—The Purple Mask (Episode No. 3 "The Capture"—Two parts—Drama).
Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
Dec. —Robinson Crusoe.

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Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—The Honor of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).
Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama)

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Ducks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).
Jan. 4—Jerry's Double Header (Comedy).

ECLAIR.

Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).
Jan. 3—The Peril of Our Girl Reporters (Episode No. 2, "The Black Door"—Two parts—Drama).
Jan. 10—The Perils of Our Girl Reporters (Episode No. 3 "Ace High"—Two parts—Drama).

NORTH AMERICAN.

Dec. 4—Sequel to Diamond from the Sky (Chapter 2—"Under Oath"—Two parts—Drama).
Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Jan. 2—Tours Around the World, No. 9 (Subjects on Reel: Rio de Janeiro, Brazil; Luchon, France) (Travel).
Jan. 3—See America First, No. 69, Pasadena, Cal. (Scenic).
Jan. 4—The Vampires (Episode No. 7, "The Master of Thunder"—Three parts Drama).
Jan. 7—Reel Life No. 36 (Mutual Film Magazine).
Jan. 9—Tours Around the World No. 10 (Subjects on Reel: The Foothills of the Pyrenees; Life in Egypt; Budapest, Hungary). (Travel).
Jan. 10—See America No. 70 (Subject on Reel—In the Heart of the Blue Ridge—Scenic).
—Kartoon Komics (Comedy).
Jan. 11—The Vampires (Episode No. 8 "The Poison Man"—Three parts—Dr.).

MUTUAL.

Dec. 7—Gertie's Latest Love Affair (Com.).
Dec. 8—Rehabilitated (Drama).
Dec. 11—The Turn of the Wheel (Two parts—Drama).
Dec. 15—Mexician Intrigue (Drama).
Dec. 18—Buddy's Christmas (Two parts—Dr.).
Dec. 21—The Elopement (Comedy).
Dec. 22—Mated by Choice (Drama).
Dec. 25—Indiscretion (Two parts—Drama).
Dec. 28—Peter's Perfect Photoplay (Comedy).
Dec. 29—The Ranch Exile (Drama).
Jan. 1—Pangs of Jealousy (Two parts—Dr).
Jan. 5—Uncle Sam's Defenders No. 1 (From Civilian to Soldier) (Topical).
Jan. 8—When Hands Are Idle (Two parts—Drama).
Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.

MUTUAL WEEKLY.

Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).
Dec. 27—Number 104 (Topical).
Jan. 3—Number 105 (Topical).
Jan. 10—Number 106 (Topical).
Jan. 17—Number 107 (Topical).

(*Mutual Releases continued on page* 290.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 270, 272.)

(*Mutual Releases continued from page 288.*)

MUTUAL CHAPLIN.

Nov. 13—Behind the Screen (Two parts—Comedy).
December—The Rink (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Dec. 18—The Twinkler (Five parts—Drama) (No. 161).
Dec. 25—The Innocence of Lizette (American—Five parts—Drama) (No. 162).
Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 163).
Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).
Dec. 16—Peter the Comic Poet (Comedy).

SIGNAL FILM CORP.

Dec. 18—A Lass of the Lumberlands (No. 9—Two parts—Drama).
Dec. 25—A Lass of the Lumberlands (No. 10—Two parts—Drama).
Dec. 31—A Lass of the Lumberlands (No. 11—Two parts—Drama).
Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).
Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).

VOGUE.

Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).
Dec. 17—Treed (Two parts—Comedy).
Dec. 24—Fickle All Around (Two parts—Com.).
Dec. 31—Jealous Jolts (Two parts—Comedy).
Jan. 7—The Land of Nowhere (Two parts—Drama).
Jan. 14—A Lisle Bank (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Dec. 25—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 1—The Great Secret (Episode No. 2 "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 8—The Great Secret (Episode No. 3 "The Hidden Hand"—Two parts—Dr.).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy)

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He D.. It Himself (Comedy).

FAMOUS PLAYERS.

Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).
Jan. 4—The Evil Eye (Five parts—Drama).
Jan. 15—Betty to the Rescue (Five parts—Dr.).

MOROSCO AND PALLAS.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 21—The Right Direction (Five parts—Drama).
Dec. 28—The Redeeming Love (Five parts—Drama).
Jan. 11—The Happiness of Three Women (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).
Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—Land of Evangeline (Scenic).
Jan. 1—From the Bay of Fundy to the St. Lawrence, including a Pilgramage to Ste Anne Beaupre (Scenic).
Jan. 8—Quaint Quebec (Scenic).
Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Dec. 24—Pearl of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shielding Shadow, No. 14, "Absolute Black" (Two parts—Drama).
Dec. 31—Pearl of the Army, No. 5, "Somewhere in Grenada" (Two parts—Drama).
Jan. 7—The Shielding Shadow (Episode No. 15, "The Final Chapter"—Two parts—Drama).
Jan. 7—Pearl of the Army, No. 6, "Major Brent's Perfidy." (Two parts—Dr.).
Jan. 14—Pearl of the Army, No. 7, "For the Stars and Stripes" (Two Parts—Drama).

GOLD ROOSTER.

Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).
Jan. 7—Her New York (Five parts—Drama).
Jan. 14—Kick In (Five Parts—Drama).

PATHE.

Dec. 24—Florence Rose Fashions, No. 11, "A Day of Sport" (Fashions) and —Young Fur Bearing Animals (Edu).
Dec. 31—Florence Rose Fashions, No. 12, "Frills and Thrills" (Fashion) and —Making Raisins (Cal.) (Edu.).
Dec. 31—Silk Industry (Two parts—Industrial).
Jan. 7—The Last Volunteer (Three parts—Drama).
Jan. 7—Florence Rose Fashions, No. 13 (Part of a Debutante's Life—Fashion). —Lion Cubs (Colored—Edu.).
Jan. 14—Shadows of Shame (Drama).
Jan. 14—Florence Rose Fashions No. 14 (Something New). —Little Feathered Songsters (Edu).

PATHE NEWS.

Dec. 30—Number 105 (Topical).
Jan. 3—Number 1 (Topical)
Jan. 6—Number 2 (Topical).
Jan. 10—Number 3 (Topical).
Jan. 13—Number 4 (Topical).
Jan. 17—Number 5 (Topical).
Jan. 20—Number 6 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).
Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).

Triangle Film Corporation.

FINE ARTS.

Dec. 9—The Wharf Rat (Five parts—Drama).
Dec. 16—The Matrimaniac (Five parts—Dr.).
Dec. 24—The Heiress at Coffee Dan's (Five parts—Drama).
Dec. 31—The House Built Upon Sand (Five parts—Drama).
Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).

KAY-BEE.

Dec. 16—The Sin Ye Do (Five parts—Drama).
Dec. 24—Three of Many (Five parts—Dr.).
Dec. 31—The Female of the Species (Five parts—Drama).
Jan. 7—Truthful Tulliver (Five parts—Dr.).
Jan. 7—The Weaker Sex (Five parts—Dr.).
Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 8—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

SUPERPICTURES, INC.

Jan. 8—Seven Deadly Sins — "Envy" (Five Parts—Drama).
Jan. 15—Seven Deadly Sins — "Pride" (Five Parts—Drama).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

(*Continued on Page 292*).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 270, 272.)

(*Continued from Page* 290).

JUDY.

Dec. 3—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.

Dec. 1—Love's Sacrifice (Drama).
Dec. 17—The Mystery of the Mesa (Two parts—Drama).
Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.

Dec. 3—The Telltale Heart (Drama).
Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.

Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Dec. 2—The Heart of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.

Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

MONMOUTH FILM CORP.

Dec. 18—Jimmie Dale, alias, "The Grey Seal" (Episoue No. 3—"The Counterfeit Five"—Two parts—Drama).
Dec. 25—Jimmie Dale, Alias "The Grey Seal" (Episode No. 4—Two parts—Dr.).
Jan. 1—Jimmie Dale, alias "The Grey Seal" (Episode No. 5—"The Fight for Honor"—Two parts—Drama).
Jan. 8—Jimmie Dale, alias "The Grey Seal" (Episode No. 6, "Below the Dead Line"—Two parts—Drama).

BILLY WEST COMEDIES.

Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.

Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven Parts).

CHRISTIE FILM CO.

Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).
Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

DIXIE FILM CORP.

December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Love Thief (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).

FOXFILM COMEDY.

Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Jan. 1—The Soul Master (Five parts—Dra.).
Jan. 1—Speed and Spunk (Comedy).
Jan. 1—Captain Jinks' Love Insurance (Comedy).
Jan. 1—The Secret Kingdom (Episode No. 1—"The Land of Intrigue"—Three Parts—Drama).
Jan. 8—The Man of Mystery (Five parts—Drama).
Jan. 8—Bullies and Bullets (Comedy).
Jan. 8—Captain Jinks' Partner (Comedy).
Jan. 8—The Secret Kingdom (Episode No. 2—"Royalty at Red Wing"—Three Parts—Drama).
Jan. 15—The Secret Kingdom (Episode No. 3—"The Sealed Packet"—Two Parts—Drama).

INTERNATIONAL FILM SERVICE, INC.

Dec. 29—Hearst-International News Pictorial No. 104 (Topical).
Jan. 1—International Split Reel (Scenic and Cartoon).
Jan. 1—Patria (Episode 1, "The Last of Fighting Channings"—Three parts—Drama).
Jan. 2—Hearst-International News Pictorial, No. 1 (Topical).
Jan. 5—Hearst-International News Pictorial, No. 2 (Topical).
Jan. 8—Patria (Episode No. 2, "Treasure"—Two parts—Drama).
Jan. 15—Patria (Episode No. 3—"Winged Millions"—Two Parts—Drama).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Jan. 1—Mose Is Cured (Cartoon Comedy).
Jan. 8—Old Forty Niner (Cartoon Comedy).
Jan. 15—Jeb Jenkins, The Village Genius (Cartoon Comedy).

KESSEL & BAUMAN.

Jan. —Nickey.

KLEINE-EDISON-SELIG-ESSANAY.

Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).
Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

SUNBEAM MOTION PICTURE CORP.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—
December—The Passion Flower (Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

KING BAGGOT.

Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles. (Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

UNITY SALES CORPORATION.

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDUM RELEASES (UNITY).

Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

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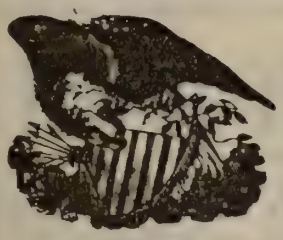

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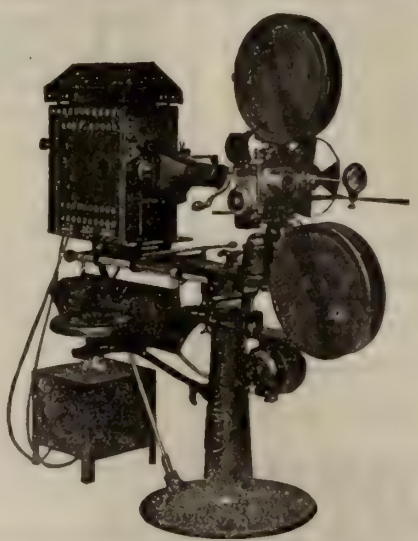

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Its policies are founded on principle and consider only the best interests of all. Injustice to any one side can only mean ruin in the long run.

We offer, now or never, *no bribes for your support or the endorsement of any special interest in the trade.* With us no endorsement has been necessary outside of furnishing the best and most reliable paper that you can read.

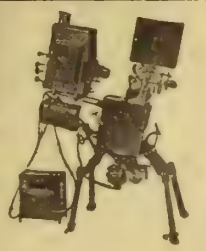
We stand on no insecure foundation of false claims as to exhibitors representation, either organized or unorganized, nor any equally false intimations as to independance of advertising patronage.

We have, for nearly ten years, *given the best value by long odds to exhibitors and advertisers impartially and without special favor to any.*

We thank you for your confidence and support heretofore and solicit a continuance of same, believing we are in position to give you even better value through our greater experience and understanding of all your problems.

For nearly ten years the representative paper of the industry, built on principle without the slightest MISREPRESENTATION at any time or of any sort.

Yearly subscriptions means less than a single admission to your theatre weekly. If not already a subscriber send your remittance NOW --- TODAY --- THIS MINUTE

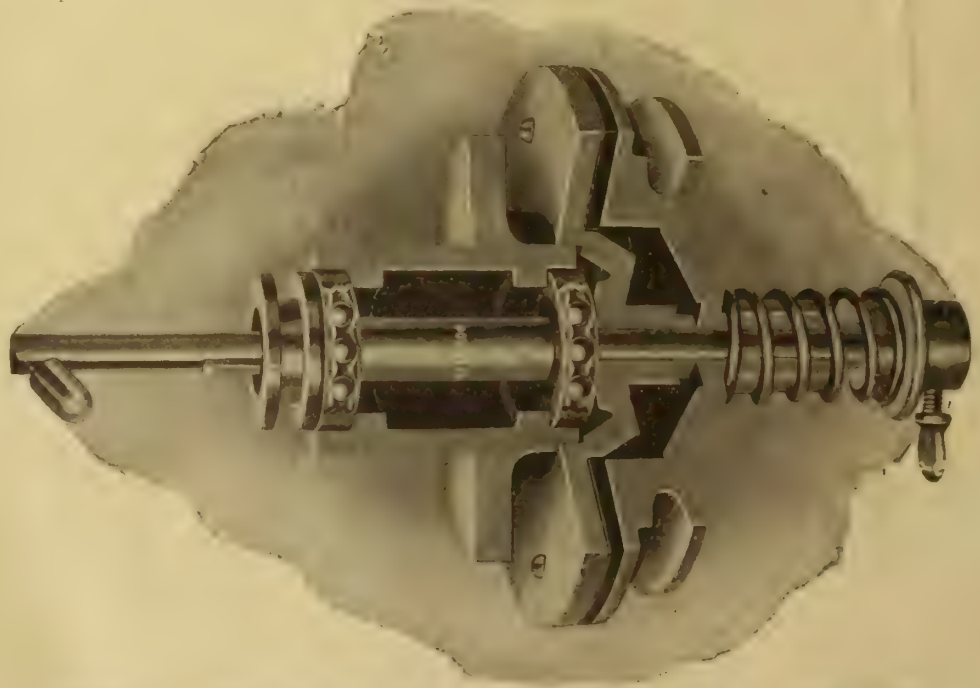


NPCo

"SIXTEEN YEARS OF KNOWING HOW"

ANOTHER POWER'S ACHIEVEMENT

A DEVICE GUARANTEED TO "TAKE-UP" 3,000 FEET OF FILM, MAINTAINING AN EASY AND EVEN TENSION THROUGHOUT.



SIMPLE, EFFECTIVE, CONSISTING OF FEW PARTS AND OPERATING ON BALL BEARINGS, IT REQUIRES ABSOLUTELY NO ATTENTION.

EXAMINE IT IN OPERATION ON POWER'S CAMERAGRAPH NO. 6B.

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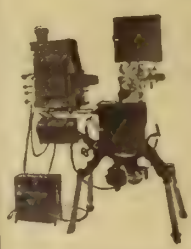


NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

Vol. 31, No. 3 January 20, 1917 Price 15 Cents

H. C. HOFFMAN

CALIFORNIA STATE

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The White Raven" (Metro).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

SEVEN DEADLY SINS

Book the entire series of seven five-reel features. Your success will be assured by

McCLURE PUBLICITY

Mc Clure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway. New York City.

McCLURE PICTURES

KLEINE EDISON SELIG ESSANAY
MR. EXHIBITOR:
This is only a sample of the expressions of Max Linder, the world's greatest comedian, as you will see him on the screen.
See the rest for yourself. He has more expression and more funny action than any man I ever saw. He will convulse any audience with laughter.
Geo. K. Spoor
ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

RED FEATHER PHOTO-PLAYS PRESENT
"HEART-STRINGS"
FEATURING
ALLAN HOLUBAR
DIRECTED BY ALLAN HOLUBAR
BOOK THROUGH ANY UNIVERSAL EXCHANGE
KARL LINK

STATE RIGHTS

Now Selling

Written and Directed by

LOIS WEBER

has been pronounced, "The most powerful film drama ever shown on any screen." Produced under the personal supervision and direction of LOIS WEBER, who counts among her successes such Box Office Winners as "Where Are My Children," "Idle Wives," "Shoes," "Hypocrites," "Scandal", and others, is SUFFICIENT GUARANTEE for the drawing power of this production. Wonderful Paper, and specially prepared Advertising Matter FREE to State Rights Buyers. "THE PEOPLE against JOHN DOE" will cause a sensation in ANY city or town. It's clean, powerful, marvelously directed and tells the most gripping story ever filmed. Good territory now open. Write or wire the STATE RIGHTS DEP'T of the

UNIVERSAL
FILM MFG. CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York

By all odds, the most gigantic State history of the trade—The UNIVERSAL ous Spectacular Half Million Dollar

IN announcing the STATE RIGHTS sale of the Universal's Feature Production—Jules Verne's "20,000 LEAGUES UNDER THE SEA"—we present what has already been pronounced, the most amazing spectacle—the most remarkable achievement in pictures and the BIGGEST BOX OFFICE ATTRACTION ever placed before State Rights Buyers and Exhibitors. Judged from its already tremendous success in both Chicago and New York, "20,000 LEAGUES UNDER THE SEA" is without question the biggest State Rights proposition on the market.

Nothing Like It On Earth

"20,000 LEAGUES UNDER THE SEA" is entirely different than ANY State Rights proposition on the market. First—the picture is different—second—the advertising possibilities outclass those of any feature ever produced—and third—it will outdraw any feature production now being shown anywhere in the world. This huge spectacular production played for eight solid weeks to overflow crowds in the city of Chicago. In its very first week in New York City at the Broadway Theatre it shattered every record held by that house. That's the kind of evidence on which to base your judgment in the buying of ANY State Rights production—ALSO—

This Production can be Re-booked one, two, or three years from now as easily as at this very moment.

What Chicago Newspapers say:

"The greatest cinema achievement ever offered in the history of the young art."
—Chicago American.

"Superlative adjectives cannot do justice to this master picture."
—Chicago Post.

"The most unusual film ever produced."
—Chicago Examiner.

"It contains that which everyone seeks—Novelty."
—Chicago Tribune.

"Big achievement."
—Chicago News.

"Has astonishing scenes."
—Chicago Journal.

CONSIDER this with great thought, Mr. State Rights Buyer. Consider what it means IN CASH TO YOU to be able to re-book this production again next year—the year after and the year after that. While re-booking any other feature production might be a difficulty, if not an almost impossible matter—it's a cinch with "20,000 LEAGUES UNDER THE SEA," because of its distinct novelty. It will draw capacity today and three years from today just as easily.

THAT'S why this production is a far more profitable purchase than ANY State Rights feature production on the market. It's a 1, 2 or 3-year feature and will "get the money" anywhere, any time, all the time.

People who see it once will be as anxious to see it again a year or more later because it never loses its magic power to thrill and entertain. As the Public is the "acid test," and as the Press usually gauges productions right, read about "20,000 LEAGUES UNDER THE SEA" on the next two pages of this advertisement.

"20,000 LEAGUES UNDER THE SEA" is an almost unbelievable accomplishment, visualizing for the peoples of the earth the most fantastic dreams of the greatest imaginative writer of all time. Jules Verne's enthralling story, read by and known to millions of people in every civilized country on the globe, and from the State Rights Buyer's angle this production is worth more than twice that of ANY OTHER State Rights production, for the reason that it is—

The Hugest Box Office Attraction of Them All

It's the kind of a production that makes every audience go out and talk their heads off to neighbors and friends. Every audience sends back another house; thus you get the tremendous value of the "mouth to mouth" advertising—the kind that money can't and never could buy. This "personal" advertising will be one of the greatest assets to bring you

Capacity Business

every day you show "20,000 LEAGUES UNDER THE SEA." By following the directions, instructions, schemes, plan and ideas as laid out complete for you in the Elaborate Advertising Campaign book you simply can't fail with this huge production. The ad book gives you the entire ad campaign for the newspaper, tells you how to run the campaign, tells about the publicity matter, publicity cuts and everything else you want to know.

Rights proposition ever offered in the Film Manufacturing Company's stupend- Production. JULES VERNE'S

20000 LEAGUES UNDER THE SEA

What New York Newspapers say:

"Novel and entertaining. Will no doubt win wide favor. —N. Y. Times.

"The most thrilling and most educational picture yet produced." —N. Y. Eve. Sun.

"Thrilling undersea film masterpiece. This is the wonder of wonders." —N. Y. American.

"A marvellous achievement. A triumph in photography." —N. Y. Tribune.

"Gives 'movie' thrills. A remarkable illustration of a remarkable book." —N. Y. World.

"Amazing." —N. Y. Herald.

"No one can in any way or in any reason afford to miss it." —N. Y. Eve. Journal.

"Remarkable thriller." —N. Y. Eve. Globe.

"A thing of rare fantasy." —N. Y. Eve Mail.

"A remarkable film drama." —N. Y. Eve. Telegram.

"Very well worth while." —N. Y. Eve. Post.

Send for the Big Ad Campaign Book

Get a copy of this great book immediately. Sent FREE to all State Rights Buyers and Exhibitors interested in this huge money-making production. At the time of the writing of this advertisement nine Southern States already sold. Other territory going fast. Communications given attention in order of their receipt. Use the Telegraph. It's quickest. Send your communication direct to the STATE RIGHTS DEPT. of the UNIVERSAL.

The Ad Book Tells It All

UNIVERSAL FILM MFG. COMPANY

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe."

1600 Broadway, New York

Universal Specialties

THE Specials listed below are of a class and character that are necessary to the Exhibitor who finds it advisable to book Special Features of one or more reels. They include, beside the Five-Reel Feature—Comedies, Cartoons, Educationals and the Greatest of all Screen Novelties—The Universal Screen Magazine.

Like the other releases on the Universal Program, these Specials may be booked separately—but Exhibitors must expect to pay extra for them. Not only because they are genuine Box-Office Attractions, but because it is manifestly unfair to expect to pick and choose from the entire Program, and get these releases at the pro rata price of that paid by the user of the entire Universal Service.

Special Releases on the Universal Program for the Week of January 29

RED FEATHER—"LOVE AFLAME"—With Ruth Stonehouse and Jack Mulhall (Five Reels—Romantic Drama).

NESTOR—"WHY, UNCLE!"—(One Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"FAKING FAKERS"—With Phil Dunham (Two Reel Comedy).

UNIVERSAL SPECIAL—"THE WAR WAIF"—Two Reel War Drama—With Allen Holubar.

UNIVERSAL SCREEN MAGAZINE—No. 6.

JOKER—"HIS COMING OUT PARTY"—(One Reel Comedy) With Gale Henry and William Franey.

POWERS—"MR. FULLER PEP—HIS WIFE GOES FOR A REST" (Comic Cartoon) and "IN NORTH CHINA AS SEEN BY DR. DORSEY"—(Educational) (Split Reel).

Look them over. Nowhere on earth will you find the specialties you need that can compare in money getting value at your box-office with the Universal Specials listed here.

The Complete Universal Program every week—Book The Mighty

Compare the full Universal Program as given on these pages with any Moving Picture Program on earth, and you will acknowledge its absolute supremacy from the standpoint of Popularity and Profit. Remember, the Universal Program is split (as shown here) ONLY AS FAR AS INDIVIDUAL BOOKINGS ARE CONCERNED. Every subject listed is included in the full Universal Program Service of Twenty-nine Reels a week. This is the ideal show—the popular and profitable moving picture entertainment—to which thousands of Exhibitors have returned after disastrous experiences with "Open Bookings," "Feature Programs," and other freak ideas of recent times.

BOOK The Great Complete UNIVERSAL Program

Universal Regular Releases

THE Releases listed below as "Regular" are the cream of Juvenile, Comedy, News Weekly, Educational and Dramatic Subjects. They constitute the backbone of the mighty Universal Program. In comparison with the "Specials" opposite they number Sixteen Reels of Dramatic Subjects, with only Four Reels of Juvenile, Comedy and Educational. They are the solid, substantial program releases that are making thousands of Exhibitors successful throughout the world.

Regular Releases on the Universal Program for the Week of January 29

GOLD SEAL—"JUNE MADNESS" (Three Reel Romantic Drama)—Roy Stewart and Wadsworth Harris.

VICTOR—"SOME BABY" and "NELLIE, THE FIREMAN'S DAUGHTER"—(Split Reel Comedy).

UNIVERSAL ANIMATED WEEKLY No. 57.

BIG U—"THE GOLD DUST"—(One Reel Western Drama).

VICTOR—"IT'S CHEAPER TO BE MARRIED"—(One Reel Comedy)—Babe Sedgwick.

IMP—"THE DIAMOND THIEVES"—(One Reel Crook Drama)—Robert Leonard and Margarita Fischer.

IMP—"THE FORBIDDEN GAME"—(Two Reel Underworld Drama)—Edward Hearns.

VICTOR—"THE HERO OF BUNKO HILL"—(One Reel Comedy).

BISON—"THE BOONTON AFFAIR"—(Two Reel Mountain Drama)—King Baggot.

IMP—"DIAMONDS OF DESTINY"—(One Reel Drama)—Louise Lovely.

IMP—"WHEN NEW YORK SLEEPS"—(Two Reel Melodrama).

Remember, you get both these "Regular Releases" and the "Specials" opposite on the full Universal Program.

includes every subject listed here UNIVERSAL PROGRAM & Get them all

THE ADVANTAGE TO YOU, MR. EXHIBITOR—lies in the fact that, by splitting the Universal Program, the man who wants specialties gets the cream of the world's specialties on individual bookings. The man who wants the complete program gets the advantage of the COMPLETE Universal Program—INCLUDING the SPECIALTIES—at the regular Program Service Price. Take your choice if you think you must, but—remember—if you want the one great money-getting, success-building moving picture entertainment you will book the Exhibitor's friend and standby—the mighty Universal Program—COMPLETE.

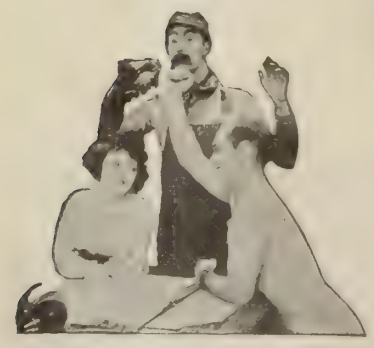
UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe"
1600 B'way, New York

HITCH YOUR WAGON TO THESE STARS!

Under the direction of AL. E. CHRISTIE these stars are furnishing the exhibitor with the greatest money-making, business-building line of comedies there is—known as

CHRISTIE COMEDIES



CHRISTIE COMEDIES are clean, clever, sensible and really funny. Their popularity is increasing at a tremendous rate—both with the public whom they entertain and the exhibitor whom they profit. Are YOU one of those exhibitors? Now's the time to hitch up with Christie Comedies. See last week's issue of this magazine for a complete list of Christie Comedy exchanges.

Open Market Release
For Week of
January 15th, 1917

"Black Hands & Soap Suds"

Directed by Horace Davey

—Featuring—

HARRY HAM, BILLY RHODES & EDDIE BARRY

Christie Comedies

Christie Film Co.

SUNSET BOULEVARD AT GOWER ST.
LOS ANGELES, CAL.

Supreme Achievement of Motion Pictures

JESSE L. LASKY

presents

GERALDINE FARRAR *as* JOAN OF ARC

in

CECIL B. DeMILLE'S MASTERPIECE

"JOAN THE WOMAN"

By JEANIE MACPHERSON

Now playing a season's engagement at the 44th STREET THEATRE, N. Y.

CARDINAL FILM CORPORATION

485 FIFTH AVENUE, N. Y.

Sensation of the New York Season!

Success of this great photo spectacle, "Joan the Woman," swept New York off its feet. Audiences shout and cheer the scenes of battle, pageantry and drama.

"Joan the Woman" is praised by trade and public press as the greatest event in film history. Cast includes Wallace Reid, Theodore Roberts, Raymond Hatton, Hobart Bosworth, Tully Marshall, Charles Clary, Cleo Ridgely, Marjorie Daw, Lillian Leighton and others.

Laurels for Two Wonder Artists

Geraldine Farrar

The most conspicuous figure in modern motion pictures is Geraldine Farrar. The favorite opera star of two continents, she has won millions of picture devotees by the superbness of her Joan of Arc.

Cecil B. De Mille

With the hand of the master builder, the genius of the screen has won the admiration and recognition of a great industry. The producers' art never reached such heights as De Mille's in "Joan the Woman."

Critics Sing Joan's Praises

N. Y. Dailies

Sun.—"Farrar triumphs as Maid of Orleans."

World.—"A mute play that touches a genuine note of spiritual exaltation."

Evening Mail.—"It stands as the screen's most noteworthy production."

Evening Journal.—"Hats off to De Mille!"

Trade Press

W. Stephen Bush, Exhibitors' Trade Review.—"It establishes new records."

Peter Milne, Motion Picture News.—"Sweeping in its effect. A triumph for Geraldine Farrar, but equally a triumph for Cecil B. De Mille."

"Jolo," Variety.—"No other than De Mille could have done as much."

WILLIAM FOX

PRESENTS

WILLIAM FARNUM

IN

"THE PRICE OF SILENCE"

A Super De Luxe Photodrama With a Human Interest Appeal. A Powerful Indictment of Child Labor Evils.

Directed by FRANK LLOYD

Story by WILLIAM PIGGOTT

Released January 8th

THEDA BARA

IN

"THE DARLING OF PARIS"

Suggested by Victor Hugo's "The Hunchback of Notre Dame"—Showing the Incomparable Screen Star in a New and Fascinating Role.

Directed by J. GORDON EDWARDS

Scenario by ADRIAN JOHNSON

Released January 22nd

FOXFILM COMEDIES

PRESENT

REAL COMEDY STARS

Here they are:

HANK MANN	ANNA LUTHER
CHARLES ARLING	CARMEN PHILLIPS
HENRY LEHRMAN	AMY JEROME
BILLIE RITCHIE	ANNETTE DE FOE
TOM MIX	VICTORIA FORDE

and others

A two-reel Foxfilm Comedy released each week, beginning January 15th

Independent of regular Fox Program

Available for all exhibitors

VIRGINIA PEARSON

IN

"BITTER TRUTH"

A photodrama of a woman's revenge

Written by MARY MURILLO

Directed by KENEAN BUEL

THE FIRST WISE MAN of 1917

has arranged to show the pictures which from their inception have led the photoplay world.

Follow the Stars

Paramount Stars have always illuminated the way.

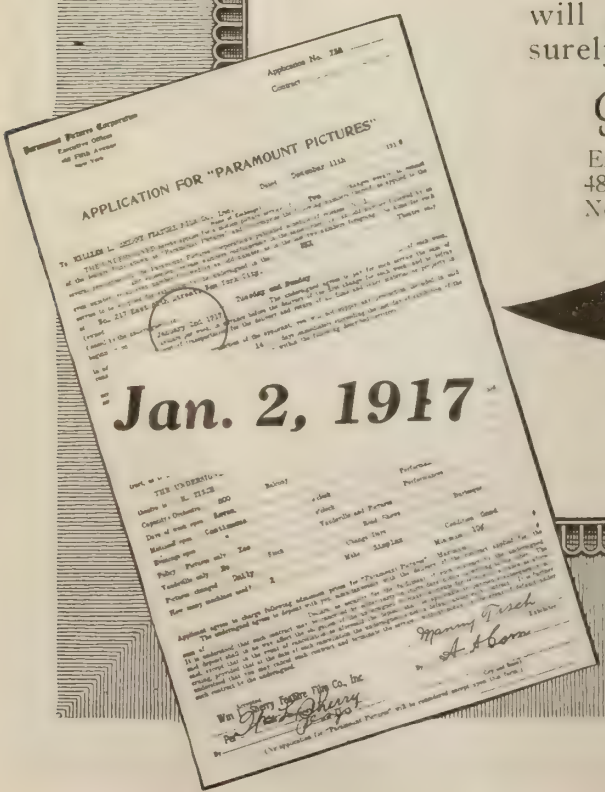
Be one of the many Wise Men of 1917 and

FAMOUS PLAYERS
LASKY
MOROSCO and
PALLAS

will guide you safely and surely to success with

Paramount Pictures

Executive Offices,
485 Fifth Avenue,
New York, N. Y.



For the Wise Exhibitors

THIS WEEK

FAMOUS PLAYERS

presents

Louise Huff

[AND

Jack Pickford

IN

"Great Expectations"

A faithful adaptation of Charles Dickens' celebrated novel.

The Oliver Morosco Photoplay Co.

PRESENTS

House Peters

AND

Myrtle Stedman

IN

"The Happiness of Three Women"

A fascinating society drama by Albert Payson Terhune.

Paramount Pictures

A word to the Wise: Paramount exhibitors know that this week's releases are as strong as last week's and as attractive as next week's.

Are You a Wise Exhibitor?

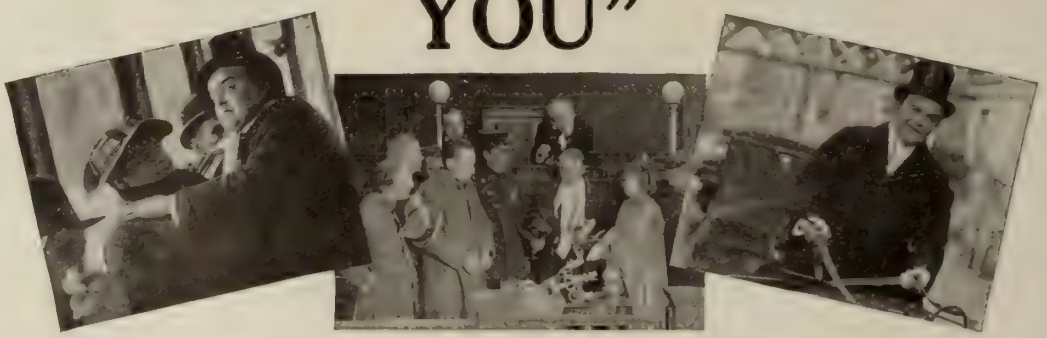
Executive Offices,
485 Fifth Avenue,
New York, N. Y.

Paramount announces Victor Moore

in the fourth

of the one reel "Klever Komedies"

"DID IT EVER HAPPEN TO YOU"



This is the spark plug of comedies.
It starts laughs that you cannot stop.

Shown at the Strand Theatre, New York

Released January 15th

KLEVER PICTURES, INC.
220 West 42nd St., New York City

Nature's Long-Closed Book is OPENED WIDE By The Ditmars Wonderpictures—Secrets of Animal Life Completely Revealed—"Strand's" Marvelous Nature Films Are At Last Released To The Whole World.

We have captured them with the largest payment ever recorded for a nature film. We have secured ALL AMERICAN AND CANADIAN RELEASING RIGHTS to the Ditmars "Living Book of Nature" films so long under contract to show ONLY AT THE STRAND, NEW YORK. The Strand will continue to have them, but the difference is that *you can have them, too.*

A REAL NOVELTY FOR 1917

Let us prove it to you. Let us impress upon you what a 100 per cent. exclusive novelty you can offer your patrons. Let us show you the wonderful advertising points.

Let us convince you entirely and instantly why you should OPEN THE "LIVING BOOK OF NATURE" BEFORE YOUR COMPETITOR DOES.

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

MARY PICKFORD

in

"The Pride of the Clan"

(Staged by Maurice Tourneur)

The Greatest Mary Pickford Picture Ever Produced!

MARY PICKFORD'S new master-production indicates ARTCRAFT'S magnitude in the events of the motion picture future and marks the new ARTCRAFT policy of one supreme attraction each month.

"THE PRIDE OF THE CLAN" would be a notable screen achievement without MARY PICKFORD; with this incomparable favorite as its star, this artistic picture will be recorded one of the biggest events of filmland.

ARTCRAFT PICTURES CORPORATION

What We Think The Critics Will Say:

"The most exquisite screen characterization ever created."

"Mary Pickford never reaches the limit of her artistic possibilities. Every time we think she has, she surpasses all her previous efforts. This she does in 'The Pride of the Clan.'"

"'America's Sweetheart' in the sweetest story every screened, produced by a master."

"A Mary Pickford picture that more than ever crystallizes for all time not only the wonderful charm of the most popular girl in the world, but affords her opportunity to display a dramatic finesse of rare merit."

"With her golden curls, her sweet smile and a charming art that is universally admired, Mary Pickford in 'The Pride of the Clan' will gladden the heart of the world."

729 SEVENTH AVENUE, NEW YORK CITY

Clunes PRODUCTIONS

Now Available for State Rights

"THE EYES OF THE WORLD"

Received its premier exhibition at Clune's Auditorium, Los Angeles, Jan. 1, 1916.

Most successful of Harold Bell Wright's virile stories, which have had the phenomenal sale of eight million copies. Great beauty and melodramatic power characterize this feature.

In Ten Sections

In Ten Sections

"RAMONA"

Received the highest rating ever awarded by the National Board of Review.

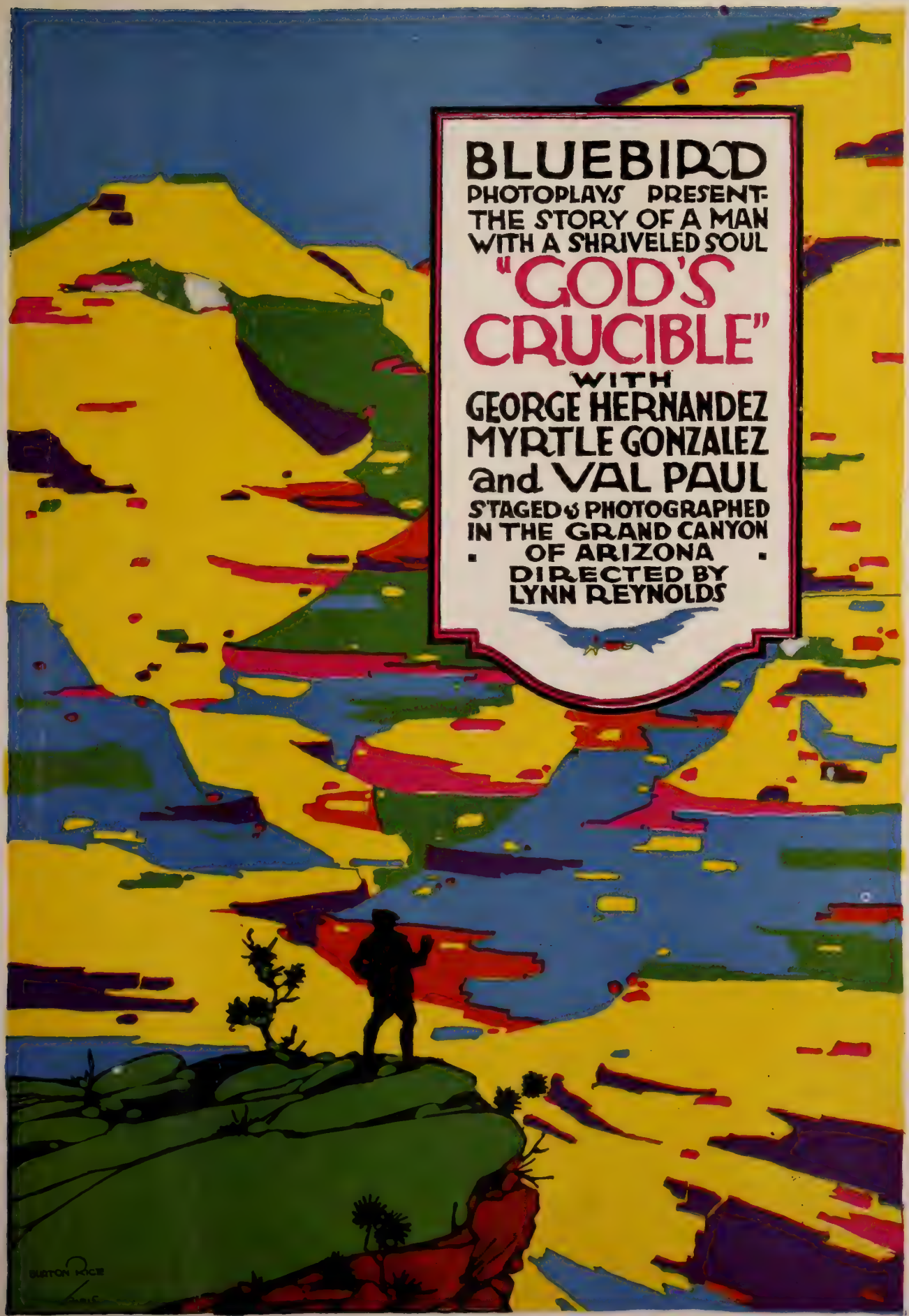
Replete with dramatic episodes, RAMONA has been called "the love story of the ages." The book RAMONA has been sold to four million buyers.

The sales of these stories assure TREMENDOUS BOX OFFICE POWER.

Our representative is now in Eastern territory.

Address

Clune Film Producing Co.
547 South Broadway, Los Angeles


BLUEBIRD
PHOTOPLAYS PRESENT
THE STORY OF A MAN
WITH A SHRIVELED SOUL
"GOD'S CRUCIBLE"
WITH
GEORGE HERNANDEZ
MYRTLE GONZALEZ
and VAL PAUL
STAGED & PHOTOGRAPHED
IN THE GRAND CANYON
OF ARIZONA
DIRECTED BY
LYNN REYNOLDS
BURTON RICE

BLUEBIRD PHOTOPLAYS [INC]

EXHIBITORS in every section of this great country, who appreciate and understand the tremendous power of Saturday Evening Post advertising in connection with BLUEBIRD PHOTOPLAYS are reaping the rich reward in exhibiting BLUEBIRDS, thus bringing home to their respective audiences, EXACTLY THAT SUPREME TYPE OF PHOTOPLAY ENTERTAINMENT that the people demand.

The refinement, the unusual class and finesse of BLUEBIRD plays make a wider appeal than any known brand of feature on the American market. The underlying idea of "THE PLAY'S THE THING" has doubled in its value because the STARS in BLUEBIRD PLAYS are building a magnificent future for those Exhibitors who are keen enough and who possess foresight enough to understand that "giving the public the entertainment they demand"—means financial independence, greater prestige and constantly growing popularity.

As evidence of the pre-eminently superior character of BLUEBIRD-PHOTOPLAYS we advise you arrange with your nearest BLUEBIRD Exchange to exhibit "GOD'S CRUCIBLE" for you, or if you cannot arrange to view it, book it on our recommendation and advertise it stronger than ANY feature you ever showed in your Theatre. It will start a new and greater clientele, the kind that insures lasting success for your House.

Book through your local BLUEBIRD Exchange or Executive Office.

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY, NEW YORK

COLUMBIA
PICTURES CORPORATION
presents
Little VIOLA DANA
in Richard Barry's
THREADS of FATE
A METRO wonderplay
in Five great acts
directed by
Eugene Nowland
METRO
PICTURES
Released on the Metro
Program, January 22

TREMENDOUS ENTHUSIASM
at Trade Showings all over the country

The Great Secret

Story by Fred de Gresac

FRANCIS X. BUSHMAN and BEVERLY BAYNE

Wm. Christy Cabanne's master serial in 15 thrilling chapters

Advertising Campaign now in full stride in these great daily newspapers

New York Journal
New York Evening Mail
Brooklyn Eagle
Cincinnati Enquirer
Cincinnati Times Star
Toledo News Bee
Columbus Dispatch
Reading Eagle
Scranton Republican
Minneapolis Journal
Minneapolis Tribune
St. Paul Pioneer Press
St. Paul News
Milwaukee Journal
Milwaukee Free Press
Indianapolis News
Indianapolis Star
Bangor News
Springfield Republican
Springfield Union
Atlanta Journal
Birmingham Age Herald
Jacksonville Times Union
Dallas Times Herald
El Paso Herald
Duluth News Tribune
Janesville Gazette
Aberdeen American
Sioux Falls Argus Leader
Boston Herald Traveller
Boston Globe
Providence Journal
Cleveland Plain Dealer
Cleveland Press
Pittsburgh Press
Pittsburgh Gazette Times and Chronicle Telegraph

Dayton News
Richmond Times Dispatch
Richmond News Leader
San Francisco Examiner
Paterson Call
Trenton Times
Detroit Free Press
Detroit News-Tribune
Grand Rapids Press
Providence Bulletin
Bridgeport Post Telegram
Portland Express Advertiser
Worcester Gazette
Worcester Telegram
Memphis Commercial Appeal
Memphis News Scimitar
Des Moines Register
San Antonio Light
Little Rock Gazette
Eau Claire Leader
La Crosse Press Leader
Oshkosh Northwestern
Newark News
Philadelphia Evening Ledger
Philadelphia Bulletin
Washington Star
Washington Times
Baltimore News
Baltimore American
Denver Post
Oakland Tribune
Los Angeles Examiner
Kansas City Star
Kansas City Post
St. Louis Republic
St. Louis Globe Democrat

Chicago Tribune
Chicago American
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New Haven Register
New Bedford Standard
Manchester Union
Burlington Free Press
Nashville Banner
Nashville Tennessean and American
Omaha Bee
Houston Post
Oklahoma Oklahoman
Green Bay Press Gazette
Madison State Journal
Fargo Forum-Republican
Hudson Observer
New Orleans Item
New Orleans Times Picayune
Albany Knickerbocker Press
Albany Times Union
Dayton News
Portland Oregonian
Jackson Clarion Ledger
Buffalo Times
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Seattle Times
Shreveport Times
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An Extraordinary Opportunity for State Right Buyers!!

B.S.MOSS

729 SEVENTH AVENUE, NEW YORK CITY

Offers

"The Girl Who Doesn't Know"

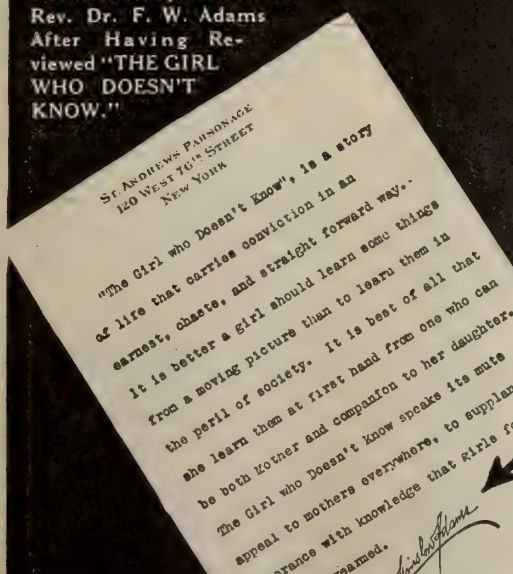
With

Marie Empress

The Fascinating Broadway Star

An exceptionally forceful and impressive reply to a problem widely discussed in Press and Pulpit.—A photoplay sermon for parents which all will demand to see.

The Written Opinion of the Rev. Dr. F. W. Adams After Having Reviewed "THE GIRL WHO DOESN'T KNOW."

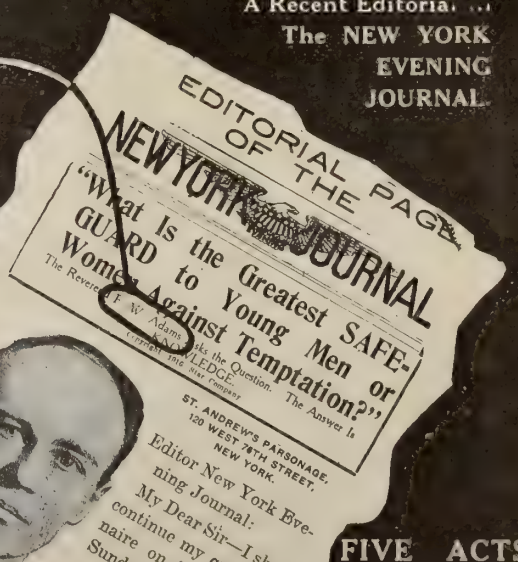


ST. ANDREWS PARSONAGE
120 WEST 76TH STREET
NEW YORK

"The Girl who Doesn't Know", is a story of life that carries conviction in an earnest, chaste, and straight forward way. It is better a girl should learn some things from a moving picture than to learn them in the peril of society. It is best of all that she learn them at first hand from one who can be both Mother and companion to her daughter. The Girl who Doesn't Know speaks its mute appeal to mothers everywhere, to supplant ignorance with knowledge that Rifle forewarned may be forearmed.

Dec. 18. 1916.

A Recent Editorial ... The NEW YORK EVENING JOURNAL



EDITORIAL PAGE OF THE NEW YORK EVENING JOURNAL

"What Is the Greatest SAFE-GUARD to Young Men or Women Against Temptation?"

The Reverend F. W. Adams Answers the Question. The Answer Is KNOWLEDGE. Copyright, 1916, Star Company.

ST. ANDREWS PARSONAGE,
120 WEST 76TH STREET,
NEW YORK.

Editor New York Evening Journal:

My Dear Sir—I shall continue my questionnaire on Temptation, Sunday evening, December 10.

I will highly esteem it if you will answer, to be used in my sermon that evening, the question, "What is the greatest SAFEGUARD to young men or women against temptation?"

Thanking you in appreciation,

F. W. ADAMS.

REV. FRED WINSLOW ADAMS

The Reverend Mr. Adams' question is literally one that could be answered in one word—KNOWLEDGE. Knowledge that protects young men and women against temptation, foolish ... and the only efficient enemy of vice and crime. Knowledge in various forms is EDUCATION. The public school system is the great real and efficient and widespread reliance of the people against folly.

We say that KNOWLEDGE, the fruit of education, is the great protection against temptation. We can understand that it is so. Why is it that the words YOUTH and INNOCENCE are used together? Because youth is ignorant. Because youth is ... period that temptation is ... Be who ... every form ... the ...

Positively A Mint For The Box-Office

FIVE ACTS OF GRIPING AND COMPELLING HEART INTEREST.

Communicate with B.S.Moss Motion Picture Corp. 729-7th Ave. N.Y.C.

SELZNICK PICTURES

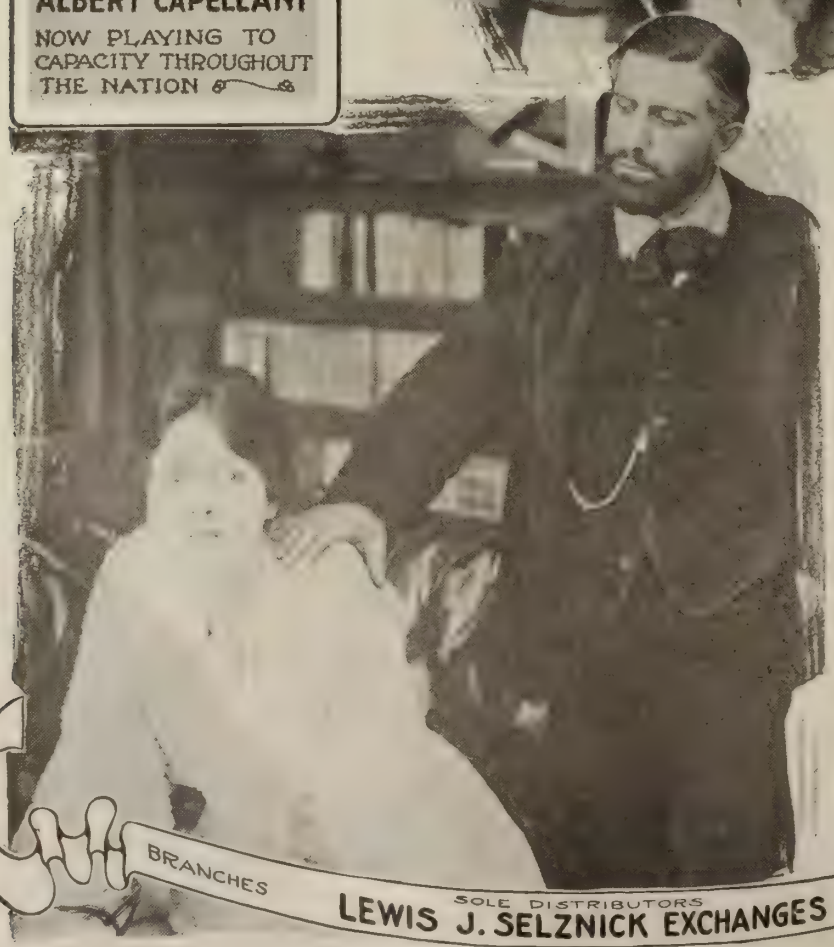
CLARA KIMBALL YOUNG

In

"THE FOOLISH VIRGIN"

By Thomas Dixon
Directed By
ALBERT CAPELLANI

NOW PLAYING TO CAPACITY THROUGHOUT THE NATION



HERBERT BRENON'S
NEXT MASTERWORK
Presenting

FLORENCE REED

In

"THE ETERNAL SIN"

WILL BE READY FOR RELEASE BY THE FIRST of FEBRUARY

BRANCHES SOLE DISTRIBUTORS EVERYWHERE
LEWIS J. SELZNICK EXCHANGES

SELZNICK PICTURES

READY SOON
HARRY RAPF'S
Presentation of
ROBERT WARWICK
In
(By Arrangement With Klaw & Erlanger)
"THE ARGYLE CASE"
By
HARVEY J. O'HIGGINS,
HARRIET FORD and
WILLIAM J. BURNS.
Directed By
RALPH W. INCE

NOW PLAYING
at the
RIALTO THEATRE
NEW YORK
And All of the Loew Houses
Joseph M. Schenck's
Presentation of
NORMA TALMADGE
In
"PANTHEA"
By
Monckton Hoffe

"A Splendid Picture I Am Glad To Play It."
S. L. Rothapfel
Mgr. The RIALTO.

WHAT BETTER EVIDENCE DO YOU NEED?

BRANCHES EVERYWHERE
SOLE DISTRIBUTORS
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TRIANGLE PLAYS

To Exhibitors:—

Our business policies are being established on right and sound principles demonstrated as successful by experience in the past, and all employees have been definitely instructed to deal with you on that basis. We fully realize that if we are to make a success in our dealings with you we must help you to success also; in a word, your interest is our interest.

The main thought in our mind is to give each exhibitor a definite contract for a definite thing at a fair and equitable price, and thus gain his continuous support so that each of us may benefit by measuring up to our agreements.

We shall tell you more of our plans and policies on this page from time to time.

Triangle Distributing Corporation.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE RELEASES

SUNDAY JAN. 21ST

BESSIE LOVE IN "NINA, THE FLOWER GIRL" } FINE ARTS

AND

A TRIANGLE KOMEDY

"A NOBLE FRAUD"

THURSDAY JAN. 25TH

WILLIAM DESMOND IN "THE ICED BULLET" } KAY BEE

AND

A TRIANGLE KOMEDY

"HONEST THIEVES"

Coming—
Mack Sennett-Keystone Comedies
Better Than Ever

We wish to state that as heretofore, Mack Sennett-Keystone Comedies may be had only through Triangle Exchanges

KESSEL & BAUMANN

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Mr. EXHIBITOR:

YOU ! ! !
CAN NOW HAVE
MACK SENNETT-KEYSTONES
THE UTMOST IN COMEDY
INDEPENDENT OF ANY PROGRAMME

WHY ? ? ?
TO SATISFY THE DEMANDS
THE BOX OFFICE MADE ON YOU
AND YOU MADE ON US FOR
THE ONLY STANDARD QUALITY COMEDIES
EVER PRODUCED

NOW READY FOR RELEASE
ONE EVERY WEEK

"THE NICK OF TIME BABY"
"HER CIRCUS KNIGHT"
"MAGGIE'S FIRST FALSE STEP"
"STARS AND 'BARS'"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

NEW YORK CITY

MISS MABEL NORMAND

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy-drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over, the curtain goes down.

* * *

Method and date of release will be announced later.

KESSEL & BAUMANN, Executives

NEW YORK CITY

For Exhibitors Who Want Good Comedies

David Horsley long ago established his reputation as a producer of "worth-while" comedies. He cherishes this reputation highly. So when the craze for multiple reel subjects struck the film business he did not slight his comedies in favor of greater length features.

Rather he redoubled his efforts to make them better. He put more time and money into them than before. He also saw to it that they conformed with the prevailing public taste. Naturally enough his product has had, and is having, a tremendous sale.

Right now really good comedies are harder to find than ever. And right now David Horsley is offering the best in that line he has ever made—a new series of Cub Comedies featuring George Ovey. This series is distributed through the Mutual, with a new release every Thursday. The current subject is "Jerry's Winning Way," released January 11th.

The pictures in this series are not "fillers," but one reel features —the best one reel comedies on the market. Your Mutual exchange can supply you with them.

DAVID HORSLEY PRODUCTIONS

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 20, 1917

"BELOVED ROGUES" OFFERED THIS WEEK WITH KOLB & DILL

"BELOVED ROGUES," sixth of the Kolb & Dill-Mutual Photoplays, is ready this week. It is five reels in length. It was produced by the American Film Company, Inc. It gives the famous stars, Kolb & Dill, further opportunity for the display of their talent.

Is Intensely Dramatic.

This Kolb & Dill-Mutual Photoplay is intensely dramatic. It tells a story of real heart interest. Despite their roguery both Kolb & Dill will win a warm place in the hearts of photoplay fans. They are steadily growing in drawing power at theaters the country over. Photoplay critics go out of their way to praise the Kolb & Dill-Mutual Photoplays. "Few in the history of the stage have enjoyed the success attained by Kolb & Dill," says the Lawrence (Mass.) Tribune. "Their names are linked with Montgomery & Stone, and Weber & Fields as constituting the three great 'teams' of the stage." The Tacoma (Wash.) Ledger writes: "Critics who assert character men cannot get their personalities across in pictures have a surprise in store for them when they see Kolb & Dill. The picture starring them, just released by Mutual, is in such tremendous demand that Manager Summerville of the Melbourne theater was only able to book it for two days." Bookings on "A Million for Mary," "Bluffs," "The Three Pals," "A Peck O' Pickles," "Lonesome Town" and "Beloved Rogues"—all Kolb & Dill-Mutual Photoplays—can be secured now at any Mutual Film Exchange.

Crowds Wait in Rain to See "Lumberlands"

That the new Mutual chapter play, "A Lass of the Lumberlands," produced by Signal Film Corporation and starring Helen Holmes, is a box-office magnet of unusual power is being proved more conclusively every week. W. Hider, manager of the Hider Theater, Binghamton, N. Y., writes: "Permit me to congratulate you on your wonderful serial, 'A Lass of the Lumberlands.' Our usual time for opening is 7 o'clock, but with this picture we were compelled to open at 6:30. The house was packed to capacity at 7:10 and as many outside blocking the sidewalk, waiting in the rain to get in. All previous records for box office receipts have been shattered by this serial and exhibitors will surely find it a money-getting picture." This is but one of hundreds of similar testimonials received by the Mutual Film corporation. Booking on this phenomenal chapter play can be made at any of the 68 Mutual exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 22d.

The Gentle Intruder.....Mary Miles Minter

MARGARITA FISCHER

Begins Work on Her Newest Five Reeler, "THE DEVIL'S ASSISTANT"

Harry Pollard and Margarita Fischer are at work on the next Fischer-Mutual Photoplay. Its title is "The Devil's Assistant." It is five reels in length. This production is a feature of a highly dramatic sort, affording the star unusual opportunity for emotional acting. In "The Devil's Assistant" Miss Fischer will display an unusually elaborate wardrobe. Double and triple exposures—a kind of camera work for which Director Pollard is famous—may also be expected. Specially engaged for Miss Fischer's support in this picture are Monroe Salisbury, who played the leading man in "Ramona," and Miss Kathleen Kirkham, who appeared opposite George Beban in several productions. Upon its completion by the Pollard Picture Plays Company. "The Devil's Assistant" will be released through the 68 Mutual Film Exchanges. Bookings can now be made.

First Rambeau-Mutual Photoplay Interesting

Work on "The Greater Woman," first of the Marjorie Rambeau-Mutual Photoplays, is progressing rapidly. Miss Rambeau's expressive eyes, curly hair and mobile features "register" every emotion perfectly. Still pictures of the first few scenes, now in the Mutual offices, offer proof that the Frank Powell Producing Corporation is staging the picture without regard to expense. Though no release date has yet been set for this first of the Marjorie Rambeau-Mutual Photoplays, bookings can now be made at any of the 68 Mutual Film Exchanges.

EDNA GOODRICH IS LATEST STAR TO SIGN MUTUAL CONTRACT

STILL another celebrated star has been added to the Mutual roster. Edna Goodrich, world-famous beauty, is the latest actress to affix her signature to a Mutual contract. In the very near future a series of Goodrich-Mutual Photoplays will be released through the 68 Mutual Film Exchanges. For years the public in general has paid homage to the beauty of this fascinating star. Poets have been inspired by her classic features. Dramatic critics have searched their dictionaries for adjectives to describe fittingly her face and form.

Her Widened Field.

The beautiful Miss Goodrich has appeared in many successful attractions and is well known in the field of amusements. On the speaking stage she has only played the biggest theatres in the largest cities and her film appearances have been so few that it can scarcely be said she is known to film fans everywhere, but now through the medium of Goodrich-Mutual Photoplays she will appear in every village and hamlet. The masses will have an opportunity of beholding her art. The most notable authors are supplying the manuscripts from which Miss Goodrich's plays will be prepared. Every opportunity will be afforded her for the display of her remarkable talent. The title of the first Goodrich-Mutual Photoplay will be announced shortly. This production and those which are to follow are sure to be in tremendous demand. For this reason many exhibitors are even now making reservations. Any of the 68 Mutual Film Exchanges are prepared to receive reservations.

Fourth "Reporters" Release Really Weird

Decidedly weird is the story told by chapter four of the new Mutual serial, "The Perils of Our Girl Reporters." As the story runs, he was a doctor. Shortly before midnight a bearded individual called on him and insisted that he go to attend a patient. Before he left his office his eyes were blindfolded. After being driven about the streets for hours he reached a palatial mansion. The blindfold was removed. His patient was a beautiful girl. She was speechless. This is but the beginning of the fourth episode of this new Mutual serial. It is startling all by its novelty. Theatres showing it are packed to the doors. Bookings can now be made at your nearest Mutual exchange. It's in fifteen chapters. A new chapter each week. Each chapter complete in itself.

MUTUAL

MUTUAL

Mutual Film Corporation
Announces
Another New Mutual Star
The Fascinating Beauty

EDNA GOODRICH

IN ACCORDANCE with its policy of "Only Big Stars For Mutual"—the Mutual Film Corporation has signed still another celebrated actress—the fascinating beauty Edna Goodrich. Since the day of her debut in "Floradora" and up to the present, the public has paid homage to the beauty of this charming star. Her ability to portray difficult roles conclusively proves that her claim to fame rests not on beauty alone. Some of the most famous authors are supplying the manuscripts from which Miss Goodrich's plays will be prepared. The star will be afforded every opportunity for the display of her remarkable talent. The same "quality" atmosphere that has made "Tiffany's" unique, will mark each Goodrich production—causing it to stand out supreme and unequalled amid all other photoplay offerings. The title and release date of the first Edna Goodrich Mutual Star Production will be announced soon. Exhibitors are invited to confer with Mutual Exchange managers for complete information regarding the new Mutual Policy for 1917—"America's greatest stars in the world's greatest plays."

Mutual Film Corporation

John R. Freuler-President

68 Exchanges in America

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

The Famous Stars

KOLB & DILL *in* "BELOVED ROGUES"

A wholesome dramatic offering in five acts. Sixth of the Kolb & Dill - Mutual photoplays. Released the week of January 15th.

Available: "A PECK O' PICKLES"
"A MILLION FOR MARY"-"BLUFF"
"LONESOME TOWN"-"THREE PALS"

Now Booking At 68 Mutual Exchanges.

What the Press Says:-

"Kolb & Dill have made good so emphatically in films, it is probable they will quit the speaking stage for all time." *Los Angeles Herald.*

"Kolb & Dill are making a great hit at the Portola and filling the house every night as well as at matinees." *Santa Barbara Press.*

MUTUAL

Unusual Lighting Effects In "A LASS OF THE LUMBERLANDS"

In lighting effects, the new Mutual chapterplay, "A Lass of the Lumberlands," is as unusual and superior to other serials as it is in plot, action and enactment. Some of the wonderful night "effects" are positively startling. It is almost uncanny to behold flashing headlights, brilliantly lighted Pullmans and tremendous bonfires, depicted on the screen with such reality. Theatre patrons everywhere are proclaiming this chapterplay wonderful. Turnaway business is the rule. Fifteen startling chapters—a new one every week. For bookings see your nearest Mutual Exchange.

Now Booking At 68 MUTUAL EXCHANGES

SIGNAL FILM CORPORATION
Presents
HELEN HOLMES *in*

A LASS OF THE LUMBERLANDS

A Spectacular Chapterplay of the North Woods

Real Newspaper Stories In This Sensational Serial!

"Get the story!" ordered the city editor as he sent the girl reporter forth to run to earth the confidence man. She picked up a clue. She followed the trail till it lead her to the man she sought. Then, at the point of a gun, she held him at bay and got the "story." This is but one of the unusual thrills in the new Mutual serial, "The Perils of Our Girl Reporters."

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES — EACH COMPLETE

Each story in this big new serial is founded on fact—based on a real incident in newspaper life. The stories are perfectly enacted by a cast headed by Earl Metcalfe, Helen Greene and Zena Keefe. Geo. Terwilliger directed the production. Theatres playing this new Mutual serial are "holding 'em out." YOUR theatre can do the same. Fifteen chapters —a new chapter each week—each story complete in itself. Now booking at all Mutual Exchanges.

Booking NOW At 68 Mutual Exchanges.

Produced by NIAGARA FILM STUDIOS

MUTUAL

The Mutual Weekly

remains the
Unquestioned Leader
of all News Reels
because it gives
All the News
of
All the World
FIRST

The Other Great Weekly
Gaumont Single-Reels
are
Tours Around the World
Reel Life
and
See America First
with Gaumont Kartoon Komics

Book at 68 Mutual Branches

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"Germany and Its Armies of Today"

Three Weeks at the Strand

Apply Now for States Rights

GERMANIC OFFICIAL WAR FILMS, Inc.
729 7th Ave. N. Y. City
Room 1003

A National Institution

STRAND THEATRE OF NEW YORK

OFFICE OF HAROLD EDEL, MANAGING DIRECTOR — MITCHELL H. MARK, PRES. AND GEN. MGR.

January 3rd, 1917.

Germanic War Films, Inc.,
729 Seventh Avenue,
New York, N. Y.

Gentlemen:—

In answer to your inquiry regarding the success of your picture, "GERMANY AND ITS ARMIES OF TO-DAY," I beg to advise that the same has been a huge success, which was evidenced by the amount of genuine applause during each and every performance.

We take this opportunity of exercising our option for the continuation of same for the third week, commencing January 14th, thereby making a continuous run of three weeks.

Assuring you of our appreciation for having had the privilege of first running these official German war pictures, I beg to remain,

Yours very truly,

H. Edel.

Managing Director.

AN UNUSUAL PICTURE! Get Busy

WHAT BECOMES OF THE CHILDREN ?

Written by and Featuring

CORRA BEACH

and

WALTER SHUMWAY,

DIRECTED BY
WALTER RICHARD STAHL

WORLD PICTURES BRADY-MADE

TO THE WISE EXHIBITORS OF THE WORLD

I beg to call your attention to the World regular program releases below:

Jan. 1—Alice Brady in "A Woman Alone."

Jan. 8—Gail Kane and Carlyle Blackwell in "On Dangerous Ground."

Jan. 15—Robert Warwick, Gerda Holmes and Doris Kenyon in "The Man Who Forgot."

Jan. 22—Ethel Clayton supported by Rockliffe Fellowes, Arthur Ashley and John Bowers in "The Bondage of Fear."

Jan. 29—Marie Dressler in "Tillie Wakes Up."

Feb. 5—Alice Brady in "The Hungry Heart."

Compare them with the so-called special releases.

Then reflect.

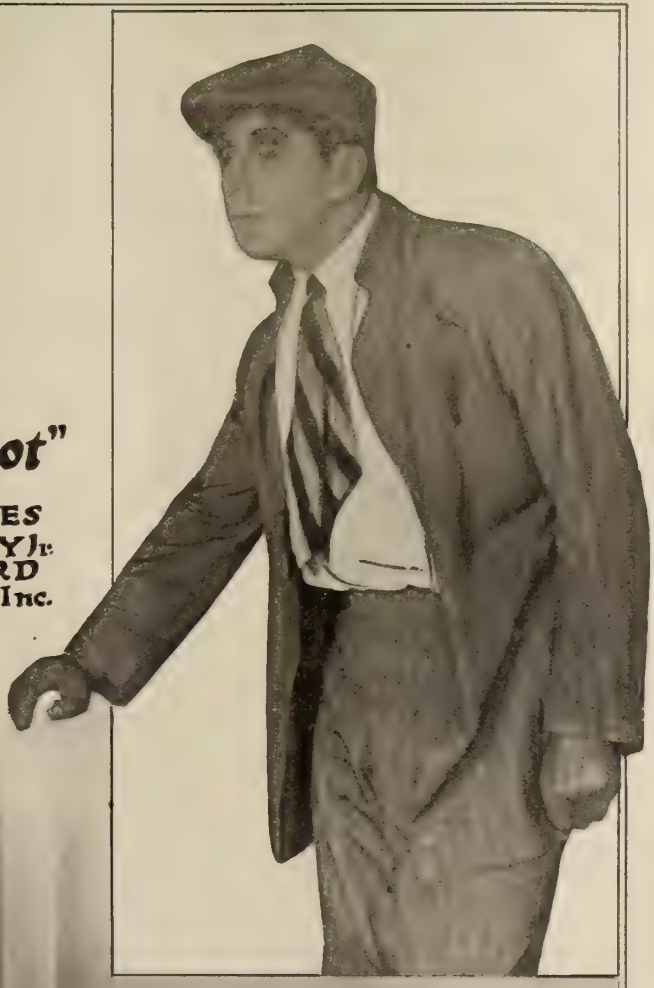
William A. Brady

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK

in "The Man Who Forgot"

Cast including
DORIS KENYON & GERDA HOLMES
From the Story by JAMES HAY Jr.
Directed by EMILE CHAUTARD
Produced by PARAGON FILMS Inc.



Unicorn

YOU KNOW PICTURES
BUT
WHETHER YOU KNOW OR NOT
UNICORN
KNOWS FOR YOU

LAUGHS
MEAN MONEY
AND
YOUR
BOX-OFFICE

LAUGHS LOUDEST
OF ALL
WHEN YOU
PLAY THE

BILLY WEST COMEDIES

TWO REELS EACH AND PACKED WITH RIOTOUS YELLS

1st Release: "HIS MARRIED LIFE"
2nd Release: "BOARDERS AND BOMBS"—3rd Release: "HIS WAITING CAREER"

REAL SCREAMS OF THE SCREEN

ONE, TWO AND THREE REEL DRAMAS
COMEDIES THAT *ARE* FUNNY
WESTERN SCREEN PLAYS
WHICH ARE CLASSICS.

TWENTY-ONE
REELS PER WEEK

EXECUTIVE OFFICES, 126-130 WEST FORTY-SIXTH ST., NEW YORK CITY
BRANCHES IN TWENTY-EIGHT PRINCIPAL CITIES OF U.S.A.
IKE SCHLANK, PRESIDENT

Films

INTERNATIONAL

The Serial Supreme

Patria

with

Mrs. Vernon Castle

The Best Known and Best Dressed Woman in America

Released January 14th by **PATHÉ**

PAT
with Mrs. Vernon
The Serial Supreme
RELEASED
January
14th
THROUGH
PATHÉ
EXCHANGES
INTERNATIONAL

RIA
Castle
America's Best Known and Best Dressed Woman
RELEASED
January
14th
THROUGH
PATHÉ
EXCHANGES
INTERNATIONAL

INTERNATIONAL

Patria

The Serial Supreme

with **Mrs. Vernon Castle**

The Best Known and Best Dressed Woman in America

Released January 14th by **PATHÉ**

Pathé

There are thrills in every foot of Pearl of the Army says a big newspaper: Read what it says:

"There are thrills in every foot of 'Pearl of the Army.' With a dramatic story of love, mystery, and adventure and an all-star cast supporting her, Miss White is certain to achieve the greatest success of her career. It is doubtful if any star in the work has as great box-office pulling power. Pathe's name on a serial is a guarantee of its high quality. 'Pearl of the Army' lacks none of the essentials of a successful serial. It has a strong love-interest, the development of which starts with the first episode. There is mystery, adventure and suspense. Every reel is replete with thrills of the kind that bring audiences back week after week."

R. E. Pritchard in the New Orleans Item

When big newspapers everywhere recognize the importance of Pathé Serials in the life of their communities it shows Pathé is giving the public what it wants!

Produced by Astra
Directed by Edward José

Pathé

92%

is the rating given to

The Shielding Shadow

by reports of exhibitors. Their reports are based on box office value and crowds of pleased patrons. 73% and 77% are the highest two ratings these same exhibitors place on nine other serials which they had run recently or were still running.

Pathé knows how to make and market serials! Why Experiment?

The Shielding Shadow
Production by
Astra
Directed by Louis J. Gasnier
and Donald Mackenzie

Pathé
Announcing
Valkyrien
in the five part Gold Rooster Play
The Image Maker
A most unusual story of pre-existence and its counterpart in modern life. Full of dramatic incident.
Produced by Thanhouser
Released Jan. 21

Pathé

"Our patrons revel in
Luke Comedies
....They have never boosted
any pictures as they are
boosting yours."

John R. Elliott, Mgr.
Hippodrome Theatre
Youngstown, Ohio.

Produced by Rolin
and the best made.

VINCENT SERRANO
IN
"A MODERN MONTE CRISTO"
RELEASED FEB. 4

THANHOUSER-MADE

A PATHÉ GOLD ROOSTER PLAY

ALIVE WITH STRIKING SITUATIONS—A STIRRING DRAMA OF VENGEANCE WITH JUSTICE

COMING
FLORENCE LA BADIE
IN
"THE GIRL WHO WANTED TO LIVE"

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. Edwin Thanhouser, Pres. JACKSONVILLE, FLA.
EUROPEAN OFFICE, THANHOUSER FILMS, LTD., 167 WARDOUR ST., W, LONDON

KLEINE-EDISON-SELIG-ESSANAY SERVICE

KLEINE-EDISON-SELIG-ESSANAY SERVICE

By Arrangement With F. Ziegfeld, Jr.
GEORGE KLEINE, Presents

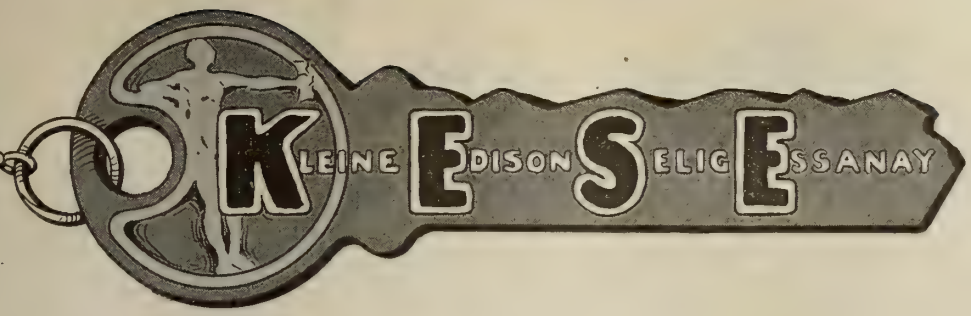
Billie Burke in GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES

"Am simply amazed at the pulling power of Billie Burke and Gloria's Romance," writes an Iowa exhibitor. This motion picture novel brought to my theatre people who have always before opposed motion pictures and have never been known to enter a 'movie'."

The above is but one instance of many. This clean, wholesome, thoroughly logical play has made new patrons for practically every theatre in which it has played. The best people in every community are attracted by such names as Billie Burke, Rupert Hughes and George Kleine. To win a new and better patronage for YOUR house, book this 20-chapter novel now. For full details wire or write the nearest Kleine-Edison-Selig-Essanay Exchange or

GEORGE KLEINE
80 Fifth Avenue New York City



SELIG

OFFERS

"THE PRINCESS OF PATCHES"

A Picturization by Al Green of Mark Swan's World-famous Melodrama

A Love Romance of the Sunny Southland.

See the terrific explosion
See the fight in the houseboat
See the cotton plantations
See a blood-stirring melodrama

An All-star Cast Headed by **Vivian Reed** and Charles Le Moyne. A Love Romance Filmed True to the Life of the South.

COMING COMING COMING

A Sensational Drama of the Borderland

"The Heart of Texas Ryan"

With George Fawcett, Bessie Eyton, Frank Campeau, Tom Mix and Charles Gerrard.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

America's Greatest Actor

with MARY CHARLESON

is presented in

"Little Shoes"

Henry B. Walthall, the greatest emotional actor the world has known, plays the melody of child love on the heart strings in this tense photo-play. It is clean, sweet, beautiful—the play for the entire family.

By Eleanor M. Ingram Directed by Arthur Berthelet

Screen time, 1 hour, 15 minutes

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

Every Critic Calls "The Truant Soul" Walthall's Greatest

"In 'The Truant Soul' Henry B. Walthall has been given a part to play that calls forth every bit of his talent and he has done nothing better during his career. . . . The picture is stirring from start to finish, and will hold audiences both for its story and the complete and effectual way in which it is produced."

DICKSON G. WATTS,
New York Telegraph

"In 'The Truant Soul' we have again the genius Walthall . . . the biggest man in pictures. . . . As the reels unfold you find yourself shaken by pity, fear, horror, repulsion and finally joy. The interest you have in the unfolding of the tale is the same absorbing interest you have felt while reading that novel you simply couldn't lay down. . . . There is not one moment during the entire picture when the suspense slackens."

MAE TINEE,
Chicago Tribune

"Not since Walthall made 'Ghosts,' 'The Avenging Conscience' and other plotful features has he given us such a character as Dr. John Lancaster in 'The Truant Soul.' . . . Walthall does some wonderful pantomimic work. His two contrasting characters and his portrayal of each have never been excelled on the screen."

LOUELLA O. PARSONS,
Chicago Herald

"The combined efforts of the star, Henry B. Walthall, and the producer, Harry Beaumont, augmented by the personal charm and manner of Mary Charleson have given Essanay one of the most artistic plays . . . and one of the most absorbing productions of the day. Truly it eclipses any current effort. . . . It contains the best and most essential ingredients which go to make ideal cinematic melodrama. The photoplay is excellent. . . . Essanay might well be proud of 'The Truant Soul' and Mr. Walthall has every reason to believe it his best achievement."

W. K. HOLLANDER,
Chicago Daily News

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

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1333 Argyle St., Chicago

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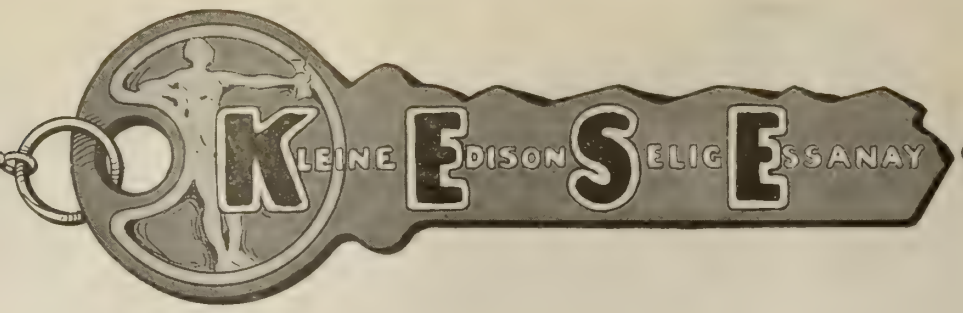

What the Critics Say of "The Phantom Buccaneer"

Presenting

RICHARD C. TRAVERS and GERTRUDE GLOVER

"'The Phantom Buccaneer' has a story that will permit of no napping by the spectator as the action is fast and furious. . . . Richard C. Travers will win a warm welcome in this adventurous photo-melodrama. . . . Gertrude Glover's Mercia is a winsome little creature."

—James S. McQuade, Moving Picture World

"It is an entertaining play . . . holds the attention well. The acting is good, as also the photography."

—Genevieve Harris, Motography

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"The Prince of Graustark"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"
"The Chaperon"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"

TRADEMARK Reg. U. S. Pat. 1907

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General Film Service

ESSANAY STOCK COMPANY

Five Screen Stars of International Reputation

APPEARING EVERY SATURDAY
in a Series of Twelve Thrilling Dramas

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Each play with a separate and distinct plot, embracing Marriage and Divorce

ARNOLD

"The Burning Band"	Dec. 16	"The Magic Mirror"	Jan. 27
"Dancing With Folly"	Dec. 23	"Shifting Shadows"	Feb. 3
"Wife In Sunshine"	Dec. 30	"Desertion and Nonsupport	Feb. 10
"When The Man Speaks"	Jan. 6	"Ashes on the Hearthstone"	Feb. 17
"The Wide Wrong Way"	Jan. 13	"The Extravagant Bride"	Feb. 24
"The Sinful Marriage"	Jan. 20	"Social Obligations"	March 3

DREW

By Charles Mortimer Peck — *Directed by E. H. Calvert*

Screen time approximately 30 minutes

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Solves All Seat Selling Problems

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The World's Greatest News Film

Will bring the shining shekels into your box office till—will "hook up" business on dull days—will also attract a class of patrons not ordinarily classed as "movie fans."

THE SELIG-TRIBUNE

The World's Greatest News Film

Released every Monday and Thursday in General Film service, originated a new and nifty poster—is painstakingly edited—is aimed to interest, to entertain and to educate.

THE SELIG-TRIBUNE

The World's Greatest News Film

Achieved a wonderful record during its first year—springing immediately into popularity because it presents subjects out of the beaten track and in a new and novel manner.

THE SELIG-TRIBUNE

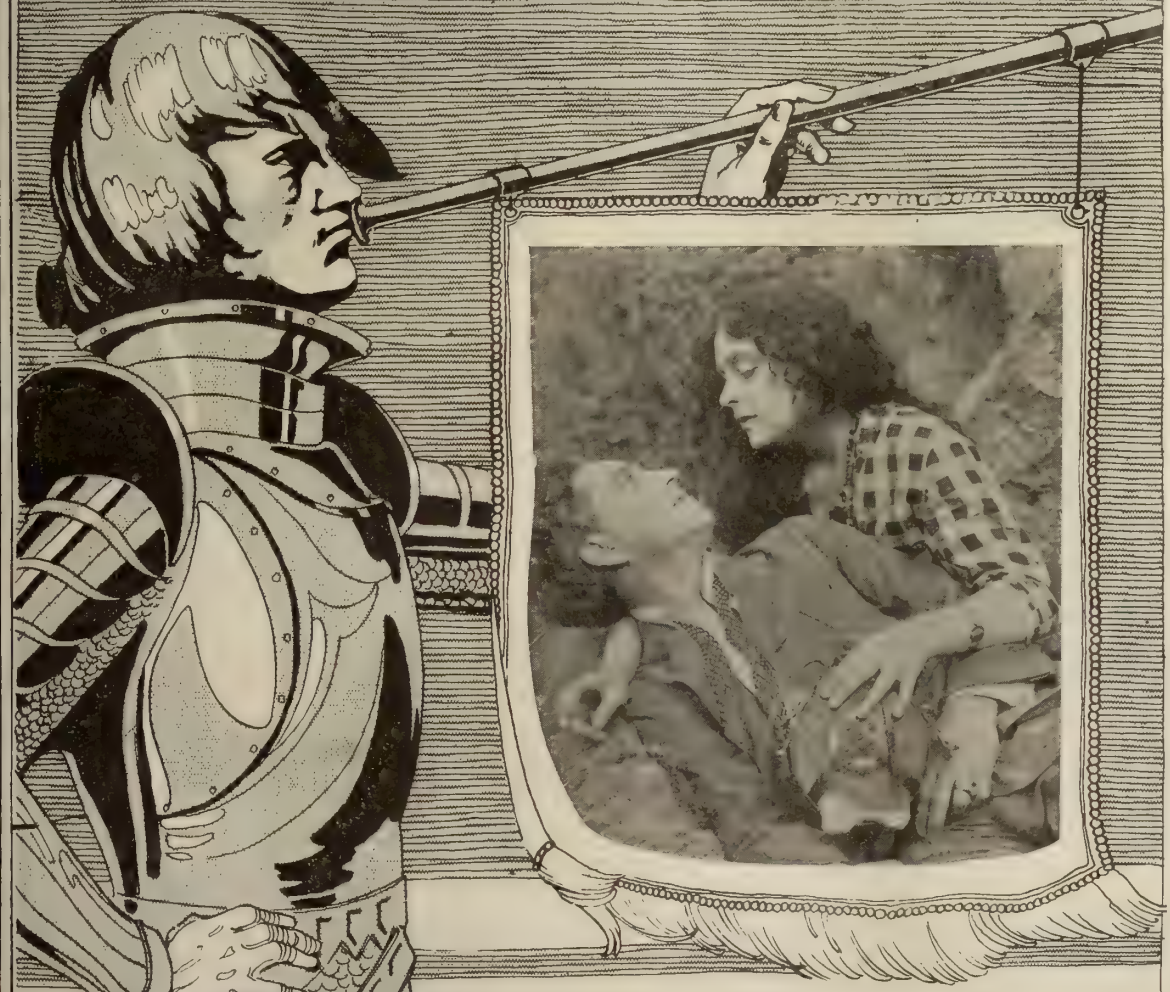
The World's Greatest News Film

Will spare neither time nor expense in 1917 in filming news pictorials not only interesting, but vitally comprehensive. Experienced cameramen located in all parts of the world will be alert to

GET THE NEWS AND SHOW IT FIRST!

SELIG POLYSCOPE CO.
CHICAGO - - - - ILLINOIS

General Film Service



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IN

"TEMPTATION AND THE GIRL"

IN 3 ACTS

Supervised by H. M. and E. D. HORKHEIMER

General Film Service

Announcing a
***NEW SERIES* of**

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Adventures
By
E. W. HORNUNG
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"RAFFLES"
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TRUE BOARDMAN
is again featured in the title role.

Kalem's Stellar Achievement for 1917!

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A Dramatic Two Part Episode of "The Girl from Frisco"
Released Wednesday, Jan. 17th.

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A Thrilling Episode of "Grant, Police Reporter"
Released Friday, Jan. 19th.

"THE WRECKED STATION"
A Rapid-fire Chapter of "The Hazards of Helen"
Released Saturday, Jan. 20th.

"CUPID'S CADDIES"
One of Those Popular "HAM Comedies"
Released Tuesday, Jan. 16th.

KALEM COMPANY
INCORPORATED
235 West 23rd Steeet, New York City

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

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(Index to this issue will be found on page 428.)

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Saturday, January 20, 1917

Facts and Comments

JUDGES in Schenectady, N. Y., and in Cincinnati, Ohio, have declined to give an adverse ruling against the Sunday picture performance, and the district attorneys in those cities have withdrawn charges against other than the houses complained of, but, as one Cincinnati paper puts it, the pool parlors and fruit stands are yet to be decided upon. This is one of the irritating things of these prosecutions. The respectable amusement is linked with the saloons and pool parlors as deleterious, things to be suppressed. The Sunday closing law seldom shuts up the saloons. It merely makes rich opportunities for graft. The best way to hurt the saloons and the pool parlors is to open the picture theaters and afford the man who will not go to church or who has already been to church opportunities for clean and decent diversion of a seemly sort. Now that the fight for Sunday opening has been begun in New York, perhaps it would be as well to push the matter to a conclusion and put a stop to the uncertainties of an illy defined position.

* * *

JUDGING from correspondence, personal interviews and every other means of securing data, the high salaried star is not the only crying evil in need of reform in order to reduce the "high cost of film rental." The senseless multiplication of film exchanges is undoubtedly doing more today to add to the burden that is slowly but surely freezing out many of the smaller theatres, so necessary to the stability of the whole industry. How can it be otherwise with ten to fifteen exchanges in some centers where one-third of the number could amply meet all requirements. It is right here that a big reform will work wonders and it is bound to come.

* * *

"IF WE could only get some co-operation from the exchanges, we could get a share of the prosperity that every other line is sharing in out here," says a well known exhibitor in the far West. Advance deposits, C.O.D.'s by mistake and the high and mighty exchange manager who sits in his office a hundred miles away without making the slightest effort to assist his customers in getting busines or suitable programs is most discouraging and an amazing condition.

* * *

ONCE more the European market begins to figure on the profit side of the film companies' ledgers. The return is nothing like it was a few years before the war, but there is a better demand for American films on the other side of the Atlantic and comedies are almost in brisk demand. This is in line with what Will Irwin recently wrote in the Saturday Evening Post regarding the English stage. Old bits of burlesque business that would not be tolerated in the Christmas pantomimes before the war are now interpolated even in musical comedies. A people under stress seek amusement when they resort to the theatre and the rougher forms of slapstick comedy films are in strong demand. But extravagance and not vulgarity should be the keynote of the stories.

* * *

EVEN worse than the sex title for a film is the announcement that children under sixteen will not be admitted to view certain subjects. Clearly they should not be permitted to view films properly belonging to the clinic, but in a majority of instances the sign is not used to protect the juvenile morals; rather to emphasize the suggestion that the subject on view is ultra sensational, if not immoral, and so draw what the Pacific coast forcefully but inelegantly terms "bloodhounds." One western exhibitor, Ralph Ruffner, of the Liberty, Spokane, handles the situation well, even though he does not use the ultra sensational pictures. Many subjects that are proper for adults are not good for children, and when he has one of these he displays no sign, but the cashier quietly tells the children that it is not the sort of story that would interest them and refuses to sell them admissions. If they procure tickets through an older person, the door keeper has instructions to refuse them. It is a better plan and one more apt to make friends. Purely as a business proposition it is unwise to raise expectation too high.

* * *

Empty Promises—Fifty thousand dollars as a subsidy for advertising business, but only after the first fifty thousand goes to the "insiders" then you must not forget the profits promised to the "League." The whale that swallowed Jonah was a "piker" when it comes to swallowing "bait" in these times.

Craftsmen Needed

By Louis Reeves Harrison

WHEN light was thrown on the Statue of Liberty the President spoke of people who love liberty in all parts of the world, saying, "There is a common pulse in us all; there is a common contact with life; there is a common body of hope. This not only means opportunity for the individual, but it also indicates his relation to others. When the individual comes to his full dignity he can look into the eyes of his neighbor and realize that he belongs with him to a common, free community of purpose and thought and action."

There is a drift toward harmony observable in motion picture ranks, but the eternal individual often stands in the way. It is perfectly natural for him to think first of himself. He is compelled to give close attention to his department of work in order to make it a success, but it would not hurt him in the least to rise from that close attention at times and stretch himself mentally, even to the extent of laying aside the absorbing occupation in which he is engaged in order to visit some higher standpoint where he can take a look over the entire field.

It does not hurt any man to leave his anchorage occasionally, if only to scrape off a few of the barnacles which accumulate when one sticks too long to one way of thinking. We are not a lot of receptive vegetables. We are here to receive, it is true, to receive and learn, to live out the best expression of ourselves, to improve what is given us as a contribution to that free community of purpose and thought and action—our real status on earth seems to be that of a tryout, not only to make good as individuals, but for common welfare—of what use would any of us be in a future state if we can't push this one along?

"When an individual comes to his full dignity," when the Exhibitor, the Producer, the Critic, comes to a large comprehension of all that pertains to Screencraft, he realizes fully, and possibly for the first time, that nothing can make this business better for all concerned that does not make it better for the public. I am accused by a clever writer, one who may thoroughly enjoy his own dextrous insincerity, of attempting to get from mediocre production a "perfect" play. What he hopes to convey is that I am straining for the impossible, for what is completely effective and satisfactory in every respect.

There are many people who imagine that the projection of pictures on the screen is so purely mechanical that it requires no skill. A very little investigation will bring out that nice young ladies and gentlemen imagine that there is required no skill to act in the photoplays. Nearly all inexperienced writers in the country, as well as a few millions who have only pen, ink and two arms, imagine that there is required neither native ability nor craftsmanship to write a successful story for screen visualization. Such people may be fairly intelligent, but, like the writer of dextrous insincerity, they have that common human failing, Limited Vision.

For many long years the MOVING PICTURE WORLD has been devoted to the perfecting of all departments of production and exhibition. Through suggestion, through example, through discussion, through criticism, there has been a consistent effort made to improve all the units of performance, with the helpful idea of encouraging general excellence and thus making the entire product, as nearly as it is possible to do so, completely effective and satisfying to the public.

Barnum said that there is a fool born every minute. A fool is defined as "one who is deficient in judgment or sense." We do not expect babies to have judgment and sense—they are born every minute—but we take pains to see that they acquire what they lack. We educate them—there is a common pulse in us all—and that is very much the sort of attitude we should take toward those members of a mixed audience who are not overburdened with good judgment and common sense. We are not rising to our dignity as men and women when we play down to the lowest forms of intelligence, when we cater to mental weakness instead of to those qualities which make for fine manhood and womanhood.

If I have been concerned about the truth of what is presented to those half-formed minds, and about the quality of presentation, it is because many of the difficulties with which we seem to be vainly struggling, against which there has been a vast amount of futile rant, would vanish of themselves before the strong glow of thought and feeling in screen production of the highest possible kind we can attain. The great, big, absorbing question is to elevate the quality of product.

Neither intellect nor imagination is required to repeat a lot of old stock phrases like "there is a fool born every minute"; a parrot can say them, and men are worse than parrots who try to replace logic with rant. "Ready-to-wear intelligence," says Herbert Kaufman in one of his vigorous editorials, "is quite *inexpensive*—probably the *lowest-priced* service in the market. Brains stuffed by *formula* seldom exhibit *brilliance* and *resource*." "Whatever is easily duplicated," such as adaptations, "is sold cheap." He insists that success cannot be attained "unless the spirit of *originality* is stimulated."

There is no doubt that average adaptation furnishes a producer the cheapest possible method of providing a play, "the *lowest-priced* service in the market." "The scarcest commodity is the knack of *thinking along new lines*." And it is not ordinarily to be had for a few hundred dollars, such as the adaptation usually costs. If it is true that we can never make this business any better for ourselves by a policy which does not make it better for the public, why are we adhering to a policy of adaptations discarded in all other arts of expression but our own? Why provide a monotony of beaten tracks for the public?

Efficiency methods are applied to nearly all branches of the business of visualizing stories—why not to the stories themselves? Our common purpose is to provide what is new and attractive in this beautiful and marvelous art of expressing thought and feeling. We know that people would be drawn and held by powerful presentments of those subjects in which most of them are deeply interested. Successful stage plays can only be written by those who know how to write for stage presentation, and the same general principle applies to all other arts of expression. There is such a thing as Screencraft.

There are thousands of capable writers in this country, including the gentleman of dextrous insincerity, and there are many hundreds who know how to tell an interesting story, but, outside of the studios, there are comparatively few who have any knowledge of Screencraft. They will acquire it rapidly enough when producers make it worth their while. The same stimulus to effort must be accorded them that started production and exhibition. Once the big central idea of production is provided, many minor vexations will disappear of themselves.

A Kick on the Deposit System

By Sam Spedon

WE fully appreciate the righteous indignation of a self-respecting and responsible business man, which no doubt dictated the letter below and we cannot refrain from giving space to its expression.

December 25, 1916.

Moving Picture World, New York.

Gentlemen—Is it possible that the exhibitor will always let the film manufacturers treat them as dead-beats or carry their business for them by putting up a deposit for from two to four weeks? And some of the new ones are demanding more than that. Any man who has any credit is certainly jealous of it and I for one would do business with any company if they would do business with responsible people on business principles the same as any business man does. The good accounts should not have to suffer for the bad accounts.

So long as the exhibitor will agree to let them dictate to them as to what service they give them, whether good, bad or indifferent, and the exhibitor will put up his money in advance to run their business with, it certainly makes it very easy for the manufacturers and exchanges. The exhibitors are certainly easy.

The manufacturers are figuring to get the exhibitors' money in advance regardless of the kind of pictures he gives you or the kind of service you sign for, including slides, photos, as well as so much paper, which often you do not get. Either your paper will be late or you will receive a note saying, will send tomorrow, but it never comes. Again they send the films out too late to reach you for your show and claim it is no fault of theirs, yet they have our money. What are you going to do? They say it is the express company's fault, and we will see that you get your loss. But in seven years I have never gotten one penny due me from any company yet.

I trust that you and the exhibitors will take this matter up and see where we all stand.

Very respectfully yours,

There are always two sides to every question. The exchanges must protect themselves against "dead-beats" and the exhibitors must protect themselves against imposition.

The just always suffer with the unjust. But it does seem there should be some distinction between the two, whether it be the exchange or the exhibitor.

There is evidently a disposition on the part of the exchanges and manufacturers round and about New York, to do away with the deposit system just as soon as they can safe-guard themselves against irresponsible exhibitors. To this end they have associated themselves with the Hoy Agency, which furnishes the exchanges with a report of the financial responsibility of each exhibitor. If an exhibitor is in arrears with one exchange, he is immediately reported to all the other exchanges, at the end of each week and he is cut off from any other service in the association.

The responsible exhibitor is agreeable to this method, but claims it should automatically do away with the deposit system. When the exchanges or manufacturers impose both, the exhibitor considers they are adding insult to injury.

The local exhibitors league of New York City has asked the exchange managers, members of the F. I. L. M. Club, to arbitrate the question of deposits, for the presentation of their side of it; a privilege they have never been accorded. If this meeting is brought about it is possible the matter will be fully discussed and amicably settled to the satisfaction of all concerned.

We certainly hope this "get together" will take place very soon. We will all watch for the results, anticipating a happy solution of the problem.

We might add, as another indication of which way the straws are blowing, that it was a very gratifying bit of news to hear that the K-E-S-E exchanges gave interest to the exhibitors on all deposits on their service. No doubt others will follow their example.

There are so many angles to the problem, as suggested by the letter quoted above, it is hardly possible to analyze each one specifically. It appears to a person on the outside looking in, that there should be some way of separating the sheep from the goats, or the honest men from the "crooks." This matter might possibly come within the province of the N. A. M. P. I. or the National Exhibitors' League.

Are American Producers Provincial?

ONE of the trade papers published in France reached our desk the other day. In ante bellum times it could be compared favorably with the MOVING PICTURE WORLD, "La Vita Graphica," "The Bioscope," and other widely known trade publications, but a copy of Cine-Mundial, our international organ, stood up like a giant before this "war edition." We looked it over with a feeling of pity mingled with the deepest respect. The titanic struggle in which France is enacting such an important role is playing sad havoc with her business enterprises and even more especially with her artistic life, including the production of films. The misfortunes of France do not inspire any rejoicing, even if some of our industries are benefiting in the meantime.

In the middle of the first page of our esteemed French contemporary a dozen lines in bold type announces the monthly French production of films and just below there was an article on world conditions, of which the following is a rather free translation. The article contains much food for thought on the part of our film manufacturers and directors, for the Griffiths, Inces and others who are responsible for the plots, stories, themes and subjects of our productions. Do they lack the essence of that universal appeal that makes Shakespeare belong not to the country of his birth but to the whole world? Are they built around plots and themes of merely American color and local appeal? What of the world's market, of which we are trying to secure a share, if this is true? And not only the world markets but may there not be the germ of an idea here as to how the pictures may secure and hold larger and more appreciative audiences among our own people? These are the main points in the argument of the French editor:

Before the war we set the standard for the world to follow. Our brands were known and admired in every corner of the globe. Not only were we recognized as the pioneers of the industry, but our films bore the seal of superiority in the international marts. They were acknowledged as the best! our art had no peer.

Then came the war.

We stood still for two years.

At this moment we are rapidly losing our grip on the world markets. In the scramble for the place we held abroad, a new producing center has appeared in competition and is forging ahead of all others. Powerful in money and other material resources, its success seems assured for the time being. Will it be able to retain the international trade when conditions become normal?

We do not think so; in fact, we are sure it will not. France will come again into her own, as a river follows its even course after the storm.

Let us examine what this new competitor has to offer.

During the past two years we have observed the rise of a product which is only artistic in name. Exotic, local, wofully provincial in plot and viewpoint, its temporary ascend-

ency rests on mechanical perfection—technique, entirely on technique and nothing else. Made in a country mentally isolated up to a few years ago, whose prejudice has been pampered to such an extent that the most childish claims are passed around as facts even among the so-called cultured classes, it lacks broad international appeal. The scenarios of its most lavish productions are based on themes of no interest whatever to the rest of the world. Many of the problems which its playwrights rave about were solved in Europe and Latin-America centuries ago. There is only one thing in which the transatlantic competitor excels, and this is the prop supporting the whole edifice of its present success in foreign countries: technique—wonderful photography, magnificent settings, superb acting.

But even this advantage will be of no avail against the commercialism of the five-reeler; the padding and condensing which is the unavoidable sequel of a standard length will soon tire the most complaisant audiences.

Give Us Both, and More of One Than the Other

By Sam Spedon.

"THIS picture is not going to be an artistic success and a financial failure. It is going to make money for us and the exhibitor." This remark overheard in a public elevator caused us to turn around and take notice. It is too bad we didn't get the gentleman's address so we could publish it for the benefit of the exhibitor, that is the kind of picture he wants.

One question is paramount in the mind of the exhibitor: "Is it a money maker?" The producer hopes so. "Don't you let anybody tell you different."

An artistic success isn't necessarily a financial failure. Let us have both, but give us the financial success by all means.

Very few of us in the motion picture business are indulging in the art for art's sake alone; that takes barrels of money. We are all willing to sacrifice art for the sake of commerce. We are all talking about bringing it down to a commercial basis.

A manufacturer who produces a classic is to be commended—if it is financially practical and profitable.

We are often governed by the high-brows and the big sounding phraseology of educated theorists instead of trusting to our own judgment and experience as showmen.

We have seen some magnificent pictures, masterpieces, within the last two years. Other producers emulate them and try to make something "stupendous," "superb." They build at tremendous expense, with the sky as the limit and, like the tower of Babel, they bring about confusion and their construction falls in hopeless disappointment.

It is just as bad to be too far ahead of the times as it is to be too far behind them; neither is practical. Very few of us can appreciate a Carot or a Rembrandt, but all of us can and do enjoy a picture that is within our appreciation, and appeals to the best that is within us.

It is admitted and quoted with pride that the motion picture theatre is the theatre of the masses. It takes time to educate the masses and the motion picture is doing it. Let us hasten slowly. We must not get too far ahead of them nor too far above them.

The manufacturer is apt to forget that it was through the masses he became rich. He may feel that he is now of the class classy. He must not forget that he is doing the greatest good for the greatest number and that number is not number one. He is appealing to the masses, who are in the majority, and not the class, which is in the minority.

History repeats itself. We have a new generation every four years. This is the salvation of the show business in its many ramifications; it is the life of trade. Every generation has the same red-blood and the same emotions as the one that has gone before it. If the pictures give them what they want they will want the pictures.

Moving pictures are no longer a novelty, they are a necessity. The producer will continue to make, and the exhibitor to show them as long as they can do so profitably. They want artistic and financial successes, both if possible, but preferably the latter.

Do Your Bit For Sunday Opening

IF the Continental volunteers hadn't paid attention to Paul Revere's warning in his historic ride through the New England settlements, we would not to-day be living in the land of the free and the home of the brave.

Loyal and faithful supporters of the industry are in the saddle warning us of a threatened encroachment on our rights. We should stand by these leaders and help them fight the common enemy, who threatens our freedom and rights as free and independent citizens.

If we stand inanely by, we will not only be deprived of our Sunday recreation, but will be further burdened with unjust taxation and dictatorial censorship.

This is not a cry of "wolf," nor a joking matter. You may have a lamb or two to spare, but we must help the poor devil who only has one to his name. If we do not kill the wolf now at our door, it will not be long before he will kill us.

One of our most enthusiastic supporters and workers in the industry, a liberal contributor of his time and money, a representative producer made personal appeal to some of his fellow producers to help the cause, with very discouraging results. They were so busy, evidently, that they thought he was presumptuous and encroaching upon their time.

He was not soliciting alms, he was trying to interest them in their own concern, but they did not realize it or didn't care to.

Do you know that the Sunday closing means a loss of one-fifth the business of the entire week, each week. Does this mean anything to the manufacturer? If it means this loss to the exhibitor it means just as much to the producer.

The New York state exhibitor has agreed to contribute his quota at the rate of three cents a seat according to the seating capacity of his house. This means that each theater will give from seven dollars and a half to ninety dollars towards a fund to contest the law before the supreme court and present a bill, at the next state legislature for the repeal of this blue law. These things must be done now within the next ten days.

We hope the manufacturers and other interests of the industry will do as much and not sit idly by, like Nero who fiddled during the destruction of Rome.

NEW YORK OPERATORS TO DANCE.

The announcements and tickets for the fourth annual reception and ball of Local 306, I. A., the New York Moving Picture Machine Operators' Union, which is to be held Sunday, January 14, at the Central Opera House, 205-223 East Sixty-seventh street, are out, and from all indications the "boys behind the projection guns" are going to surpass all previous efforts along these lines. A host of picture stars have signified their intention of being present.

Special lighting effects under the direction of experts from the Precision Machine Company and the Nicholas Power Company will add to the novelty of the occasion. The music will be supplied by Thomas Usher's metropolitan concert orchestra.

Several interesting novelties also are being arranged, for No. 306's boys have the reputation of doing things right, as those who had the good fortune to attend last year's ball can testify, and they hope to see every manufacturer, exchangeman and exhibitor represented at this event.

Tickets admitting a couple at $1 and boxes at $25 are on sale and may be obtained from any union operator or will be mailed on receipt of remittance to the local's headquarters at 145 West Forty-fifth street.

Motion Picture Men Discuss Defense Measures

Representative Gathering Lunch at Delmonico's and Make Preparations to Fight Sunday Closing Laws—To Raise Large Fund

UNDER the auspices of the National Association of the Motion Picture Industry a luncheon was given at Delmonico's, New York City, Tuesday, January 2, for the purpose of meeting ex-Judge William Seabury and John B. Stanchfield, who are the choice of the association for counsel in handling the Sunday closing question to be presented before the Court of Appeals of the State of New York and the New York State Legislature this month.

There were fifty representative men of the industry present. Judge Seabury was the first speaker. "What we want," he said, "is to put to the court the question of whether or not Sunday film shows are illegal under the statute. Everybody in the industry must realize the finality of the decision which we are seeking. From the Supreme Court there is no appeal within the state. The Bender case carries with it the question of public nuisance. If nuisance can be proved, the decision will undoubtedly be adverse, as that is a totally different issue from the one involving the legality of the Sunday motion picture entertainment. The case should be kept simple, and that a rational interpretation of the Sunday statute be suggested to the court. I feel confident that if the case were argued under such conditions a favorable decision would result, especially as the court has never before been called upon to pass upon this question and will not be in the position of having to reverse itself.

"There are two elements of the elasticity of the law affecting moving pictures on Sunday. The first element refers to legislative amendments, while the second refers to judicial interpretation. In regard to legislative action it would be well to go slowly at present, because any move in the Legislature would be looked upon, in any quarters, as a general assault on the Sunday observation law.

"It is necessary to have a case go to the Court of Appeals that would be lacking in complications. The fact is that the Court of Appeals has, as yet, not ruled on the question."

John B. Stanchfield said that if the Court of Appeals should render an adverse verdict there would remain no loophole for the theater owner, for any official who would fail to obey such a mandate would be apt to lose his position through removal by the Governor.

It would make no difference, said Mr. Stanchfield, how the Mayor or Police Commissioner of a town personally might feel about the law once the verdict is handed down he would be obliged to do his duty or suffer impeachment or imprisonment. The Bender case, involving Sunday shows, was mentioned by the attorney, and was held as a case which not only was complicated, but hardly representative.

W. A. Brady, president of the association, and W. W. Irwin, chairman of the Executive Committee, impressed upon those present that it was imperative that they get busy at once, raise funds to employ counsel and get immediate action, as the case would be argued not later than January 11. Mr. Brady said he had called on different branches of the industry for contributions for a fund of $25,000, necessary to start the campaign on Sunday closing, but had met with very discouraging results. Ben B. Hampton, of the General Film, suggested that professional solicitors be employed to raise the necessary amount. This proposition met with general favor. A call for contributions was made to the guests and about $10,000 was subscribed at once.

It was the consensus of opinion that the larger exhibitors like Loew, Moss and other owners of theatrical chains should subscribe more liberally than other exhibitors of lesser interests.

W. C. Hubbard, of the Rochester, N. Y., Exhibitors' League, declared the disposition of the Rochester exhibitors to contribute whatever amount they were called upon to furnish as their share, and they would contribute liberally.

P. C. Cornell, of the Buffalo Exhibitors' and Theatrical Managers' Association, in behalf of that association, announced their willingness to give $10,000 if necessary.

David Cohen, of Binghamton, said that he represented two theaters in Binghamton, but they would stand their share without hesitation. To confirm this he subscribed $125 now and there was $125 more awaiting the call.

E. F. Albee, of the Vaudeville Managers' Association, not an exhibitor, contributed $500. He said he realized that the Sunday closing law would affect his artists as well as the moving picture exhibitors. He also declared himself ready to do anything within his power to assist the motion picture cause.

Samuel H. Trigger reported progress in the collection of funds from the New York City exhibitors. He suggested that the same proportion of three cents a seat be assessed from all managers throughout the state. This led to some discussion. The opinions prevailed that this might be a basis, but it should not prevent anyone contributing as liberally as he felt disposed.

The amount subscribed at the luncheon was to be the nucleus of a general fund of $25,000 necessary. In addition it was proposed to include all the different branches of the industry in a general assessment at once and then organize a periodic assessment every week, or every month, of a stated amount to establish a permanent fund to meet any question, like the Sunday closing law, censorship, etc., which might arise from time to time, in different parts of the country, on the same principle as the vaudeville association, which now has a fund of $200,000 in reserve.

The amounts subscribed at the luncheon were: Adolph Zukor, $1,000; World Film, $500; the International, $500; Universal, $500; General Film, $500; Frohman, $350; J. B. Brulatour, $250; Gaumont, $250; David Picker, $500; Miner Lithograph Co., $100; M. P. News, $250; M. P. World, $250; M. P. Mail, $200; Trade Review, $250; Strand Theater, $500; Rialto Theater, N. Y., $500.

Included at the luncheon were: A Lichtman, Hiram Abrams, P. A. Powers, W. E. Shallenberger, William L. Sherrill, B. B. Hampton, H. A. Palmer, Harold Edel, Louis Levy, Samuel Spedon, T. E. Oliphant, J. Felter, David Cohen, J. E. Brulatour, Herbert Blache, E. A. MacManus, Adolph Zukor, Walter W. Irwin, Joseph A. Golden, F. G. Bradford, W. W. Hodkinson, Lee A. Ochs, John B. Stanchfield, Louis L. Levine, H. N. Holde, James Beecroft, E. F. Albee, W. H. Kemble, William A. Brady, William M. Seabury, Frederick H. Elliott, Wallace Thompson, H. P. Luce, Jesse L. Lasky, Peter C. Cornell, Frank Powell, I. E. Chadwick, Samuel Goldfish, Edgar Selwyn, Samuel H. Trigger, Samuel Seabury, W. H. Johnston, Tracy H. Lewis, Charles R. Condon, W. C. Hubbard, Edwin Thanhouser, Walter J. Moore and Fritz Tidden.

F. I. L. M. Club Completes Delivery Plans

Selects for Handling Films a Bonded Company Which Will Relieve Exhibitors of Responsibility.

A SPECIAL meeting of the F. I. L. M. Club was held at the Hotel Astor on Thursday, December 28, for the discussion and adjustment of the transportation of films to and from the theaters. The members present were Mr. Abeles, representing the Pathe Exchange; Mr. Engle, of the International; Mr. Saunders, of the Metro; Mr. Gainsborough, of Universal, and Mr. Buxbaum, of the General Film.

A plan was decided upon and arrangements will be made with the Interborough Delivery Company as a common carrier for the delivery and collection of the films. This company is bonded and responsible for the safety of the films while in transportation. This plan will relieve the exhibitor of all responsibility and insure him his service regularly and without delays. He is entirely covered in this way, and it is now up to the exchanges and the Interborough to see that his service is always forthcoming.

The cost of delivery, however, will be up to the exhibitor, about $5 a week for deliveries and collections, but considering that he is insured against losses and delays, it is very much to his advantage. The Interborough will start its deliveries on Monday, January 8.

MR. LAZARUS SEEKS A FLORIDA STATE RIGHT.

Mr. Lazarus, of St. Augustine, Fla., is in the city looking for a good five or six-reel picture which may be exploited as a Florida state right subject. Mr. Lazarus will be in the city several weeks. His office during that time will be in Room 806, 145 West Forty-fifth street.

Mr. Lazarus, who has had theatrical experience, both in pictures and with road shows, says business just now is good in his home state. This is true especially of the winter resort towns, of which St. Augustine is one, where the season lasts until the middle of April.

Breitinger Quits as Chief Keystone Censor

Action Result of Fight for Political Control of State—Dr. Oberholtzer Probable Successor

J. LOUIS BREITINGER, chairman of the Pennsylvania Board of Censors for Moving Picture Films, has been requested to resign by Governor Martin G. Brumbaugh. The action is part of a brisk political fight for the dictatorship of the state between forces led respectively by Senator Boise Penrose and the Vare brothers. Mr. Breitinger is a Penrose follower, being one of the leaders of the Thirty-seventh ward of Philadelphia, and in view of the bitter fight for the speakership of the House of Representatives the Governor's action was not unexpected. Other state officials who are aligned with the Penrose faction have also been asked to resign.

In response to the Governor's letter Mr. Breitinger has sent the following communication:

"There is quite a good deal of work in connection with the system and details of the work of the offices and will require my straightening out matters in Pittsburgh, Harrisburg and Philadelphia, and opportunity ought to be afforded me to do this, especially so as the two holidays intervene. I therefore suggest that you permit the time of resignation to take effect as of January 15, 1917."

Governor Brumbaugh replied: "The suggestion in your letter that your resignation be accepted to take effect January 15, 1917, is approved by the Governor."

The affair naturally has created a stir in film circles and speculation is rife as to Mr. Breitinger's probable successor. The consensus of opinion seems to indicate Dr. Ellis Paxson Oberholtzer, who, with Mrs. Ella C. Niver, constitute the board. Dr. Oberholtzer and Governor Brumbaugh are close personal friends, their intimacy dating from the time when the Governor was superintendent of schools, and Dr. Oberholtzer is therefore the most likely candidate.

During Mr. Breitinger's tenure of office charges have often been made that he was running the office for political purposes, but these charges were never made specific.

The "dictatorial attitude" of the board has caused frequent complaint among the film men of Vine street. Several suits have been entered by film men to test the legality of the board's rulings and they have resulted in the novel spectacle of films being shown in the courtroom. In addition to suits brought by film men against the censors, a proposal once actually was made for his removal. A telegram was sent to Governor Brumbaugh but the action was dropped when the immediate difficulties that led to it were smoothed over. This occurred in March of last year, and since that time dissatisfaction has frequently expressed itself in various ways.

Among the prominent men of the industry varying degrees of opinion as to the affair were expressed. So prominent a man as Stanley V. Mastbaum is understood to have voiced his admiration for Mr. Breitinger as a man, and it is remembered that at the dinner given by Mr. Mastbaum recently to the Stanley Exhibitors' Association the censor occupied a place of honor. In some quarters there is therefore a tendency to recognize Breitinger as an able man performing an unpleasant duty to the best of his ability.

On the other hand there were many outspoken expressions of satisfaction from those who had felt the rigors of the censor's decisions. Several exchangemen said that, although the request for his resignation was evidently but one move in a large political game they would have no hesitation in reaping the advantages which might come from the appointment of a broader-minded man.

Famous Players-Lasky Stockholders Meet

Increase Capitalization to $20,000,000 to Cover Paramount Absorption—Another Banker Added to Directorate

THE increasing of the capitalization from $12,500,000 to $20,000,000 and the election of another prominent banker to its already distinguished directorate were among the important events of the stockholders' meeting of the Famous Players-Lasky Corporation held at the offices of the concern at 485 Fifth avenue on Tuesday, Jan. 2.

The fact that the increasing of the capitalization from $12,500,000 to $20,000,000 is a very conservative move will be seen from the fact that the former figures represent the capitalization of the corporation when it comprised only the Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company and Pallas Pictures. The capital of the Paramount Pictures Corporation, which was recently absorbed by the producing combine furnishing its program, was $10,000,000. Thus the new capitalization represents a reduction of two and a half millions in the combined capital.

At the meeting, William H. English, vice-president of the Empire Trust Company, was added to the board of directors and the following were re-elected for a term of four years: John F. Frederick, cashier German-American Bank; Frederick G. Lee, president Broadway Trust Company; William C. Demorest, president Realty Trust Company and a member of the New York Chamber of Commerce; Adolph Zukor, Jesse L. Lasky, Arthur S. Friend, Daniel Frohman, Emil E. Shauer, Albert A. Kaufman, Elik J. Ludvigh and Cecil B. De Mille continue as members of the board.

The directorate was increased from twelve to twenty, the eight new members to be elected at the next meeting of the present board, which takes place January 8.

After the presentation of the annual report, which showed a big surplus had been accumulated during the year, a resolution was presented by the stockholders, 80 per cent. of whom were present, thanking the officers and directors of the corporation for their successful administration of the affairs of the concern and expressing confidence in their continued management.

In replying to the resolution, Adolph Zukor, president of the corporation, pointed out that the growth of the concern to its present size and importance had been a gradual and a healthy one. He drew attention to the fact that the ideals and principles for which the present corporation stood had all been tested out successfully by the individual companies which it comprises—that the Famous Players, Lasky, Morosco and Pallas Companies had each proved the efficiency of its own methods as an individual and that the similarity of these aims and ambitions had given every reason for the belief that their individual success was only an indication of the possibilities which their combined strength would offer.

In closing, Mr. Zukor referred to the adding of Mme. Olga Petrova and Margaret Illington to the long list of stars appearing on the Paramount Program and assured his hearers he saw nothing ahead for 1917 but the eclipsing of all past records of achievement.

MARJORIE RAMBEAU, MUTUAL'S NEW STAR.

Marjorie Rambeau, the popular Broadway actress and the star of Al H. Woods' great current success, "Cheating Cheaters," who has just been signed by the Frank Powell Producing Corporation to appear in a series of six photodramas to be released through the Mutual, made her first real success in the role of "Merely Mary Ann." It was with the Oliver Morosco stock company at the Burbank theater in Los Angeles, and it marked the beginning of a big career for the charming actress of the dramatic stage.

HERBERT BRENON REPORTED ILL.

Herbert Brenon, head of the Herbert Brenon Film Corporation, is reported seriously ill in a hotel in Wilmington, Del. Typhoid fever is threatened. At the time of going to press it was said at Mr. Brenon's office it would be several days before there could be a complete diagnosis.

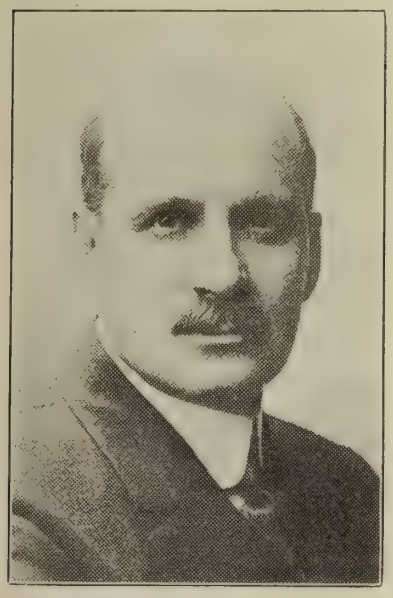
A Few Quotations—It is just as easy for the "leopard to change his spots" as for a grafter to do straight open above-board business. "What's bred in the bone is hard to take out of the flesh." What they all say:—"If we can only put this over, we will be able to 'clean up.'"

Fox Ambassador Returns from Abroad

Joseph R. Darling Absent One Year Opening Offices and Furthering His Company's Interests.

JUST a year to a day from the time he started on a twenty-eight thousand mile trip to open Fox offices and generally to look after the interests abroad of William Fox, Joseph R. Darling returned to New York. In the course of his journey Mr. Darling visited England, France, Spain, Portugal, Italy, Brazil, Argentine, Uruguay, Paraguay, Chile and Peru. In the British Isles he opened Fox offices in London, Leeds, Newcastle, Manchester Liverpool, Glasgow, Birmingham and Dublin, eight in all. In South America offices were opened in Buenos Aires, Sao Paulo and Rio de Janeiro.

Mr. Darling declared his trip had been successful. To a World man he showed his passports. He had been asked if there were not obstacles these days placed in the way of foreigners who sought to do business in the countries at war. Mr. Darling exhibited his credentials signed by Secretary of State Lansing and then brought out his identification books, issued to travelers in England and France. In England, for instance, a stranger arriving in a city is obliged to register with the police, to explain his business and to give his address. When starting for another city it is necessary that the local police be informed as well as the authorities of the destination city upon arrival. Particularly are these rules enforced in the restricted districts, in localities where there are munitions plants. The identity book, with the stamps of the different officials, constituted a record of his itinerary. With the British Government spending millions of pounds a day in the prosecution of the war, Mr. Darling said it was to be expected there would be a lot of money spent by the workers for entertainment purposes, and of this money the picture theaters got their full share. Then, again, men who in all their lives had never earned a penny through their own exertions were doing manual labor in the factories.



Joseph R. Darling.

Mr. Darling left England on August 4, and after stopping on the Continent proceeded to South America. In and around Paris he had visited the Pathe and Gaumont studios and found them given over to soldiers. The French theaters he visited were doing fairly well. The soldiers on leave lose no opportunity to attend the picture shows. Speaking of the causes leading up to the former command of the South American markets by Europeans the Fox representative pointed out that an average of ten steamers leave England for South America every month.

One of the steps necessary for American producers, Mr. Darling said, was the registration of trade marks. He cited one instance of the representative of "The Birth of a Nation" being held up in a South American country by some one who had had the business foresight to register the subject. The holder of the "rights" only wanted $4,000 to surrender them. There was only one thing to do, and it was done—the name of the production was changed for that particular country.

In the beginning there was a disposition in South America not to encourage the exploitation of American subjects. It was even suggested to Mr. Darling that it might not be a bad plan to take his films under his arm and sail for home. Mr. Fox suggested that it would be a good plan first to show the subjects, and then if they were not liked there would be plenty of time to take them back home. It was the showing that paved the way. Today Fox films are shown in thirty-one of the principal theaters of Buenos Aires, a city with a population of 1,450,000, by the way. It is interesting to note the concentration of population in the South American cities. The population of Argentina is 7,200,000. As another example, Montevideo holds 350,000 of Uruguay's 1,300,000 inhabitants. Brazil, however, looms big with its 24,000,000 population, of which 1,200,000 are in Rio Janeiro.

Speaking of advertising, Mr. Darling said in England the firms which have films to rent exploit their goods in the trade papers. Very little newspaper space is employed. In the Argentine the publicity is paid for by the renter, while in Brazil the exhibitor goes to the daily papers to reach his customers. The manufacturer who would reach the exhibitor depends on the trade papers.

Asked as to the effect upon American prospects of the ending of the war and the opening up of the European studios, Mr. Darling said it distinctly was up to the American manufacturer so thoroughly to establish his position in South American that he would be equipped to meet the Europeans on their own ground. The countries to the south of us are not partial to distinctly American productions, that is, those in which there is a sectional touch. They prefer those that have what might be termed universal appeal, where the theme is international rather than national.

Mr. Darling showed the World man a program of a recent Buenos Aires entertainment contributed by the Fox exchange which netted $500 for the fund for blind French soldiers.

The Fox ambassador has not lost his interest in the doings of the various film groups. It will be recalled Mr. Darling represented the government in the long hearings that were held in the suit against the Motion Picture Patents Company. He has had much business experience in South America, having in past years represented many American concerns in the countries to the south of us. He speaks both Spanish and French.

Asked if he saw anything of the Moving Picture World while away, Mr. Darling smiled. "I met up with it everywhere," he said. "I remember one instance in Chile I was talking with a buyer who asked me about a certain picture. I shook my head. He asked me about another, and as he did so he reached up on his desk and pulled down a copy of the World. He pointed to the advertisement of the film of which he had spoken and asked me to translate the descriptive phrases. The general subject suited him. He took out his check book and sent on to the manufacturer a draft for the picture."

GEORGE FISHER TO APPEAR WITH MISS MINTER.

George Fisher, the handsome juvenile leading man, has been engaged by Samuel S. Hutchinson, president of the American Film Corporation to play opposite Mary Miles Minter in Mutual Star productions.

Mr. Fisher's first appearance in support of the Mutual's attractive young star, will be in "The Gentle Intruder," Miss Minter's sixth Mutual production on which she recently started work at the studios of the American Film Company, Inc., at Santa Barbara, Cal. He will appear in the role of "Arnold Baxter," a spoiled and pampered son, who finds real manhood through the efforts of his little cousin—"the gentle intruder."

George Fisher was born in Michigan and educated in Milwaukee, Wis. His professional career began with stock companies in Milwaukee, Kansas City, and South Bend. Next he turned his energies toward the vaudeville stage, which led to the pictures. Recently, Mr. Fisher has been connected with the Ince studios.

SHIRLEY MASON ATTAINS STARDOM IN "PASSION."

McClure Pictures announces that "Passion," starring Shirley Mason, supported by George Le Guere, will be the third of the Seven Deadly Sins, the group of five-reel features to be released through the Triangle exchanges. The seven are to be released at weekly intervals, beginning the latter part of January.

In "Passion," Shirley Mason attains genuine stardom. In the other Seven Deadly Sins, the dainty McClure actress shares honors with other famous actors and actresses but in the third deadly sin she is pre-eminent.

CECIL B. DE MILLE RETURNS TO COAST.

Cecil B. DeMille, Lasky director general, who came to New York City from the Lasky studios in Hollywood, Cal., to attend the launching of Geraldine Farrar's great spectacular success, "Joan the Woman," which he personally directed, returns to the coast this week.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All Correspondence on the subject may be addresesd to him at 402 Knox avenue, Pittsburgh, Pa.

St. Louis Association Growing

Will Consider Question of Joining the National League—To Increase Revenue.

SIX new members were added to the Theatre Managers' and Motion Picture Exhibitors' Association of St. Louis, at a meeting held in the Benoist Building, St. Louis, on Friday, December 29. The new members are John J. Macklin, of the Euclid theater; William H. Young, Easton Taylor theater; Edward A. Schwartz, Broadway theater; Mr. Powhattan, Powhattan theater; Louis V. Stephen, Juniata theater, and J. W. Barrett, Knickerbocker theater.

Much of the time consumed was devoted to discussions of the deposit system. The chairman of the grievance committee reported that the Metro Picture Service is not requiring deposits on the "Crimson Stain Mystery," but that deposits are required on the new Bushman-Bayne serial. It was also stated that Metro's district manager, J. Scriball, had been communicated with so that a final reply on the deposit question might be obtained.

The chairman of the legislative committee reported that the committee appeared before the State Tax Commission on the previous Friday and that their arguments made a favorable impression on the Commissioners. It was also reported that indications show that the proposed taxation on motion picture theaters will be tabled. Further reports informing the association that Mr. Cassidy had spoken in favor of the motion picture men and was a friend of motion pictures were made.

The association decided to thank Louis J. Selznick for the stand he took against the deposit system, as outlined in an article in the Moving Picture World. A motion was also passed to thank Lawrence O'Daniel for his speech at the last banquet of the exhibitors and for his friendly attitude toward the whole motion picture industry.

The organization committee, through a motion, was instructed to investigate and report on the advisability of the St. Louis association joining the national league at this time; also to endeavor to evolve a plan by which the association can increase its revenue and to consider ways and means of taking the exchanges and their employees as members of the association to participate in its social functions.

It was decided at the meeting to refer the dispute between the Arsenal theater and the International Film Company to the grievance committee, with instructions that it is the desire of the association that exchanges as well as exhibitors must carry out their contracts in the future.

The following exchanges informed the association that they do not require deposits on serials: Kleine-Edison-Selig-Essanay, L. C. F. Film Exchange, International Film Exchange, Pathe Exchange, Vitagraph-V-L-S-E, Universal Film Exchange and General Film Company.

Detroit Exhibitors to Meet Monthly

Censorship Question to Come Up in Michigan Legislature in January.

THE Detroit Motion Picture Exhibitors' League has discontinued holding weekly meetings, and hereafter will meet monthly. The first of the monthly meetings was held on Thursday, January 4, at the Hotel Cadillac, at noon. A luncheon preceded the meeting. The executive committee, however, will meet each week at the office of William H. Shiek, secretary, in the Majestic building.

Michigan is again threatened with state censorship. According to Fred Eaton, member of the state legislature from Saginaw, he will introduce a bill at the present session of the legislature—sometime in January—which calls for a state board of censors for motion pictures. This board would be paid for its services and would comprise three people, one a woman. All film would have to be screened before this board prior to its showing in the motion picture theaters. This board would have the right to reject any or all of film, if it so deemed.

"I would provide a reasonable censorship over the films that come into Michigan," he said, "by creating a board of censors, which would meet at Detroit. I would name a small fee that each picture would have to pay the state for censorship. If the picture is passed I would have a seal that would be placed on the picture showing it had the indorsement of the state. My idea would have this board look at pictures not from any prudish standpoint, but from a broad view and would pass the pictures that are intelligent and educating, amusing and instructive."

City Exhibitors Urged to Join League

New York City Branch Reduces Dues and Waives Initiation Fees to Get Members.

AT a meeting of the Executive Board of the New York City league, held at the organization rooms on Friday, December 29, a motion was passed that the annual dues of members should be reduced to $20 beginning January 1, 1917, and the initiation fee be waived. All those paying $5 now will be given full membership, including initiation and other assessments. This action was taken by reason of the fact that the organization is in a prosperous and self-sustaining condition and is no longer in a position where it requires a large membership fee to create a great fund, but is seeking to create a large membership, thus getting the moral support of every exhibitor in the city.

This support is absolutely essential to the welfare of the business. As you are aware, it is our intention to place before the law making bodies of this city certain bills which will greatly benefit our business, and we realize more than ever that we must have strength of number. We expect and hope to receive the support of every man who owns a moving picture theater. We therefore urge you to enroll your name on our books and commence the year 1917 as a member of our association. S. H. TRIGGER, President.

STANLEY ASSOCIATION AND EXCHANGEMEN MEET.

The board of directors of the Stanley Exhibitors' Association of Philadelphia at its meeting Wednesday, December 27, met in conference the representatives of the exchanges in Philadelphia for the purpose of having a heart-to-heart talk looking to the advancement of the interests of producer, distributor and exhibitor during the coming year.

The meeting proved harmonious, and much good is bound to result from the conference. It is the purpose to have the exchangemen and the Stanley Association's board of directors meet at least once a month.

Joseph M. McCready, the president of the Stanley Association, acted as chairman; the other members present were Frank Buhler, vice-president; Charles Segall, secretary; J. F. Delmar, treasurer; Albert Greenfield, Dr. Walter Stuempfig, Columbus Stamper, M. Stiefel, John E. Cook and B. F. Tickner, assistant secretary.

The exchanges were represented as follows: Metro, John D. Clark; General, George Ames; K-E-S-E, Harry Scott; Mutual, B. R. Tolmas; World, Mr. Meeker; Supreme, Mr. Levinson; International, Earl Sweigart; Vitagraph, Joseph Hebrew; Universal, V. Carrick; Interstate, William Sachsenmaier; Artcraft, Boyd Cunningham; Triangle, Herbert Given; Eastern Booking Company, Messrs. Newman and Marcus.

BRONX EXHIBITORS ELECT OFFICERS.

The Cinema Exhibitors' Association of Bronx held their annual election of officers on Thursday, December 28, 1916, with a large attendance of exhibitors of Bronx County. President John J. Wittman was unanimously re-elected for his fifth consecutive term as president of this association. President Wittman, who organized the Cinema Exhibitors' Club, has devoted almost every minute of his time for over four years to advance the interests of the exhibitors of this association, and it made no difference what time of the day or night he was called, he was always Johnny on the spot

Nathan Vinegrad, another staunch supporter of the Association, was elected vice-president. Henry Cole was unanimously elected to the office of secretary, which position he will fill just as energetically as he did the position of vice-president. Samuel Suchman was elected treasurer, and he is sure to be a good one too. John C. Bolte was unanimously re-elected as financial secretary. N. Matchet was elected to a 3-year term as trustee. Dan Newman was elected sergeant-at-arms—he is another of the old guard of the association. Every member present went on record that they would gladly pay the 3-cent assessment per seat of their respective theaters to fight the Sunday closing law.

GENERAL MEETING OF NEW YORK EXHIBITORS.

A general and open meeting of all the exhibitors of Greater New York will be held at the rooms of the Exhibitors' League Local No. 1, 218 West 42d street, on Wednesday, January 10, at 2 p. m.

The object of this meeting is the completion of arrangements for the State Convention to be held at Albany, January 23, 24 and 25, at which time the bills on Sunday opening will be under discussion before the New York State legislature. On this account it was considered wise to change the convention place of the State Exhibitors' League from Rochester to Albany.

The meeting of the local league should be a big one, matters of great importance upon Sunday closing that everyone should know about, besides information of the program to be carried out by the exhibitors who will appear before the legislative committee, to state the exhibitors' side of the Sunday question.

CINCINNATI EXHIBITORS ELECT OFFICERS.

The annual election of the Motion Picture Exhibitors' League of Cincinnati, Ohio, was held with great excitement and much of the flurry of a political contest on December 26, both of the two tickets receiving ample support, which necessitated the official count before the results could be accurately guaged. When the smoke cleared away, however, after the voting, which lasted from two to four o'clock in the afternoon, the results were found to be as follows: President, F. L. Emmert, first vice-president; A. G. Hettesheimer, second vice-president; J. J. Huebner; treasurer, John J. Huss; managing secretary, H. Serkowich; sergeant-at-arms, George F. Horning. Mr. Huebner and Mr. Horning were on the Blue ticket, Mr. Serkowich was on both tickets, and all of the other officers were on the Red ticket.

NEW JERSEY HEADQUARTERS BUSY.

The headquarters of the New Jersey State Exhibitors' League, suite 216, Globe building, Newark, N. J., are the scenes of much hustling and bustling these days. The reason for this atmosphere of business is the great movie ball which will be held Feb. 1 at Kreuger's Auditorium, Belmont avenue and Morton street. F. E. Samuels is the manager of the affair, and all his reports indicate a record-breaking attendance. Mr. Samuels states that already many reservations for boxes have been made, and also that the souvenir program will be a most elaborate and pretentious affair.

Miss Gertrude E. Barnett has joined the headquarters' staff as stenographer and assistant to Mr. Samuels. Miss Barnett will be remembered by all Jersey exhibitors as the office assistant at Fox's local exchange.

CONTEST AT JERSEY EXHIBITORS' BALL.

One of the big features of the New Jersey Exhibitors' Ball, to be held in Krueger Auditorium, Newark, on Thursday evening, February 1, will be a contest for young women who wish to become motion picture actresses. The contest will be held under the direction of the Thanhouser Film Corporation. There are to be five judges—Florence La Badie, the Thanhouser star; a representative of one of the motion picture trade papers, a Newark newspaper representative, a representative of the New Jersey Exhibitors, and a representative of the Screen Club.

The young woman winning the contest will be given a chance with the Thanhouser company. She must be a resident of New Jersey. Applications for the contest will be received by F. F. Samuels, at League Headquarters, 800 Broad street, Newark.

INDIANA LEAGUE MEETING CALLED.

The Indiana Moving Picture Exhibitors' League will hold it regular annual meeting on Thursday, Jan. 18, at Indianapolis in their new headquarters above the Crystal Theater. A very large attendance is anticipated. It will be business from the word go, in line with President Rembusch's idea of exhibitors' conventions, "more business and less play." The Indiana League now has the strongest membership it has ever had.

NEW YORK EXHIBITORS NOTE.

The Rogson Film Co., Inc., with offices in Buffalo and New York, whose advertisement appeared in last week's issue, desire to advise that they only handle the features listed in the State outside of Greater New York. This applies to the complete list except the production, "The Masque of Life," which they book in both the city and state.

Hobart Henley Again in East

ANOTHER picture star to forsake the balmy California atmosphere for the rigorous eastern climate is Hobart Henley, the popular Universal director and leading man, who has left Universal City flat for the exclusive picture circle at Leonia, N. J. Mr. Henley is at present selecting members of the feature company which he will direct at the big Universal studios. He will produce five-act features in which he will also play the leading roles. His host of friends in and around New York will be pleased to learn he is to start work here.

Hobart Henley.

Mr. Henley was born in Louisville, Ky., November 23, 1886. In 1893 he moved with his parents to Cincinnati, where he resided until he was fourteen years old, when he ran away from home to become an actor. His departure was marked by a sudden return to his parential fireside within a few days. He finished his course at high school in Cincinnati and later went to college, where he distinguished himself as an athlete. He was a selection for all-Western full-back in his freshman year.

After completing his college course he realized his ambition to become an actor and joined a traveling stock company. His rise was rapid, and after playing leading parts with famous stock companies he was selected by David Belasco to play the lead in "A Good Little Devil." While he was with Belasco he turned to pictures, with which he has since been connected.

Mastbaum in Million Dollar Theater Deal

Philadelphia Film Man, With Sablosky & McQuirk, Will Build House at Broad Street and Columbia Avenue.

A REAL ESTATE transaction, one of the largest that that particular section of Philadelphia which is termed Central-North Philadelphia has known for many years, and one of the most important deals of its character in the city, has just been completed. By this transaction this part of the city will gain a handsome new theater, and in addition a splendid building for business purposes and stores. The theater will be devoted to photoplays and musical features and it will be under the direction of Stanley V. Mastbaum and Sablosky and McQuirk. Its construction and the erection of the building will give employment to hundreds of workmen.

In the transaction a group of properties 175 feet square at the northwest corner of Broad street and Columbia avenue have been sold by Roy A. Heyman and Brother. The preliminary plans call for the erection of the theater with entrances on Broad street and also stores on the Columbia avenue side. The entire structure will be ornamental in design. Mr. Mastbaum, the managing director of the Stanley company, has original ideas as to the construction of houses of amusement and he has commissioned the architects to make the new theater complete in every detail for safety, comfort and luxury.

It is understood the total amount involved will be more than a million dollars. It is expected this newest picture and vaudeville playhouse will be in full operation early in the year.

Ilean Hume, Metro Ingenue

ILEAN HUME, Metro ingenue, is now a "vampire." She does not look like "a snaky, sinuous creature," and she says she is not a "vampire" at heart. But she supposes she must be a "vampire" because the type has become a regular fireside companion. Miss Hume has been engaged to support Lionel Barrymore in his forthcoming Metro-Rolfe photo-drama, "The Great Green Eye." It was George D. Baker, director of the production, who discovered Miss Hume's ability as a "villainess." She also acted in that capacity under his direction in "The Pretenders," with Emmy Wehlen.

Ilean Hume.

Miss Hume played ingenue parts in "The Kiss of Hate," "Her Debt of Honor," "The Turmoil" and other Metro wonderplays. Her motion picture career has included work with Mabel Normand at the Biograph, with Kalem under the direction of Edmund Lawrence, and with Fox. She is a favorite subject with artists, and is the original of many of the most attractive pictures by Penrhyn Stanlaws. She is an interpretative dancer of charm and ability, and has won many cups for skill in society dancing. Miss Hume had a brief career on the speaking stage. She was in the cast of Rupert Hughes's play, "Miss 318," in which Jessie Busley starred, and played ingenues for a season with the Harlem stock company.

SLADDIN RETURNS FROM WEST.

After an absence of four weeks, during which he traveled extensively throughout the middle west in the interests of "The Crimson Stain Mystery," the sixteen episode superserial, S. G. Sladdin, general representative of Consolidated Film Corporation, is back at his desk.

"Business is very good throughout the middle west," said Mr. Sladdin, "and I found everywhere a high demand by exhibitors for the privilege of presenting 'The Crimson Stain Mystery' in their theaters. This is due to the fact that practically every exhibitor who has shown 'The Crimson Stain Mystery" has become a self-appointed booster for it, and exhibitors everywhere, realizing that "The Crimson Stain Mystery' is one of the biggest money-making serials ever turned out, are anxious to get on the band wagon."

At Leading Picture Theaters

Programs for the Week of Jan. 9 at New York's Best Motion Picture Houses.

"The Pride of the Clan" at the Strand.

MARY PICKFORD was seen at the Strand Theater the week of Jan. 9 in "The Pride of the Clan." She portrays a Scotch lassie and the character holds out every opportunity to the star for making it one of the most popular parts she has ever created. In other words, it is an ideal Mary Pickford character. The second and last installment of the German war pictures were also shown. Another picture was a new comedy entitled "Did It Ever Happen to You?" in which Victor Moore was the star.

On the musical program were Nadine Legot and Enrico Arenzen, tenor.

Norma Talmadge at the Rialto.

"Panthea," the forceful drama selected for Norma Talmadge's first appearance as a Selznick picture star, was the featured attraction at the Rialto. The play is adapted from the stage version of Monckton Hoffe's story in which Mme. Olga Petrova starred here two years ago. Its motif is based on the supreme sacrifices of which love makes a woman capable, and its scenes in Russia, London, and Paris provide the proper atmosphere for the pictorial development of that theme. Allan Dwan, who directed the picture, chose an unusually capable supporting cast, prominent in which appear the names of George Fawcett, Roger Lytton, and Earle Fox.

As an educational feature amusing studies of lion cubs was shown, also the Rialto Topical Digest. A selected comedy completed the pictorial portion of the bill. Vicente Ballester and Helen Jeffry were the soloists.

"20,000 Leagues Under the Sea" at the Broadway.

The Universal Film Manufacturing Company's eight-part feature photo-drama, "Twenty Thousand Leagues Under the Sea," is in the third week of the run at the Broadway Theater. The thrilling scenes photographed at the bottom of the ocean add sufficient story to satisfy the masses of photo-play "fans," and there is an unusual quantity of scientific knowledge to be derived from the picture. The mysteries of the sea are to a large extent graphically displayed and in such a manner as appeals to old and young alike.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater, four new pictures were shown. Monday, Tuesday and Wednesday, Charles Ray, Dorothy Dalton and Louise Glaum were seen in "The Weaker Sex." A new Keystone comedy was also on the program.

Thursday, Friday, Saturday and Sunday Wm. S. Hart in "Truthful Tulliver" and a Mack Sennett comedy were the picture features.

MIRIAM COOPER WITH FOX.

Miriam Cooper is the latest addition to William Fox's ever-increasing list of photoplay stars, and will appear under the direction of P. A. Walsh, who staged William Fox's master photodrama, "The Honor System," and who is, incidentally, Miss Cooper's husband.

In the role of "The Little Lady of the Flowers," the leading feminine part in "The Honor System," which will soon have its New York premiere, Miss Cooper gives a performance distinguished for its rare gentleness and delicacy.

Within the next fortnight, Miss Copper—or Mrs. R. A. Walsh, if you choose—will begin work on the west coast on her first starring vehicle for Mr. Fox since "The Honor System."

MUTUAL GETS EDNA GOODRICH.

President John R. Freuler of the Mutual Film Corporation announces the closing of a contract with Edna Goodrich, one of the most popular stage favorites in America, for her exclusive appearance in a series of big features to be released by the Mutual.

Miss Goodrich, who is enthusiastically at work on her plans for this engagement, will begin actual rehearsal on the conclusion of an important vaudeville contract which is now engaging her professional services at the Park Theater, New York. This necessarily sets the date of her picture work ahead some weeks.

Fire Destroys Metro Studio

Plant of the Colonial and Popular Players a Complete Loss —Players Lose Wardrobes.

THE studio of the Colonial Motion Picture Corporation and the Popular Plays and Famous Players Company, 226-230 West 35th street, New York, was burned out Wednesday afternoon, January 3, with a loss of $250,000. Three persons were injured and several firemen were rescued. Olga Petrova, Mahlon Hamilton and Windham Standing had just finished the first reel of the film, "The Waiting Soul." Mme. Petrova asked that the film be developed at once so that any imperfections could be remedied.

Mrs. May Siebel, of 2374 Seventh avenue, received the film from Manager Robert North of the company and was turning it over to her sister, Miss Lillian Reilly, when there came a flash of fire and the clothing of both women caught. North beat out the flames, but the women were burned on their faces and necks. Standing, who had gone to the floor above to change his costume, heard the cry of fire and, only partly dressed, broke a window and jumped to the yard. He cut his right hand and bruised his legs.

Mme. Petrova, who was in the room where the explosion occurred, ran downstairs to her dressing room, where she grabbed a sable coat. She was accompanied to the street by Mr. North. The flames spread rapidly and the cry of fire aroused the thirty-five players on the lower floor, many of whom fled to the street in scanty attire. A fireproof stairway no doubt saved the lives of players and attendants. Fully thirty-five persons escaped by it.

The building was formerly an old church of red brick. When the firemen arrived the interior was all ablaze.

When Mme. Petrova, wearing Palm Beach suit and sable coat, was seen in a nearby apartment, she wept on learning that a film, "To the Death," had been destroyed. She had worked on the picture for three weeks. She said her losses included thirty-five changes of costumes and furs valued in all at between $50,000 and $70,000.

Within a few hours after the fire Mme. Petrova and her company were busy retaking the destroyed scenes of their picture at the Rolfe Studio.

The loss involved in the destruction of these negatives and the plant of The Popular Plays and Players Company has not been definitely computed. Investigation after the fire showed that the blaze was started by a short circuit, Mr. North stated. The excellent appointments of this one of the Metro studios enabled all the occupants of the building to escape without injuries, with the exception of a little singed hair and a few superficial burns and cuts sustained by those attempting to save the finished negatives.

First reports of the losses of the entire wardrobes of all the actors in Madame Petrova's company threatened delay in continuance of the making of the play in which they were engaged. While this famous Metro star lost all of her wardrobe, those belonging to Mahlon Hamilton, Wyndham Standing, H. Cooper Cliffe, Roy Pilcher and Willard de Shields, who are supporting Madame Petrova in this play, were found to be but slightly damaged.

CHAPIN IN ABRAHAM LINCOLN.

Benjamin C. Chapin will very shortly release his Lincoln pictures. The Boyhood cycle comprising three episodes will be the first installment, each episode is three thousand feet; make nine reels in all. These episodes, we understand, can be used separately, or in their entirety, each one is a distinct story.

No one has ever characterized Abraham Lincoln as Chapin has. He has made years of research and study of all that has been associated with the martyred President. Every detail, even the minutest has not escaped his notice, hence everything is authentic.

"PATRIA" ON KEITH CIRCUIT.

"Patria," the International's photoplay serial supreme of society and preparedness, will have its first New York showing on the entire B. F. Keith circuit of theaters in Greater New York, commencing Monday, January 15. Arrangements to this end were consummated Friday, January 5, between E. F. Albee and A. Paul Keith, of the Keith Circuit, and executives of the International.

SHERMAN-ELLIOTT IN TEMPORARY QUARTERS.

Pending the completion of their new offices, Sherman-Elliott Company are now temporarily located at 218 West 42d street, New York, second floor. Telephone Bryant 4922.

The New Jersey Insurance Question

National Association Presents Important Suggestions to Insurance Commissioner Brown.

A SPECIAL committee of the National Association of the Motion Picture Industry's committee on fire prevention regulations and insurance called on Atlee Brown, commissioner of banking and insurance of New Jersey, on Wednesday, January 3, and submitted to him the film clause which the national association desires to have incorporated into fire insurance policies on films.

This committee, appointed at a meeting held December 29, consisting of J. E. Brulatour of Eastman Films, Ralph A. Kohn of the Famous Players-Lasky Corp., P. A. Powers of the Universal Film Manufacturing Co., and B. N. Busch of the World Film Corporation, found Commissioner Brown interested in their suggestion and received from him an indication that he would submit it to the underwriters with his recommendation that it be accepted. No legislative action is required, and Commissioner Brown's approval constitutes a virtual order. The insurance companies are anxious to comply with any recommendation which is backed by the unified film interests, such as they are received for the first time in the history of the business in the action of the National Association of the Motion Picture Industry.

The committee submitted the following amendments to Commissioner Brown:

First: The values of all negatives, the subject of which have not been issued for public exhibition, or which have been issued for public exhibition for fifteen (15) days or less in any of the places hereinafter mentioned prior to any loss or damage, shall be limited in case of loss or damage to the original cost of any such negatives, but not to exceed $..... per lineal foot and that,

Second: The value of any negative, the subject of which has been issued for public exhibition for sixteen (16) days or more prior to any loss or damage in any place and—or places hereinafter enumerated shall be limited to the cost of said negative subject to Paragraph First hereof, less the aggregate percentages of said cost of places in which said subject has been publicly exhibited. Such percentages being hereinafter allocated.

United States (1% for each state in which the same has been publicly exhibited.)	45%
England	12%
Canada	5%
Australia	3%
Africa	2%
South America	2%
France	2%
Norway & Sweden	3%
Rest of the World	6%
Residual value.	20%

provided, however, that all negatives shall always have and maintain an insurable residual value of 20% or the original cost, and further

Provided, that publicly exhibited as used in this clause shall be interpreted as being shown in any place or places to which an admission fee is charged.

Third: The value of all colored positives shall be limited in case of loss or damage to the cost of replacement to the insured not to exceed in any event 7c. per lineal foot and the value of all other positives shall be limited in case of damage or loss to the cost of replacement to the insured, but in no event to exceed 5c. per lineal foot.

After a very frank discussion of the issues at stake, Mr. Brown declared his approval of the committee's recommendations and extended great hopes that their suggestions would be adopted in whole or in part by the companies writing insurance on films in New Jersey.

CHRISTIE GETS LEADING LADY.

Ellen Gierum, who at the present time is the leading lady with the Warburton Theater Stock Company, Yonkers, N. Y., has been engaged by Benjamin Christie, president of Dansk Biograph Company, to go to Copenhagen July 1 and play the leading feminine role in a photo-dramatic adaptation of "The Wandering Jew," the scenario of which Mr. Christie has prepared.

Miss Gierum is well known in Scandinavia; she received her early dramatic training at the Royal Theater, Copenhagen, and was a member of the Royal Theater Company previous to her arrival in this country. Mr. Christie is well known in this country through his two film successes, "Sealed Orders" and "Blind Justice."

NEW TRIANGLE COAST STUDIO.

The big, electrically lighted, enclosed studio at the Triangle-Fine Arts in Los Angeles is rapidly nearing completion. It is expected that it will be finished about the middle of January. When completed the enclosed studio will cover a floor space 60x120 feet. Other improvements include a new scene dock, covering 60x140 feet, a large paint shop and another open-air stage covering a space 70x200 feet, all of which have been completed.

Ministers Denounce Sunday Pictures

At Meeting in Brooklyn They Urge Raising of $25,000 Fund —Canon Chase Talks About "Rascals."

THAT the exhibitors of New York state will have opposition in their efforts to have declared legal the showing of motion pictures on Sunday was demonstrated at a recent meeting in Brooklyn. The gathering was held under the auspices of the Lord's Day Alliance, and was addressed by such prominent ministers as the Rev. Dr. S. Edward Young, Canon Chase, the Rev. Dr. David James Burrell, president of the New York Sabbath Association, and the Rev. H. L. Bowlby, general secretary of the Lord's Day Alliance.

Dr. Young declared that as a result of the popularity of the Sunday showing of motion pictures a loss of 33 per cent. had been noted in the attendance at Sunday schools in the presbytery of Brooklyn, and he added that the same relative loss may be said to be felt in the young people's societies, the Christian Endeavor Society, and that it even extended to the evening prayer meetings. He said $25,000 would have to be raised before victory can be guaranteed.

At the close of the meeting more than $100 was contributed by those present, and a resolution adopted requesting the Legislature at Albany not to be influenced in favor of laws "that would legalize the moving picture business or any other business on the Christian Sabbath."

"This is the biggest fight that the state ever observed," declared Dr. Young. "Lined up against us is the general public's love for pleasure, the screens of the moving picture houses throughout the state, and all those in favor of a loose Sunday and a desecrated Sabbath. On our side are the laws, reaffirmed by the people, who feel that one day in seven should be devoted to spiritual uplift, and those who stand for a chance of the gospel reaching the people, and who do not want the opportunity of training the uprising generation taken from us."

"Who is our foeman?" asked Dr. Burrell. "Is it the people? Do the workingmen want Sunday shows? No. They have repeatedly expressed themselves in favor of six days' work and one day of rest. It is utterly false to say that they want this motion picture business on Sunday.

"We will 'lick them' if they are aboveboard," concluded Dr. Burrell. "If we only had courage to claim our own they would never trouble us and we would never hear from them."

The Rev. H. L. Bowlby, general secretary of the Lord's Day Alliance of the United States, declared that the issue was the greatest crisis that the church has been confronted with in the last decade.

"We want $25,000 from the church in New York state to get after this thing as quickly as possible," declared Dr. Bowlby. "We hear an S. O. S. which cries out 'Save our Sabbath," and we are going to do it, even though we fight against the power of the almighty dollar."

Canon Chase referred to the Justice Platt decision and said that the people are befogged to stand for such a decision. "The law is on our side," he declared, "and we needn't be discouraged. Those rascals can't do anything against us."

BUFFALONIANS ACTIVE IN SUNDAY AGITATION.

The Buffalo Theatrical Managers' Association, Inc., has begun an active campaign in favor of Sunday shows. Slides bearing suitable mottoes relating to the campaign will be used in the various theaters. Petitions in favor of Sunday opening will also be circulated among the audiences of all the local moving picture theaters. The local association has contributed several hundred dollars to the fund for the engagement of Judge Seabury and John B. Stanchfield.

The local members will contribute more funds, if necessary, and will offer a full measure of co-operation in the fight for a modern Sunday. All but twenty-two moving picture theaters of this city have joined the association and new recruits of this city are coming in. The enthusiasm of the organizers and the members promises to be maintained indefinitely.

The association has asked that Mayor Fuhrmann place a member of the association on the local moving picture operators' license board, which now consists of two operators, the fire chief, city electrician and a member of the building department. It is said the mayor favors the request of the association.

MANY SIGN SUNDAY OPENING PLEA

Reports are coming in to the offices of the National Association of the Motion Picture Industry on the signatures to the petitions against Sunday closing. These petitions are now being signed in virtually every motion picture theater in New York State, where the slide sent out by the Sunday Closing Committee is being displayed at all performances.

The returns of the first day of reports by a return postal card sent out last week were 15,000, with less than half a per cent. of the theaters heard from.

The exhibitors of the state are rising to the situation with enthusiasm. Hundreds of them are having special cards printed embodying the petition suggested by the Sunday Closing Committee. Others are putting the petition blanks on tables in the lobby and many have attached shelves to the ticket choppers, where patrons can sign standing up, as they enter or leave the theater.

Macauley to Make Peace Pictures

Famous Cartoonist Will Present Subject Under Title "A Place in the Sun."

AT this season of the glorification of all that is new and hopeful, when the entire world is thinking and talking peace, and the warring nations of Europe seem for the first time to be in some liklihood of acting to end hostilities, comes the announcement of the peace play. Ultra-neutral in note; conceived to depict through historical example not only the horrors of war, but also the blessings of peace; built upon the sole propaganda of the right of man, of whatever nativity, to life, liberty and the pursuit of happiness, the projected drama is to be an exact expression of the heart-throbs of the world today.

Originally intended for stage presentation on the lines of "The Passion Play" and "Ben Hur," the drama will bow to the trend of the times and take the form of a mammoth motion picture production. "A Place in the Sun"—a title at once descriptive of all that the play is intended to convey in its advocacy of the rights of man and of nations, as groups of men—is the name of the drama. The author is Charles R. Macauley, vice-chairman of the Information Committee of the League to Enforce Peace, Associate Editor of "Puck," and president of the Motion Picture Forum, 516 Fifth avenue, New York City, which filmed President Wilson and his cabinet a few weeks ago.

Under the title, "The Prince of Peace," Mr. Macauley, backed by no less a person than Mr. Carnegie, and aided by David Belasco, intended to present the embryo of his drama in 1914. Then came the war, with its whirlwind effect upon the structure of universal peace, which had been erected largely through the efforts of Mr. Carnegie, and the retirement of the latter from active participation in affairs. Production had necessarily to be abandoned for the time. Then, the coming of the war, its causes, and meanings to civilization —while not changing the underlying idea of the drama—compelled the revamping and elaboration of the physical structure. At the same time, the occurrences of the last two years have vitalized the play into a breathing, battling, screaming argument. The academic has become the intensely practical. Mr. Macauley will make detailed announcement of the presentation plans for "A Place in the Sun" in a few days.

BREITINGER TO ADDRESS PRODUCERS.

Louis J. Breitinger, chairman of the Pennsylvania State Board of Censors, will address a meeting of producers and distributors of motion pictures at the rooms of the National Association of the Motion Picture Industry in the Times building on Friday, January 12th, at 3 P. M. He is to be the guest of the National Association, but the meeting is not solely a National Association affair, as all the producers and distributors in New York will be invited to send representatives.

Mr. Breitinger is still chairman of the Pennsylvania Board of Censors, but his resignation has been requested by Governor Brumbaugh, and is to be effective January 15th. He will discuss, at the meeting Friday the causes which underlie censorship agitation in production and advertising of films, of censorship agitation.

JOHN BARRYMORE JOINS BRENON.

John Barrymore has signed a contract to appear under the direction of Herbert Brenon in a photodramatic version of Louis Joseph Vance's popular novel, "The Lone Wolf." This will be Brenon's next Selznick-Pictures production, following "The Eternal Sin," which is now nearly ready for release, and which will introduce Florence Reed in the tragic role of Lucretia Borgia. The finishing touches are being put upon the Victor Hugo story at the Brenon Studio on Hudson Heights, and its release date will be announced shortly. Work on the Barrymore production will begin within the next fortnight.

George Tucker in New York

Chief Producer of London Film Company Returns to His Old Home on Mission of Business and Recreation.

GEORGE L. TUCKER, chief producer and managing director of the London Film Company, is in New York after an absence of three years and three months. In that time Mr. Tucker has established himself in England as a producer of pictures of exceptional merit, pictures that will rank with those made in any country in the world. His success has been watched with gratification by his many friends on this side of the water, but they have not been surprised. It was to be expected, after what he had done in New York prior to his departure.

Mr. Tucker is in this country for a long stay. At present he is resting up, taking in all the shows and likewise studying the best examples of American picture-making of today. As to the subjects produced here Mr. Tucker has never been out of touch, having made it a practice while away closely to follow the work of his former contemporaries. Talking with a World man the other day, Mr. Tucker was enthusiastic over "Joan the Woman." It is his intention to leave New York in a few weeks for a visit to Los Angeles, there to greet many old friends and to look over the western studios.

His decision to take a holiday, Mr. Tucker said, was due to several reasons. One of them that he had had no vacation in six years. Another was on account of conditions created by the continuance of the war, it being practically impossible to make any pretentious pictures in England now. As an illustration the producer said seven assistants of his had been called to the colors, and that in all fifty-seven members of the London Film Company had joined the British forces. A third reason was his desire personally to take up the distribution in this country, in conjunction with the company's American representative, of five of the recent productions of the London Film Company's studios.

These are "The Manxman," by Hall Caine; "Arsene Lupin," by Maurice Le Blanc; "The Hippocrites," which will be released here under another name, by Sir Henry Arthur Jones; "The Mother," by Eden Phillpots, and "The Man Without a Soul," by the English actor, Kennelm Foss.

Mr. Tucker said he heard talk here of over-production, but he declared he could not conceive of such an idea that there can be too many good pictures. "There still remains a great proportion of the public which has not been drawn to pictures," he said. "It should be our aim to go after these. There are many persons whose initial experiences with pictures have been unfortunate—they may have seen mediocre subjects and been led to the belief that all are alike. Of course, the big productions have gone far to educate those more skeptical about the entertainment quality of motion pictures, and undoubtedly it is to these we may look for future converts. I repeat, I cannot believe there can be too many good pictures."

Mr. Tucker was accompanied on his return by Mrs. Tucker, known on the English stage as Elisabeth Risdon. She had been in New York but a few days before she was sought out by Winthrop Ames and engaged for a new play Mr. Ames is shortly to put on.

Linder Finishes First Comedy

"Max Comes Acress" is the Title and K-E-S-E is Swamped With Bookings.

THE first of the Max Linder comedies made by Essanay and to be released through Kleine-Edison-Selig-Essanay, has been christened "Max Comes Across," and will be released during the latter part of this month. The christening ceremony of this initial comedy of a series of twelve, took place at the Essanay studio, Chicago, Friday afternoon, January 5, and was made the occasion for a celebration at which Mr. Linder and members of the Essanay-Linder stock company served as hosts at an informal reception on the main floor of the big studio.

Kleine-Edison-Selig-Essanay offices throughout the country booked hundreds of theaters by telegraph within three hours after the comedy had been named, and literally thousands of bookings are now supposed to be enroute by mail, as exhibitors throughout the country had been supplied with contract forms and were holding them awaiting word that a name for the comedy had been decided upon.

The Strand, New York's biggest and most ultra-progressive theater, kept the 'phone and telegraph wires busy Friday night, arranging for a private pre-release showing.

The trade showing in New York will probably be in one of the largest theaters of Manhattan because of the great number of exhibitors who have requested reservation at the first showing.

The second Max Linder comedy will be named "Max Wants a Divorce," and will be released thirty days after "Max Comes Across."

Cobe Returns from the Coast

Forms New Distributing Company to Handle Big Feature Productions.

A. J. COBE, vice-president and general manager of the Unity Sales Corporation, who has just returned from an extended tour of the coast and middle west states, says that all indications point to a banner year in the film business for high class productions. After a thorough study of existing conditions he was so impressed, that immediately upon his arrival in New York, he formed the Ultra Picture Corp., a distributing company for the exploitation of the highest grade feature films, which will try and eliminate the main objections to the present system. Although there are still several loose ends to be picked up, the company has started active work. The main office is located at 729 Seventh avenue, New York City, with a chain of exchanges covering the United States.

Contracts have been signed with two of the various large producing companies, which assures the release of twelve high class features yearly, with the option of securing additional meritorious features by purchase in the open market. The main feature of the new company is the elimination of excessive advance payments for high class productions. The exchanges of the company will at all times cooperate with the exhibitor and furnish him with advertising matter to conduct a local campaign which naturally will have an effect on the box office receipts.

The first release will be made January 20, when they will present the California Motion Picture production, "The Woman Who Dared," featuring the well-known prima donna and dramatic star Beatriz Michelena, supported by an all star company.

Fox Art Contest Decided

Pictures Judged and Prizes Awarded at Luncheon Given at Hotel Astor—Dorothy Varian Wins Two Prizes.

AT a luncheon given by William Fox at the Hotel Astor on Thursday, January 4, prizes were awarded in the art contest proposed by Mr. Fox in which he offered $200 in prizes for the three best reproductions of the life size portrait of Annette Kellermann, star of "The Daughter of the Gods," which was displayed in the lobby of the Lyric theater, New York, where the production was being shown.

The Yacht Room of the Hotel Astor was completely lined with the offerings of a hundred or more ambitious young artists when the judges took up the task of picking the winners. Robert Henri, W. J. Glackens, John Sloan and Wallace Morgan were the judges and they made a very careful study of the several examples submitted, deciding finally that Dorothy Varian, daughter of Mr. and Mrs. Edward W. Varian, of 301 East 193d street, New York, and an art student, had won the first and second prizes. The other winners are William Gropper, third prize; Anna C. Muller, fifth prize. The winner of the fourth prize was not identified.

Among the guests were Miss Kellermann and her manager, James Sullivan, who is also her husband.

Rumored Sale of Universal

Carl Laemmle Denies Sale of His Stock in Universal and Pleads Ignorance of the Whole Matter.

RUMORS were in circulation in Chicago on Friday, Jan. 5, that plans for a $12,000,000 re-organization of the Universal Film Manufacturing Company had been made, and that Carl Laemmle, president of the Universal, and Patrick A. Powers, treasurer, had agreed to vote the stock they hold towards the consummation of the deal.

The Tribune and the Examiner printed articles in their Saturday morning issues, in which it was stated that the financing of the re-organization plans had been undertaken by a Chicago banking house.

According to the rumor, H. O. Davis, general manager of Universal, was to succeed Laemmle as president, and the name of the Spreckels interests of San Francisco and San Diego, Cal., figured in the transaction.

Carl Laemmle, who arrived in the city by the Twentieth Century Saturday morning, Jan. 6, when approached concerning the matter, denied positively that any transaction of the kind had taken place. He represented that he was entirely ignorant of the whole matter and, therefore, could not have participated in the alleged deal, as rumored and published.

J. S. McQ.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Pride of the Clan"

Mary Pickford's Second Artcraft Subject Is a Charming Picture, Sweet, Wholesome, Moving.

Reviewed by George Blaisdell.

MARY PICKFORD'S second Artcraft release is a picture that is good to look upon. "The Pride of the Clan" is sweet, wholesome, moving. Practically all of it is in the wide outdoors; and the exteriors are of the upper half of the New England shore, where the ocean smashes into real rocks. We see a genuine New England gale, and it makes for atmosphere. Elaine Sterne has adapted, and adapted well, a story of the western Scotch coast. Director Maurice Tourneur has peopled his scenes with types of fisherfolk who seem, as many of them undoubtedly are, the real thing. Surely there is about them the salt of the sea, as to those who know them they are in a bad pinch the salt of the earth.

Mary Pickford has as Marget MacTavish in "The Pride of the Clan" a story made of her own

Scene from "The Pride of the Clan" (Artcraft).

measure. It gives her full opportunity to bring into play the varying moods of which she is mistress—of sunshine and shadow, of playfulness and of struggle against impending death. There is romance, too, of the happy sort, in which Marget is indirectly a beneficiary.

The story opens with one of the tragedies of the sea with which fishing communities are only too familiar. We see the small craft beaten about by the waves off shore; we see a mast fall. The loss of the crew means that MacTavish, the head of the clan, is gone, leaving Marget as the head. It is not until she takes the MacTavish lash and forces attendance at church that she assumes the real leadership. She plays no favorites. There are tender scenes, too, in abundance—of the love-making between Marget and Jamie, of the betrothal, of the renunciation, and of the reunion.

Matt Moore is Jamie, and finely he plays the part of the Scotch boy who after his betrothal to Marget learns his mother is the Countess of Dunstable. It is an excellent performance. Ed Roseman is Pitcairn, the humble misanthrope whose failure to realize on his prayers has turned his heart against religion. Kathryn Brown Decker is the Countess and Joel Day the dominie.

Among the incidents that stir are the meeting of the mother of Jamie and the woman who all his life had mothered him, who had concealed from the boy the fact that he had any mother other than herself; the meeting of mother and son; the refusal of Marget to retract her renunciation, and the falling to his knees of Pitcairn when he sees the little craft bearing the head of his clan slowly sinking in the water.

The struggle of Marget in the cabin of the boat and her rescue by Jamie will thrill. A door has swung across the trap leading into the cabin, and with her kitten in her arms Marget is imprisoned with the water rising about her. One of the more striking scenes is the betrothal ceremony, with the lovers facing each other across the big stone, with the townspeople and the surf in the background, the whole dimly lighted by the flares carried by the many spectators.

"The Pride of the Clan" is a strong picture, well staged; and it is worth noting that in its entire length there is no trace of a villain.

Pathe Pointers

"Twin Kiddies," a New Five-Reel Little Mary Sunshine Picture, and "International Diplomacy," Eighth Installment of the "Pearl of the Army" Serial.

Reviewed by Edward Weitzel.

"Twin Kiddies."

IN "Twin Kiddies" Marie Osborne, of "Little Mary Sunshine" fame, plays a dual role. The picture, made by Balboa, is from a scenario written by Calder Johnstone. It falls off slightly in story quality from the previous Marie Osborne dramas, the plot not centering around the characters played by the young star until the last reel. But this does not seriously effect Marie; neither will it matter much to her admirers. The little miss just goes ahead with the work before her and gives it all the charm of innocent childhood as personified by an unusually bright and winsome four-year-old.

As this reviewer has before stated, Marie does not act, but lives the character and actually experiences the emotions she is told to portray. In "Twin Kiddies" she impersonates the child of rich parents who have allowed her to become fretful and bad tempered, and the daughter of a poor man, whose love and care have given his little girl a cheerful disposition and a bright smile. The two characters are kept distinct from each other. Aside from the dressing it is never the least difficult to tell them apart. The crux of the theme is when the two children change houses, by mistake, and the child of wealth is transformed into a lovable little girl by the same influences that molded the nature of the other youngster.

There are captivating revelations of child nature all through the picture, and Henry King, little Miss Osborne's director, again proves his understanding of his subject and the care lavished by him on his task. He acts the father of the Sun-

Scene from "Twin Kiddies" (Pathe).

shine kiddie, and Ruth Lackaye, Daniel Gilfether, R. Henry Grey, Loretta Beecker, Edward Jobson and Mignon Le Brun comprise the other members of the little lady's support.

"International Diplomacy."

The eighth episode of "Pearl of the Army" runs true to form, and the bewildering shifts in the game of cross purposes which Colonel Dare's daughter and the enemies of the United States are playing in their efforts to capture or retain the Panama canal plans, occur as frequently as ever in this number of the serial. The finish of the seventh installment, which left Pearl against the prison wall and Orderly Adams pointing a gun at her head under threat of death, is worked out to the full satisfaction of all the heroine's admirers. De-

tecting the approach of a detachment of United States soldiers before Bolero realizes the fact, Adams turns his gun on that officer and kills him. He then frees Pearl and fights the Boleroists singlehanded until aid arrives.

The ensuing action has to do with the further effort of the Silent Menace to secure the secret of the canal plans, and Pearl's endeavors to thwart him, during which the athletic Miss White introduces the spy to one of her realistic rough-and-tumble encounters.

"The Man Who Forgot"

Five-Reel Photoplay Produced by Paragon an Ambitious and Well Executed Effort, Featuring Robert Warwick, Doris Kenyon and Gerda Holmes—On the World Film Corporation Program.

Reviewed by Edward Weitzel.

THE scenario of "The Man Who Forgot," a five-reel Paragon photoplay, is from the story of the same name by James Hay, Jr. It is a story with a purpose; after the first two reels it takes up the subject of temperance and advocates it with all the conviction of William Jennings Bryan.

Scene from "The Man Who Forgot" (World).

The issue is made a national one and the end of the drama sees it a part of the Constitution of the United States. The author, however, has not forgotten that the mission of a screen play is to entertain, not to proselyte, and the plot has to do with the fall and rise of a young man who awakens from a long debauch to find his memory gone and he himself without the power to recall his own name. His resolve to fight the evil which has nearly ruined him puts him at the head of a national temperance movement, and he carries the struggle into the halls of Congress, and wins.

The love interest is not neglected. The reformer falls in love with the daughter of a United States Senator who is the political leader of the liquor interests, and every means at the command of influence and money are used to discredit the young chap and turn his sweetheart against him. All of these efforts end in failure and the senator concludes to accept the reformer as his son-in-law, once the mystery about his birth is cleared up and the temperance cause is triumphant.

The production is excellent. From the Chinese opium den in the opening scene to the incidents that were photographed at various well known localities in Washington, great care has been taken with the filming of the picture. The scenes outside the Capitol and in the Senate are the real thing, and the large crowds of temperance advocates are handled skillfully by the director, Emile Chautard.

The cast is also of superior quality. Robert Warwick and Doris Kenyon have the necessary ability for their leading positions, and Gerda Holmes, Alex Shannon, Ralph Delmore, Frederick C. Truesdell and J. Reinhart round out the list of exceptional players.

"The Great Secret"

Fifteen Chapter Metro Picture Made by Serial Producing Company, to Be Released Jan. 15, a Chronicle of Master Crooks—Francis X. Bushman and Beverly Bayne Head the Cast.

Reviewed by Edward Weitzel.

THE new Metro serial, "The Great Secret," was adapted for the screen by William Christy Cabanne, from a story by Fred de Gresac. The production, which is in fifteen chapters and a prologue, was also directed by Mr. Cabanne. The first five chapters were shown recently for review and gave promise that the picture would receive the hearty indorsement of all those whose taste runs to serial plays.

"The Great Secret" is evidently a good piece of craftsmanship. First of all, it has speed. The opening incidents rivet the attention and set a lively pace for the action, which is maintained throughout the ten reels already unwound for inspection. In naming the two-reel installment chapters the adapter has used the proper designation. The picture is told in story form and the different installments are continuous in action, the thread of the narrative being taken up by one chapter at the exact point where it was dropped by the previous release.

The production is in keeping with the requirements of the serial. The scenes are laid in New York city and range from dens of vice to the homes of the wealthy. A touch of mystery is added to the plot by the introduction of a band of criminals known to the underworld as "The Secret Seven." This organization is controlled by men of high standing, whose social position is used to further their unlawful acts. The organization holds directors' meetings in a sumptuously furnished room that is equipped with sliding panels and those many devices that give all properly constructed melodramas much of their thrill.

The principal character in "The Great Secret" is a wealthy young clubman who becomes the champion of a young girl through force of circumstances. In trying to deprive her of the fortune left her by her uncle, the powerful gang of crooks

Scene from "The Great Secret" (Metro).

has her kidnapped and resort to other desperate expedients; but the young clubman is never very far away. He repeatedly takes his life in his hands while endeavoring to help the girl, and has more than one lively scrap with from three to a dozen of the gang. This is the part played by Francis X. Bushman. He fills the specifications laid down for such a hero in all particulars, and looks and acts William Montgomery Stone with great satisfaction to himself and to his many admirers. Beverly Bayne is an attractive, sympathetic and artistically excellent Beverly Clarke, and the supporting company comprises such experienced players as Edward Connelly, Fred R. Stanton, Thomas Blake, Helen Dunbar, Sue Balfour, Belle Bruce, Dorothy Haydel, W. J. Butler, Charles Ripley, Art Ortego, Tammany Young and Charles Fang.

"The Master Passion"

Mabel Trunnelle and Robert Conness Head Capable Cast in Five-Reel Drama Produced by Edison for K-E-S-E.

Reviewed by Ben H. Grimm.

THERE are many positive qualities to be found in "The Master Passion," a five-reel drama produced by Edison for release by K-E-S-E on January 22—enough positive qualities to overbalance the negative qualities and make of the picture an acceptable offering. Chief of the positive qualities is the acting of the cast headed by Mabel Trunnelle and Robert Conness. The leads acquit themselves in a manner that leaves no doubt as to their ability, and several times by their work strengthen weak spots in the story. They are given excellent support by Richard Tucker, Helen Strickland, Bigelow Cooper, Olive Wright, A. Lincoln, Raymond McKee, William Wadsworth and Ann Leonard. Other decidedly positive qualities are the exteriors and the direction, which was done by Richard Ridgely.

The story contains several strong situations, but some of them have been obtained at a cost in plausibility that hardly compensates for their strength. For instance, we are asked to believe that a woman who deep in her heart loves her husband would forsake his home and her baby's arms for the doubtful promises of a vocal instructor who tells her that fame will be hers if she goes to Paris with him; and we are further asked to believe that a man who is too busy to be in the company of his wife all the time would repeatedly ask a man friend to keep his wife from becoming lonesome. Despite the inconsistencies, however, the story as a whole interests, and quite a number of new and original ideas have been used.

The story tells of a woman whose ambitions lead her first to

jilt a poor sweetheart, and later to desert her home for fame in the opera. When she has the world at her feet, she learns that what she has gained is as nothing—that the husband and the baby she gave up are what really count.

Photography and lightings are of the best. The snow ex-

Scene from "The Master Passion" (K-E-S-E).

teriors are good, as are those representing the Riveria in Southern France. The latter were photographed in Cuba.

Latest "Frisco" Episode

"The Resurrection of Gold Bar" Title of Two-Reel Episode of Kalem's "The Girl from Frisco" Series.

Reviewed by Ben H. Grimm.

IN STORY interest and in the methods used in the screen narration "The Resurrection of Gold Bar," latest two-reel of Kalem's "The Girl From 'Frisco" series, takes its place as one of the best releases of the series thus far. The two reels are crammed with story. There is considerable good riding to be seen in this picture, as well as numerous good western exteriors. Marin Sais and True Boardman have the leading roles.

In this episode Barbara Brent goes with her father and her fiance to the town in which she was born and which has since been deserted by all save an old miner—whom Brent knew twenty years ago. Barbara finds a bag of gold nuggets under the floor of a store that used to be conducted by an evil character. She "salts" the claim of the old miner. This starts a stampede to the town. Through an accidental fall Barbara's father discovers gold. It develops that the bag of nuggets found by Barbara was stolen from the old

Scene from "The Resurrection of Gold Bar" (Kalem).

miner many years ago by the man who has since come back and tried to jump his claim. The gold boom resurrects the town.

In the cast with Miss Sais and Mr. Boardman are Frank Jonasson, Ronald Bradbury and Edward Clisbee. Directed by James W. Horne.

"Her Soul's Inspiration"

Bluebird Photoplays, Inc., Presents Ella Hall in Pleasing Five-Reel Production Based on Harris Anson's Story.

Reviewed by Margaret I. MacDonald.

THE name of Harris Anson's story on which this production is based is "Mary, Keep Your Feet Still," and in the interpretation of the character of Mary, a winsome little girl of sunny disposition and a desire to be the first dancer of the land, Ella Hall has done admirable work. On the other hand, the story which has acceptable screen possibilities might have been made more of in a dramatic way. There is at times an impression that it is not being worked to capacity. At the same time the interest is maintained throughout, and the production, while not one of the best Bluebirds, can hold its own before the average audience.

The story tells of how a little girl, at the death of her mother, who has shared her ambitions to become a dancer, suddenly finds herself transported to the heaven of which she has dreamed when her father buys a traveling show and makes her the star of the company. The plot of the story develops through the jealous machinations of one Madame La Rue, whose daughter is also one of the dancers of the company. On the death of Mary's father Madame La Rue takes possession of money and papers which the deceased has told her of before his death, writes to Mary's rich uncle, stating that she is bringing Mary and the body of his brother to him, and substituting her own daughter for Mary, leaves the girl to work out her own salvation. The incidents following

Scene from "Her Soul's Inspiration" (Bluebird).

where Mary wanders off and becomes the companion of a fisherman, falls in love with a young author, and finally reaches by chance the home of her uncle, are moderately entertaining.

"The Girl Philippa"

Anita Stewart Star of Screenplay Made by Vitagraph From the Robert W. Chambers Story—S. Rankin Drew in Triple Role of Adapter, Director and Actor.

Reviewed by Edward Weitzel.

A SCREEN version of "The Girl Philippa," Robert W. Chambers' story of the present war, was put on at the Rialto theater, New York, New Year's week, and was viewed by a series of crowded houses. The version was in six reels, although the picture had been announced as an eight-reel feature. The necessity for condensing it to fit the Rialto program resulted in one or two points not being sufficiently explained and also of curtailing the part of Philippa to some extent.

The Vitagraph Company has given the photoplay the benefit of an elaborate and intelligent production, and Anita Stewart and the other members of the cast keep the acting at a high level of merit. S. Rankin Drew, who adapted the story to the screen and directed its production, has surrounded the scenes with the correct atmosphere, and infused the players with the spirit and intent of the novelist. So well has "The Girl Philippa" been fashioned into a photoplay that it is difficult to suggest how the picture could be improved without altering the construction of the story. Taken at its present valuation, the Chambers work possesses an absorbing but not always skilfully constructed plot, variety of scene, speedy action, realistic glimpses of the great war, and a worthwhile love affair between a man and a maid who turns out to be a Princess.

The faulty construction may be explained by pointing out that in the brief prologue the murder of the father and mother of the little Princess is shown and the abduction of the child. During the first four reels of the play proper, the action cen-

ters around the struggle between English, French and German Secret Agents for the possession of an important document. It is only after the paper has reached its proper destination and war has been declared that Philippa comes into her own. With the discovery by the girl that Wildresse, the proprietor of the wineshop, is a traitor, it becomes her game, and she proceeds to dominate a series of exciting situations that include scenes of battle and the burning of a town, during which it is captured by the Germans and retaken by the French. Other touches of good honest melodrama give it a regular fireworks finish, with the American artist and the little Princess in a close embrace.

One of the best moments in Anita Stewart's impersonation of Philippa is where she discovers the truth about her birth. Her assumption of her new dignity is charming. Particularly meritorious performances should be credited to S. Rankin Drew, Frank Morgan, and Anders Randolf.

"The Rainbow"

William L. Sherrill Feature Corporation Produces Five-Reel Screen Version of the A. E. Thomas Stage Play.

Reviewed by Edward Weitzel.

THE A. E. Thomas drama, "The Rainbow," produced by the William L. Sherrill Feature Corporation, belongs to the "Glad Plays" which are now so much in fashion. Although written some time before the present "best bet" on the American stage, the heroine of "The Rainbow" is a half-sister at least to the Pollyannas and other innocent little maidens whose mission on earth is to make other people happy. In this case, the heroine's name is Cynthia and the two persons she most desires to make glad are her own father and mother. An unfortunate affair separate the couple when Cynthia is a little girl, too young to realize what has happened. She does not see her father again until she is about seventeen; and he soon understands how much happiness his daughter might have brought into his life. The girl, who loves both parents equally well, succeeds in bringing them together again.

"The Rainbow" enjoyed considerable success as originally written, with Ruth Chatterton and Henry Miller in the leading parts. It has been made into a screen play of many entertaining qualities, and should appeal to the same clientele that supported it on the regular stage. A greater breadth of treatment of some of the scenes would add to the play's effectiveness, but, on the whole, the scenario writer has done his work capably, and Ralph Dean, who directed the production, deserves the same verdict.

Dorothy Bernard is an engaging picture of young girlhood and acts with feeling and skill. Robert Conness is cast for the character of Neil Sumner and lends it just the amount of

Scene from "The Rainbow" (Art Drama).

mind and heart intended by the author. Jack Sherrill as the young scapegrace who kills himself early in the story, is also among the elect, and awards of merit are due Jean Stuart, Eleanor Gist, Jack Hopkins, and Conway Wingfield.

"Great Expectations"

Famous Players' Subject, Based on Famous Dickens Novel, Is Well Staged and an Interesting Picture.

Reviewed by George Blaisdell.

IN "Great Expectations," the Famous Players release for January 8, we have an interesting and well staged subject. The script has been based upon the well known novel by Charles Dickens. Many liberties have been taken with the story, but the essence of this old tale has been preserved. We have Pip, the boy to whom fell such wonderful adventures as a result of his forced aid to a starving escaped convict; we have Magwitch, the prisoner who made good in Australia and showered his riches on the child who had been to him a friend in need; and there are Miss Havisham, the strange woman who when the bridegroom failed to appear closed her house and until her death wore no garb but her wedding gown; and Joe Gargery, the blacksmith, and Mrs. Joe and Mr. Jaggers. And there is Estella, the adopted child of Miss Havisham, reared in the hope that she would break all men's hearts, in revenge for the suffering of her protector. Mr. Pumblechook is not in evidence.

Jack Pickford is Pip—a good interpretation of the lad who from the abuse of his sister, Mrs. Joe, and his 'prenticeship to Joe was so mysteriously lifted into the "gentleman" class. Frank Losee gives a fine portrayal of the convict. Louise Huff is Estella, shown as in love with Pip from the beginning, and does not tease and ridicule him as Dickens pictured her. W. W. Black is Joe and Marcia Harris is Mrs. Joe. The limitations of five reels do not permit the bringing out of the nobility of character of the blacksmith. We do get a good idea, however, of the shrewlike qualities of Mrs. Joe. Grace

Scene from "Great Expectations" (Famous Players).

Barton is Miss Havisham and Herbert Prior is Mr. Jaggers. It is a good cast.

Director Robert Vignola shows some notable settings. One of these is of the London street in which are situated the quarters of Pip. Another is the background where Magwitch takes boat to escape the soldiers. There is suspense following the return of Magwitch.

Fox Features

"The Price of Silence," Five-Reel Screen Drama, Starring William Farnum, and "A Modern Cinderella," With June Caprice as the Lady of the Slipper.

Reviewed by Edward Weitzel.

IN WRITING "The Price of Silence," the author has made use of a theme that will appeal strongly to many followers of the screen. The evils of child labor in factories is the foundation of the story by William Piggott, which the Fox Film Corporation has produced with William Farnum in the principal character. Up to the point where Senator Deering must choose between defeating the bill abolishing the evil of child slavery or see the woman he loves disgraced through an act of her father's, the drama is human, logical and well put together. With the decision of the Senator to let his heart outweigh his conscience by placing the happiness of one being against the welfare and safety of thousands of helpless children, Deering belies his own character and becomes a weak sentimentalist. Neither does he justify his act by confession that he has committed a great wrong, and then, going to prison rather than let the world know that Judge Vernon, the father of the woman he is shielding, was a thief. Like Sydney Carton in "The Tale of Two Cities," he makes his sacrifice for the wife of another; but Carton went to the guillotine in order to save his rival from the same fate, and only good could come from his action. Deering, a strong man in every way, keenly alive to the wide consequences of his selfish act, is guilty of moral cowardice, and nothing but a false conception of life and its duties will applaud his determination.

The production has been irected with excellent results by Frank Lloyd. The scenes among the factory workers are painted in broad but telling strokes, and are well contrasted with the homes and habits of the people of wealth. William Farnum plays Deering in a convincing manner, and Vivian Rich has the necessary womanliness and refinement for Grace Vernon. Young Gordon Griffith is a boy actor of much natural ability, and the efforts of Frank Clark, Brooklyn Kellar, Charles Clary and Ray Hanford are a distinct gain for the play.

"A Modern Cinderella."

This five-reel comedy is just what the name implies—a modern version of the old-time fairy tale. It was evidently written for June Caprice, and that young lady smiles, pouts, frowns and skips through it, after her now familiar method of acting. The story is as unsubstantial as a Chocolate Sundae and is just suited to the age when that confection makes a satisfactory meal for the female appetite. The admirers of Miss Caprice will applaud star, story, cast and production, a

condition of affairs that admits of but one conclusion: the picture fulfils the purpose for which it was intended. It only remains to add that the star wears a number of fetching frocks and that Frank Morgan, Betty Pendergast, Stanhope Wheatcroft, Grace Stevens and Tom Brooke give her good support. John G. Adolfi directed the picture.

A Couple of Metros

"Cave Man's Buff," a Drew Comedy, and "A Wife by Proxy," Columbia-made, Prove Attractive Numbers.

Reviewed by Margaret I. MacDonald.

"Cave Man's Buff."

THE quality of "Cave Man's Buff" as a comedy offering cannot be questioned. It is clean and strictly funny, and we venture to say that the happy mix-up of the love fancies of two timid bachelors will be thoroughly enjoyed by all who view this picture. Sydney Drew and Mrs. Sydney Drew never fail to be amusing in that legitimately

Scene from "Cave Man's Buff" (Metro).

comedy way that is doubly pleasing after the surfeit of low comedy to which the public has been and is being treated.

The story of "Cave Man's Buff" is perfectly simple. It shows how a timid bachelor trying to make up his mind to propose to the woman of his choice is advised to try cave man methods. The proposal over and likewise the honeymoon, the heart of a bachelor friend becomes suddenly touched by a pretty face which he one day sees in the lobby of the office building in which both men work. The pretty one happens to be the wife of bachelor No. 1, and the incidents that follow, all of a good-natured comic sort, give the comedy a fitting climax.

"A Wife by Proxy."

Mabel Taliaferro is the featured member of the cast in this five-part drama, the story of which was written by John B. Clymer and Chas. A. Logue. In the role of Jerry McNairn Miss Taliaferro does exceptional work; especially may be mentioned the dramatic scenes in the early part of the picture, which center about the death of Jerry's father. As a contrast to the appealing character of Jerry there has been introduced a trio of unprincipled individuals, whose chief aim in connection with matters pertaining to the story is to prevent the marriage of the young millionaire, Morton Berbeck, until after a certain date, when his fortune by stipulation of his deceased uncle's will becomes the property of his cousin Howard, one of the unpleasant trio. The young Irish girl, Jerry, left to the care of Berbeck by her dying father, becomes his wife by proxy. After revealing to him the perfidy of the woman he loves and who is also one of the trio of knaves, Jerry boards the boat for Ireland, whence she is quickly followed by her husband, who has decided that he has "fallen in love with his wife."

The production is not without its weak spots, and at times the producer or author, we are not sure which, is guilty of having dragged in incidents in an ill-advised attempt to make comedy, such as the proposal to the elderly housekeeper of the Berbeck home. On the whole, however, the picture is good, but is more especially suited to adult audiences.

"Nina, the Flower Girl"

Humanizing Five-Reel Fine Arts, With Bessie Love in the Title Role.

Reviewed by Louis Reeves Harrison.

NINA, the Flower Girl, is blind. She lives in a tenement next to a hunchback newsboy who has some native ability to model clay figures, but to no other purpose than that of making a beautykins figure of Nina. She is left dependent upon him by the death of her grandmother, and a strong affection is built up between the two unfortunates. Now come a lot of Fairy Princes and Fairy Godmothers in plain clothes, just some ordinary people of warm hearts, and Nina is taken from her simple life. A great physician is called to operate upon her eyes in the house of a wealthy family. The newsboy suspects without reason that all is not on the level in this house of wealth and decides to murder its scion in cold blood—a strained and illogical situation—but he discovers that he is mistaken.

The blind girl is having her sight restored, but the newsboy can not bear to have her see him—she has imagined that he is handsome—so he attempts suicide. Again he is saved by mere accident. He is carried to the hospital and straightened. All this is done by the doctor who restores Nina's sight. The boy and girl are finally left in each other's arms, and it is made reasonably sure that they will survive—the "Beautykins" figure is having a big sale. Without the attempted murder and the attempted suicide this would be a clean little, humanizing story like those Dickens wrote for Christmas reading, and it is attractive in spite of those defects. Everybody is kind and good. There are no villains and no suspense; just some good old stock characters nicely led through a sweet little episode.

"Germany and Its Armies of Today"

Official Views Presented by Special Permission of the German Government.

A SERIES of war pictures, "Germany and Its Armies of To-day," has been brought to this country by the Germanic Official War Film, Inc., and are now ready for state rights release. The views were taken by special permission of the Imperial German government and show "Berlin in the Third Year of the War," "Rear of the West Front," "St. Quentin, France, in the Fall of 1916," "The Kaiser With the Army of the Crown Prince of Bavaria," "Funeral of Aviator Boelke at Cambrai," and many other authentic and interesting scenes.

The Berlin pictures included views of many public buildings, but their chief claim to notice is the sidelights they give on actual conditions among the inhabitants of the city. The postwomen, female railway guards and the various occupations now being followed by the women of Germany are brought before the spectator and show that the work agrees with the workers. The facts are also brought out that important building operations are going on in the German Capital and that the people still find time to attend the meets at the Karlshoets racetrack.

The pictures of the Kaiser are, naturally, the most interesting of the series. They show him in many intimate and close-up views taken along the West Front and are, without question, far in advance of anything previously shown. The photography of the entire series is of a high order of merit, the work having been done by members of the German army. The pictures are now being shown at the Strand theater, New York, in three weekly installments.

"The Battle of Let's Go"

Two-Reel L-Ko, Released January 24, Presents Dan Russell and Others in Amusing Military Burlesque.

Reviewed by Robert C. McElravy.

THERE have been any number of military burlesques since the inauguration of the comic film, but Dan Russell and his assistants, including Vin Moore and Marjorie Ray, prove that good things bear repetition. To follow in the wake of so many previous attempts along this line and still make a favorable impression is no small feat, but it is accomplished in good style in this offering.

The number is laughable throughout. Dan Russell plays General Debility, the scene being laid on the Mexican border. Here a military camp of considerable size is pitched and the time is spent in drilling awkward squads of very unmilitary looking soldiers.

The place is infested with Mexican spies, disguised as women. General Debility, after numerous misadventures, puts on female apparel, after which he is made the target for beatings from both sides of the conflict.

The war scenes in the second reel are uproarious in places and enough gunpowder is burned to satisfy almost any observer. An aeroplane and "tank" play important parts in the battle episodes; also a war correspondent who writes his story amid bursting shells. The fun is all free from offense.

"The Innocence of Lizette"

Mary Miles Minter Appears to Advantage in Five-Reel Mutual Star Production.

Reviewed by Margaret I. MacDonald.

WHILE stating that Mary Miles Minter appears to advantage in the production in question, it is only fair to add that in a story of different theme and better construction, this clever and beautiful little actress would have appeared to much greater advantage. The production as it stands reflects a clumsy effort at making a child's picture. There are many children employed in the making of the picture, and there are scenes of individual interest to children, but unfortunately the plot of the story develops situations

which, under their present subtitles, are apt to jar the sensibilities of a refined audience, and are not at all commendable for child audiences.

The story, which it is very evident has been built around the little star, is badly constructed and presents a series of incidents in the life of a child some of which are pathetic, and some of which are intended to be amusing. As the story runs, a little girl whose grandfather and only living relative dies, leaving her in the care of Granny Page, the landlady, becomes a helper at the news stand of Granny's son and is later adopted by a widower whose life she has brightened by personally delivering his paper each morning. The unpleasant element of the story, without which a charming production might have been the result, occurs when Lizette, finding a baby on the doorstep of her foster father's home after having been absent at Granny's for a couple of months on a visit, states that the child is hers, and pictures the handsomest young man she knows as its father. Her foster father approaches the young man in a rage, demands that he marry the girl, hauls him away to his house and faces him with a minister to perform the ceremony. The actual marriage of the pair is prevented by the arrival on the scene of the mother of the baby. If the young man had been left out of the question, and the producer had satisfied himself with the child's persistance in the statement that the baby had been sent to her from heaven, the story's climax would have been both pleasing and amusing.

Kalems for January 15

Distinctive for Their Excellent Photography, Fast Snappy Action and Big Thrills.

FROM its coast studios, located at Glendale and Hollywood, California, the Kalem Company has received for release through the General Film exchanges the third week in January, a clever Ham comedy, an excellent two-part episode of "The Girl from Frisco" and a thrilling "Hazard of Helen." Director Robert Ellis, producing in Jacksonville, Florida, has contributed an episode of "Grant, Police Reporter" that maintains the widespread interest this series has aroused. In fact, it is safe to say that there never was another thrill so daring and so well executed as the one in this episode of the Police Reporter series.

On Tuesday, January 16, Ham and Bud, ably assisted by Ethel Teare and Henry Murdoch, introduce some new comedy stunts in a Ham comedy entitled "Cupid's Caddies." It contains just the right mixture of slapstick and polite farce comedy antics to make it appeal to any audience. Above all, it is absolutely clean, the prime requisite of a good comedy.

On Wednesday, January 17, through the medium of the screen the Kalem "Girl from Frisco" players cause to live again one of those abandoned mining towns of the Far West. Robert Welles Ritchie, the author, says that "The Resurrection of Gold Bar" matches an actual occurrence in his own life and that he cannot find a single flaw in Director Horne's version of his story. Marin Sais and True Boardman make the most of the opportunities afforded them in this episode to reveal their screen technique. Frank Jonasson, as Ace Brent the Empire builder, has a splendid part and Edward Clisbee's portrayal of the old prospector is a work of art. Ronald Bradbury plays his twenty-third heavy part, no two of which have been alike.

In "The Black Circle," the episode of "Grant, Police Reporter" that will be released Friday, January 19, George Larkin is sure to pull audiences to the edges of their seats with his wild swing ten stories above ground and his hand over hand entry into the apartment window of the man he is trailing. It certainly does look foolhardy to see this intrepid Kalemite go through this stunt but he does it, which is the main thing after all. Ollie Kirkby does a clever bit of doubling in "The Black Circle." Called upon to portray both mother and daughter she succeeds admirably well.

On Saturday, January 20, Helen Gibson again proves that she is absolutely devoid of all fear. In "The Wrecked Station," she endures a nasty spill from her motor cycle, climbs into a steam shovel and is dumped along with the dirt into a sidehinged car, is dropped from that into a coal car and leaps from that to the tender of an engine whizzing by to escape death as the coal car crashes into the Lone Point Station completely wrecking it. This last named incident, the wrecking of the Lone Point Station, was so well done that the Kalem Company has just built a new depot for the "Hazards" players and while they were about it they made it quite an elaborate affair.

TWO BIG SELIG FEATURE RELEASES.

William N. Selig has announced the forthcoming release in K-E-S-E service of "The Princess of Patches," a Mark Swan melodrama adapted for the screen by Gilson Willets. The release date is scheduled for Monday, January 22. The stars include Vivian Reed and Charles Le Moyne. Director Al Green escorted a company of Selig players to Tennessee, where true-to-life plantation scenes were filmed. Among the more exciting episodes announced for "The Princess of Patches" are the blowing up of a houseboat, the fight for life in the dead of night, etc. Beautiful photography, including scenes taken in Southern cotton plantations, add to the attractiveness of the photoplay, it is stated.

"The Heart of Texas Ryan" is the title of the Selig Red Seal play announced for release in K-E-S-E on Monday, February 12. It is said to be a gripping drama of the Texas borderland. Certainly an exceptional cast of players is announced, including George Fawcett, Bessie Eyton, Frank Campeau, Tom Mix, Goldie Colwell and others. Some exciting episodes are announced, including a realistic forest fire, a sensational hand-to-hand battle between two infuriated men—a battle which is said to compare favorably in realism to the fight in "The Spoilers," and an automobile crash. Wonderful views of the Texas cattle country are presented.

Weekly News Reels Combine

Hearst's International Weekly and the Pathe to Be Issued as Hearst-Pathe News.

BY NO means the least interesting feature of the arrangement recently announced whereby all International pictures are to be released through Pathe was the statement that the Pathe News and the International Weekly are to be combined under the title of the Hearst-Pathe News. The Pathe News has been so long in the field that any statement as to a change of name or policy in connection with it is of real interest to the whole trade. The International Weekly, while of more recent inception, profiting by its unequalled news gathering facilities, has rapidly gained strength because of its merit until to-day it is acknowledged to be second to none and enjoys a wide popularity.

J. A. Berst, vice-president and general manager of Pathe, is particularly enthusiastic over the new weekly. The old Pathe Weekly was inaugurated by Mr. Berst some eight years ago, and was the first news film in the field. Mr. Berst has always been a believer in the news film, first because everyone finds entertainment and instruction in it, and secondly because it gives to the exhibitor a one-reel picture of a quality and kind that it will be profitable for him to advertise and feature. Mr. Berst says of the Hearst-Pathe News:

"The elimination of one news weekly by combining the two which are the best known in the field cannot fail to help the market and tend to stabilize conditions generally. The Pathe News could not equal Mr. Heart's news-gathering facilities. The Hearst organization could not equal Pathe's splendid factory facilities. The new weekly, with its force of cameramen carefully selected from the best men of the two forces, thus become stronger and better than either of the old weeklies. I am much gratified that through Mr. MacManus, Mr. Hearst's interests and ours in the matter of news weeklies become identical."

Mr. MacManus, of the International, was equally enthusiastic when seen at his office. He said: "No one who has talked with exhibitors in all parts of the country can fail to recognize the prestige the Pathe News has had and the general recognition of its interest and high quality. The International Weekly, enjoying the unique facilities which the great Hearst organization offers in the way of news gathering, has made a phenomenal growth in the comparatively short time it has been on the market." The first number of the Hearst-Pathe News will be issued January 10, and will be booked through the Pathe exchanges.

PICTURESQUE TITLES FOR "STINGAREE."

The genius of E. W. Hornung, internationally famous as the author of "Raffles" and the "Stingaree" stories so admirably filmed by the Kalem Company, shines forth in unmistakable fashion in the titles he has given to the new series of "Stingaree's" adventures now under way with True Boardman in the title role.

Not only are these titles picturesque and indicative of the originality of the new series, but they are such good film titles as to lead one to believe that Mr. Hornung has made a study of motion pictures, including their sales angle. And that is exactly what he has done. Having followed closely all of the former "Stingaree" series as they were released in London, Mr. Hornung has grasped the motion picture viewpoint as perhaps no other author outside of the industry ever did and as a result of his study and analysis of the manufacturer's problems, he has named the first thirteen of Kalem's new "Stingarees" as follows:

"A Salon Passenger"; "A Model Marauder"; "His Mark"; "A Brace of Snakes"; "A Prisoner of Stingaree"; "The Double Dummy"; "The Black Bloodhound"; "Through Fire and Water"; "At the Sign of the Emu"; "A Hanging Matter"; "All Peacock Blue"; "The Jackeroo on G. Block"; "A Champion of the Church."

LASKY COMPANIES TRAVEL FAR.

Two Lasky companies are at the present time journeying far from the Lasky studio in search of special settings. For "Each to His Kind," in which the well known Japanese star Sessue Hayakawa is to appear, Director Marshall Neilan is sailing to the far-off island of Hawaii with his players. The story of the play centers around this picturesque mid-Pacific island and many of the scenes will be staged in and around Honolulu itself.

Theodore Roberts, on the other hand, will star in "The American Consul," some of the action of which is specifically stated as taking place in Washington. It was decided to send the players across the continent from Hollywood, Cal., in order to get the real setting called for by the story.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

FAT AND FICKLE (Vim), Dec. 28.—An amusing comedy number, with Babe Hardy and Kate Price getting over numerous laughs. They indulge in considerable rough arguments. Both have enough avoirdupois to make this amusing. Babe is the fickle one, but finds out that it doesn't pay to be fickle with the daughter of Kate. Despite a vampire, however, things are brought to a happy close. An acceptable number.

THE LUCK CHARM (Vitagraph), Dec. 29.—No. 2 of the "Dangers of Doris" series. Mary Anderson and Duffy Kirk play the leading parts. This time Doris helps a contractor by becoming his typist. She climbs from one window to another on the outside wall of a high building in an effort to frustrate the attempted theft of the contractor's bids. She is bound and gagged, but manages to attract the attention of her friends in the office just below by dropping the "luck charm" through a hole in the floor, used for spying. A fair reel.

THE RIGHT-HAND PATH (Selig), Dec. 30.—A reel with an elementary story of a youth who, seeking fortune, becomes a prize fighter. After several years, when he is down and out, he realizes that he has chosen the wrong path. The reel is only average. In the leading parts are seen Robyn Adair and Virginia Kirtley.

A DOLLAR DOWN (Essanay), Jan. 3.—A split reel containing about five hundred feet of knockabout comedy and about the same amount of footage showing views in the Yosemite Valley. The scenic section is especially good. The comedy shows a vaudeville actor who tries to steal the best girl of a stevedore. He gets away because of a grotesque make-up.

THE SELIG-TRIBUNE, NO. 2, 1917 (Selig), Jan. 4.—Poor children given presents on war vessels, Brooklyn Navy Yard; Squadron A returns from border, New York; Goat is bell-wether of sheep, Omaha, Neb.; Lee Darcy arrives, New York; School car brings knowledge to children, Los Angeles; Police Commissioner Woods and wife give presents to widows of policemen, New York; Artillerymen use caterpiller tractors, El Paso, Tex.; Villar Kyronen wins marathon race, Yonkers, N. Y.; Mrs. F. Sheehy Skeffington, of Irish revolt fame, tours U. S., New York; With the French Army in the Somme region; Ice tennis popular, New York.

THE HOUSE OF SECRETS (Kalem), Jan. 5.—No. 12 of the "Grant, Police Reporter" series. George Larkin does an unusually daring stunt in this one-reel episode. In escaping from a house, which is a secret submarine base, he climbs a pole on which wireless antennae are stretched, cuts the wires, and swings on the wire across a wide arc to a tree, which he clutches with his legs. This thrill gets over well. The story and action are keyed up to a high pitch throughout the reel. A good number. Reviewed on page 243 of last week's issue.

TWIN FEDORAS (Vitagraph), Jan. 5.—One of the "Dangers of Doris" series. In this reel Mary Anderson, as Doris, solves the mystery as to how confidential information leaks out from the office of the father of Bob Dale (Duffy Kirk). She gets a job as a waitress and sees two men exchange hats. The papers with the information are in the band of one of the hats. Doris leaps on to the rear of an automobile and follows one man. She climbs the porch of a house in the suburbs, and the evildoers are finally brought to book.

CUPID'S CADDIES (Kalem), Jan. 16.—A comedy reel with Ham, Bud, Ethel Teare and Henry Murdoch. Ham and Bud, striving for the reward offered, endeavor to find a girl for Prince Poppycock. They find Ethel. Although Ham wants to keep her, she is kidnapped by the Prince, who is in turn kidnapped by Ham and Bud. The reel is quite lively and there are several laughs.

General Film Company Specials.

WIFE IN SUNSHINE (Essanay), Dec. 30.—Third of the "Is Marriage Sacred?" series. This two-reel drama is a strong visualized sermon against divorce. The story interests and is well acted. In the cast are Marguerite Clayton, Edward Arnold, Sydney Ainsworth and Lillian Drew. The story tells of the wife of an artist who, listening to the advice of others, obtains a divorce. She realizes her folly when she sees the type of man she has taken up with, and when she knows that she might have children. A quite strong short-length offering.

ON ITALY'S FIRING LINE (Selig), Jan. 1.—Three reels of interesting and educational war pictures, giving a comprehensive idea of Italy's fighting forces. Practically every branch of the Italian army is represented in the film, and there are some good scenes showing the artillery in action high up in the mountains. The film is a worth-while subject. It will be of especial interest to those who would know more of Italy's military operations.

THE GIRL GOD MADE FOR JONES (Essanay), Jan. 2.—One of the "Black Cat Features." The picture is an excellent two-reel comedy-drama. Bryant Washburn and Alice McChesney are seen in the leading roles. Several of the subtitles are funny. The story tells of Jones, an author who searches for a girl with whom he was in a railroad wreck. He knows her only by her voice. He searches in vain, only to find that the girl is the girl to whom he has been dictating the story of the wreck. The picture has been produced with care.

THE FALSE PROPHET (Kalem), Jan. 3.—No. 21 of "The Girl from Frisco" series, by Robert Welles Ritchie. In this two-reel episode Barbara Brent is instrumental in exposing a band of men who, as "prophets" of the end of the world, mulct gullible persons of sums of money. In bringing about the capture of two of the men, Marin Sais performs a hazardous and thrilling stunt—she leaps from a speeding automobile to a moving train. The episode is fully as interesting as any. A longer review was printed on page 243 of last week's issue.

Artcraft Pictures Corp.

THE PRIDE OF THE CLAN, Jan. 8.—Mary Pickford makes her second appearance on the new program in a story written by Elaine Stern. It is a fine picture—sweet, wholesome, moving—as pointed out in a review in another column.

Art Dramas Inc.

THE RAINBOW (Sherrill Feature Film Co.), Jan. 4.—The William Sherrill Feature Corporation is the owner of the screen version of the A. C. Thomas' stage play. The picture introduces Dorothy Barnard in the leading role. It is reviewed at length on another page of this issue.

Bluebird Photoplays, Inc.

HER SOUL'S INSPIRATION (Bluebird), Jan. 15.—A five-part adaptation of Harris Anson's story "Mary Keep Your Feet Still." Ella Hall is the featured member of the cast, which otherwise consists of Marc Robbins, R. Hasset Ryan, Edward Hearn, Marcia Moore and Margaret Whistler. The adaptation seems to require a deeper dramatic reading, but the production will be found on the whole entertaining. Ella Hall does admirable work in the interpretation of Mary, the little girl whose sole ambition in life was to become a great dancer.

Greater Vitagraph

THE MAN OF MYSTERY, Jan. 8.—E. H. Sothern is the star of a five-reel version of A. C. Gunter's romance, which tells an exciting tale of mystery and is excellently played by Mr. Sothern and the supporting company. The picture was reviewed at length on page 244 of the Jan. 13 issue.

THE GIRL PHILIPPA.—Taken from Robert W. Chambers' novel, the screen version is in eight reels, and the title role is played by Anita Stewart. The present war is used as a background and the picture has many merits. It is reviewed at length in this issue.

International Film Service

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 1, 1917 (International), Jan. 2.—Society folk take part in Fox Hunt, Syosset, L. I.; Philadelphia school children learn care of babies; Police lecture on safety in schools, New York; Terre Haute, Ind., has municipal coal mine; American baseball teams plays Chinese, Honolulu; Armored car presented to National Guard officers, Denver, Col.; Duck hunting at Marysville, Cal.; Modes of the moment; 16,000 school children enjoy picnic, San Diego, Cal.; Society enjoys winter sports, Napanoch, N. Y.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 2, 1917 (International), Jan. 5.—Human fly climbs St. Francis Hotel, San Francisco; Society girls skate at Waldorf, New York; New Year's Mummers make merry, Philadelphia; Bathers swim in icy lakes, Chicago; Army aviators leave Mineola, L. I., for flight to Philadelphia; Modes of the moment; Park playground carnival, New York; Skating in Prospect Park, Brooklyn, N. Y.; Snow brought from mountains for battle, San Francisco; Society folk hold sport contest, Winchendon, Mass.

Kleine-Edison-Selig-Essanay.

THE MASTER PASSION (Edison), Jan. 8.—Good acting marks this five-reel drama. Mabel Trunnelle and Robert Conness are featured. As a whole the picture is an acceptable offering. The story tells of a wife whose ambition leads her to desert her home to seek fame in the opera. She finds that fame is not what she wanted. There are several good situations. The exteriors, lighting and photography are especially good. A longer review is printed an another column.

Metro Pictures Corporation

THE GREAT SECRET (Metro), Jan. 1.—The opening chapters of this serial are reviewed at length on another page of this issue. Francis X. Bushman and Beverly Bayne are the stars, and the story is full of action. The acting and production are of good grade.

Mutual Film Corporation

SEE AMERICA FIRST, NO. 69 (Gaumont), Jan. 3.—"Pasadena, Cal.," is the subject of this issue of the American travel series. The scenes presented include the famous Busch sunken gardens, the San Gabriel mission, the First Christian Science Church, the Colorado Avenue Bridge, the beautiful Arroyo Seco valley and other scenes of interest and beauty.

MUTUAL WEEKLY, 105, Jan. 3.—Among the interesting items of this number are excellent views of the submarine H-3 wrecked in the fog off the Pacific coast, the floating of an immense oil burning vessel, an animated picture of Colonel Cornelius Vanderbilt, and also one of Chas. Schwab. Telegrams to the number of 110,000 being sent by the Cardinal at Baltimore requesting aid for charity fund is also an interesting item.

JERRY'S DOUBLE HEADER (Cub), Jan. 4.—In this number Jerry does his usual number of amusing tricks. Travelling in an auto trunk on the back of the automobile of his sweetheart he experiences some thrilling adventures, and saves the party from a vicious Mexican as a finale to the picture. Rather amusing.

REEL LIFE, NO. 36 (Gaumont), Jan. 7.—A strong number, commencing with views showing the manufacture of turpentine from waste timber, giving the process quite fully. The return of a whaling vessel from an arctic trip is next pictured. The observer is then taken through an English walnut grove in California, and the manner of handling the crop is shown, picking, drying, culling, grading and packing. A lesson in draping gowns to the human figure closes the reel.

MUTUAL TOURS AROUND THE WORLD, NO. 10 (Gaumont), Jan. 9.—This number of the series contains charming views in "The Foothills of the Pyrenees," and "Budapest, Hungary," and also illustrates "Life in Egypt," covering primitive agricultural methods, irrigation, etc.

SEE AMERICA FIRST, NO. 70 (Gaumont), Jan. 10.—"In the Heart of the Blue Ridge" is the subject of this number of the series. Beautiful views in the Blue Ridge Mountains of Virginia are presented along with views of historic buildings such as the Washington and Lee University, the ruins of Liberty Hall, the church in which "Stonewall Jackson" taught a Sunday school class, the Virginia Military Institute and other interesting scenes.

Mutual Film Corporation Specials.

THE TURN OF THE WHEEL (Mutual), Dec. 11.—The cast employed in this two-part production includes Dorothy Davenport, Rupert Julian and Benjamin Horning. The story of the picture deals with the unpleasant experience of a young woman whose father has gambled away his fortune, and who is obliged to make a livelihood out of her talent for painting. She is caught in the clutches of the man who ruined her father, and is rescued from his gambling den by her lover. Only a fair offering.

THE INNOCENCE OF LIZETTE (Mutual Star Production), Dec. 25.—A five-part production featuring Mary Miles Minter. The story on which it is based is not a well-constructed one, and contains an unpleasant element which bars it from presentation before child audiences to which the picture was evidently intended to cater. A full review of the picture will be found on another page of this issue.

JEALOUS JOLTS (Vogue), Dec. 31.—A two-part comedy which is moderately amusing. The plot, what there is of it, is the usual one of rivalry for the hand of a pretty maid between a couple of gross farce comedy characters. One of the funny incidents of the picture occurs when one of the characters puts on a wide garment which, inflated, causes him to soar through the skies.

THE ACE HIGH LOSES (Signal), Dec. 31.—Chapter 11 of "A Lass of the Lumberlands." This is a characteristic instalment, in which Holmes indulges in numerous plots to interrupt the construction of the Shady Creek branch. The views of the railroad construction and the mine diggings are pleasing. A work train dynamited, Helen saves a man from drowning, Stephen is kidnapped and a row at the "Ace High" wine room, are the chief features. The number maintains the average set by this serial.

THE VAMPIRES, NO. 9 (Gaumont), Jan. 18.—This is the closing episode of this excellent serial, and is entitled "The Terrible Wedding." It includes an attempt to kill Philip Gaurd and his wife by the circulation through the key hole of their bedroom of a poisonous gas, and the final round-up and destruction of the entire gang of vampires.

Paramount Pictures Corp.

THE EVIL EYE (Lasky), Jan. 4.—The script for this story was written by George Proctor and was based on a tale by Hector Turnbull. Mr. Proctor hardly could be expected to achieve the impossible of injecting life into a theme more than scant in photoplay material. The story is weak. There is a bit of a thrill in the final reel. Blanche Sweet has the role of a woman doctor who, in an epidemic, battles against the superstition of the natives as well as against disease. She is supported by Tom Forman and Webster Campbell, among others.

Pathe Pictures Corp.

FLORENCE ROSE FASHIONS, NO. 15 (Pathe), Jan. 14.—Advanced spring fashions are shown in "Preparing for the South," as this number of the Florence Rose fashion notes is called. "Small Birds of Warm Climates," interesting studies in color, are on the same reel.

PEARL OF THE ARMY (Astra), Jan. 21.—The eighth installment of this serial is called "International Diplomacy" and shows how Pearl Hare escapes from the Boleriosts. It is given a longer review on another page of this issue.

Triangle Film Corporation

THE ICED BULLET (Kay Bee), Jan. 21.—An amusing comedy of authorship, showing the author, William Desmond, in adventures at the Ince studio and the mystery story he wrote.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 53 (Universal), Jan. 3.—Ice skating in Chicago, Christmas carol singing in Washington, D. C.; a Philadelphia celebration, war sidelights and other interesting features are contained in this number.

THE MASKED CUPID (Victor), Jan. 16.—A comedy number, featuring Johnnie Walker, Helen Morton and Sidney Bracy. This concerns a generous husband, an extravagant wife and a maid in love with a would-be crook. The point of view shifts continually, robbing much of the action of any particular point. The cast is pleasing, but the general effect achieved is not strong.

HEARTSICK AT SEA (L-KO), Jan. 17.—A one-reel comic with some very funny business in it, particularly in the closing scenes. Dan Russell appears as a gentleman hobo, shanghaied by a party of sailors. His adventures on the rocking boat, in the part of a waiter, are full of incident and bring numerous laughs.

PUTTING ONE OVER ON IGNATZ (Victor), Jan. 18.—A comedy by L. T. Peacock, featuring Alida Hayman, Al McKennon and Walter Belasco. The latter appears to good advantage as the grocer. The plot, which concerns a lost tooth with a diamond set in it, is rather trifling, but amusing in its way.

BARRED FROM A BAR (Joker), Jan. 20.—A comedy number by Karl Coolidge, featuring William Franey, Gale Henry and others of the Joker cast. It follows the fortunes of a wine room waiter. There is some good burlesque work, particularly on the part of Gale Henry as the siren. The latter winds up as a temperance reformer.

MR. SHOESTRING IN THE HOLE (L-KO), Jan. 21.—A characteristic knockabout number featuring Billy Armstrong, Louise Orth and Dave Morris. The police force round up a notorious pickpocket after exciting adventures. The reel closes with daring stunts on the roofs of high buildings.

Universal Film Mfg. Co. Specials

THE DOUBLE ROOM MYSTERY (Red Feather), Jan. 15.—This five-reel number, written by Willard Mack and produced by Hobart Henley, has a sociological theme and shows that innocent and guilty suffer alike for the sins of the world. The construction is not strong; in fact the intention of the story is shown in a very hazy manner. Some good types are depicted by Edwin H. Brady, Gertrude Selby, Hayward Mack and Edward Hearn, and some of the episodes are in themselves exciting and well handled. Most of the characters involved live in a boarding house and include a slavey, a reporter, two crooks and a shyster lawyer. The types are good but the story uncertain in its general handling.

THE PRODIGAL WIDOW (Gold Seal), Jan. 16.—A three-reel number by Walter Woods, featuring Neva Gerber, Edward Cecil and Carl von Schiller. The story begins in the East, picturing the manner in which an extravagant, flirtatious wife brings her husband to suicide. The social scenes at the beginning are agreeably, if conventionally, presented. The widow then goes West to find her husband's brother, who denounced her as the cause of the tragedy. Neva Gerber does good work, and in spite of the unsympathetic character portrayed, lifts the part above the average. The mixed motives of the plot are a considerable drawback, though there is no lack of action.

A SLAVE OF FEAR (Imp), Jan. 17.—A two-reel number by Philip Gastrock, featuring M. K. Wilson, Earl Page and Agnes Vernon. The story is located near a factory and has average settings. It concerns a youth, in love with a girl, who is thought to be a coward. He awakens to this fact and proves his strength of character by rounding up some thieves. A familiar theme, presented in a fairly strong way. An average number.

BRUTE FORCE (Bison), Jan. 20.—A two-reel number by Eustace Hale Ball, featuring George C. Pearce, Jane Bernoudy and James Farley. The circuit minister rides into a moonshine district and falls in love with a mountain girl. The native lover forges a note, signing the minister's name, tipping the revenue men off to the presence of illicit stills. There is some suspense in the latter scenes, when Lew tries to force the minister to marry himself and the girl. This type of story has many predecessors and this release is one of about average strength. The mountain scenery and photography are good.

FACING DEATH (Universal Special Feature), Jan. 21.—No. 4 of "The Purple Mask" series. It develops, to Phil Kelly's chagrin, that the girl he captured is not Patsy at all. The scene then shifts, in a rather awkward way, to the Dupont studios, where Patsy appears, in proper person. She poses in the semi-nude for a young artist, whom she afterwards aids in getting the grand prize, in spite of the crooked judges. Dupont and his gang break up the studio dance that night. This general melee is staged in the style for which Francis Ford is famous, and no observer can complain of lack of action. The number, in spite of some awkwardness of construction at the beginning, is full of interest.

THE BUBBLE OF LOVE (Rex), Jan. 21.—A two-reel society story by E. M. Ingleton, featuring Douglas Gerard, Ruth Clifford, Betty Schade and Willard Wayne. This opens by picturing a mouse gnawing a lion out of a net. The parallel does not exactly follow, but is suggested by the later story. A wealthy young business man provides a home for a pretty flower girl whom he has injured with his auto. She later saves him from killing himself after being fleeced by a woman of the vampire type. The closing scenes are not convincing, but the number as a whole carries the interest along very well.

World Pictures.

THE MAN WHO FORGOT (Paragon), Jan. 15.—The theme of this five-reel photoplay is Temperance. It has a strong human interest, however, and is excellently produced and acted. Robert Warwick and Doris Kenyon head an exceptionally strong cast. A longer review is published on another page.

Five Worlds in the Making

Peerless Studio at Fort Lee Scene of Unusual Activity—Big Scenes in all Subjects.

FIVE picture plays simultaneously are in the process of making for the World Film Corporation under one roof in the Peerless studio, Fort Lee. The directors in charge of these productions are Emile Chautard, Harley Knoles, Travers Vale, John O'Brien and George Archainbeaud, respectively.

The individual stars are Kitty Gordon, Ethel Clayton, Alice Brady and Gail Kane, together with one of the World-Brady all-star casts led by Carlyle Blackwell, Arthur Ashley and June Elvidge.

Mr. Chautard is directing the play in which Kitty Gordon is acting the star role, the working title of which is "Haunting Shadows." In the cast assisting Miss Gordon are Montagu Love, George McQuarrie, Alex Francis, Lillian Herbert and Norma Phillips.

Mr. Vale's production, starring Ethel Clayton, is "The House Cat," with Rockliffe Fellowes. Others in this cast are John Hines, Walter Green, Edward Kimball, Eugenie Woodward, Justine Cutting, Frank Goldsmith, Ned Burton, etc.

"Motherhood," with Alice Brady as its star, is being produced by John O'Brien, the most recent addition to the World's list of directors. Supporting Miss Brady are John Bowers, David Powell, Stanhope Wheatcroft, John Dugley, Madge Evans, Marie Chambers, Florence Crane and others.

Harley Knoles is placing the finishing touches on "Who Is Sylvia," with Carlyle Blackwell, June Elvidge, Arthur Ashley, George McQuarrie, Albert Hart, etc.

The final scenes of "Her Higher Destiny" are being made under the direction of George Archainbeaud, with Gail Kane as the star. In this play the cast includes Frank Mills, Gerda Holmes and Edward Langford.

Purely by coincidence it occurs that all five of these productions are unusually "heavy" in their employment of massive scenes and large number of players outside the principals, so that the studio presents a spectacle of unwonted action with every department pressed to the utmost of its productivity.

Studio Manager Robert B. McIntyre, Technical Director T. K. Peters and the various department heads have been working long hours at top speed—and this is true also of nearly all their subordinates.

"It would have been simple enough if one or two of the plays had not been so exacting," said Mr. McIntyre to a reporter, "for then we should not have had to crowd on all steam five ways at once. The good points about this rush period are that it gives us a practical demonstration of what our capacity really is, and that it does away with all possibility of our ever getting an order that scares us."

TITLE CHANGED ON WORLD FILM.

The title of "Frou-Frou," the new Alice Brady picture for the World Film Corporation program, has been changed to "A Hungry Heart," and the production will be released February 5, one week ahead of the original date. The first American stage adaptation of this celebrated French play was produced by the late Augustin Daly and at once became a sensational success. Afterward it was revived from time to time by various feminine stars, always effectively.

The public has never failed to respond to it as one of the very best dramas ever supplied by the Paris theaters, where it is a classic.

It tells the pathetic story of a girl who marries out of respect for her father's wishes a man who she does not love, and afterward leaves him and their baby to run away with the one who always possessed her heart. Ruin follows in the natural course, the outraged husband slays the lover, and the victim of this marriage-of-convenience creeps feebly home to die.

In the screen version, directed by Emile Chautard, Miss Brady plays the butterfly heroine broken on the wheel of custom. The other important characters are acted by Gerda Holmes, Edward Langford, George McQuarrie, Alex Francis and John Dugley.

MUTUAL "FEATURETTES."

President John R. Freuler of the Mutual Film Corporation announces the coming of a number of series of important short releases under the general designation of "Featurettes," which by their artistic merit will illustrate the meaning of the new title—that they are all-star and specialty productions.

Among Mutual productions that are now classified as "Featurettes" are four Gaumont single-reel releases, "Tours Around the World," "Reel Life," "See America First," "Mutual Weekly," the George Ovey one-reel "Cub Comedies," produced by David Horsley, the Vogue two-reel comedies and "Adventures of Shorty Hamilton."

Rushing Essanay Features

"Little Shoes" and "Skinner's Dress Suit" Being Hurried to Completion.

ESSANAY is rushing to completion two new features for release within the next three weeks. Henry B. Walthall's next feature will be the first. Its title is "Little Shoes," and it will be released through the Kleine-Edison-Selig-Essanay service January 15. "Skinner's Dress Suit," a comedy-drama, with Bryant Washburn in the leading role, will follow through the K-E-S-E service February 2.

Mr. Walthall offers an innovation in his career in "Little Shoes." He is seen in an entirely different type from that which he hitherto has presented. It is that of the great lover, and the noted actor has thrown all of his marvelous emotional talent into the portrayal of this character.

The story is from the pen of Eleanor M. Ingram, famous novelist. It presents an appealing portrayal of child-love which guides a man and a woman along the path of righteousness until finally they are united in marriage and happiness. Mr. Walthall has drawn a character on the screen who will touch the heart-strings of his audiences.

Mary Charleson, who supported Mr. Walthall in "The Truant Soul," winning nation-wide praise, appears in the leading feminine role in "Little Shoes." Other well-known actors in the cast include Patrick Calhoun and U. K. Haupt. "Little Shoes" has a screen time of 1 hour, 15 minutes.

"Skinner's Dress Suit" is an adaptation from the story by Henry Irving Dodge, which ran serially in the Saturday Evening Post. The great success of the novel—it was one of the "six best sellers"—insures a splendid reception for the picture.

The plot hinges on a poor "boob" who doesn't know what life is until he gets dressed up. Then he goes out and makes a fortune—just on his "front." The story is true to life, and replete with many ludicrous situations. Bryant Washburn has done some of the best work of his notable career in the role of "Skinner."

"Skinner's Dress Suit" is one of the most expensive productions ever put out by Essanay. A special train was chartered to transport Mr. Washburn's company to the country for suitable exteriors. No detail was overlooked to make the feature perfect. Its screen time is approximately 1 hour, 10 minutes.

"HIS PERFECT DAY," NEW DREW COMEDY.

"His Perfect Day," the one-act comedy which Mr. and Mrs. Sidney Drew have prepared as the Metro-Drew release for Jan. 15, is essentially human. Mrs. Henry Marsh (Mrs. Drew) reads a magazine article which says that all days should be like a string of pearls, each one perfect unto itself. Mrs. Marsh decides that she and Henry will proceed to lead the perfect life, and she so advises him. He is shaving at the time and he is so disgusted at the announcement that he swears, cuts himself, and starts the day in anything but a perfect manner.

Bad luck seems to follow throughout the day, in spite of the fact that Mrs. Marsh gives her husband a set of mottoes with sweet sentiments to read when anything goes wrong. Her path is not smooth, either, for the cook quits, and when Henry brings home guests to dinner she burns the chicken, which has refused to cook before. She bursts into tears, and Henry tells her to keep cool, that they must lead the perfect life. Needless to say the pursuit of the perfect life is at once abandoned for something more human and natural.

A new Metro-Drew comedy by Charlotte Wharton Ayers, the author of many others, is now being produced by Mr. and Mrs. Sidney Drew. This, like all the comedies by Mrs. Ayers, and most of the Drew playlets by any author, has the good-luck name of "Henry" for its leading character.

BESSIE LOVE IN "THE DOLL SHOP."

Bessie Love is hard at work upon her latest starring vehicle, "The Doll Shop." If this new play from the pen of Anita Loos is completed on schedule time—about the middle of January—it will give Bessie a record of three feature releases within three months, which is evidence of hard work well accomplished that few eighteen-year-old screen heroines would care to dispute.

The story of "The Doll Shop" tells of a young girl who runs a toy store in a small factory town. Her uncle is a janitor who nourishes a deep hatred for the rich, and the little toy-maker shares his prejudices. However, many of her pet theories regarding the heartless selfishness of the over-prosperous receive a severe jolt when she falls in love with a young man of unusual means, thinking he is only a chauffeur, an opinion that he encourages until their marriage is at hand.

Roy Stewart is her leading man, and makes a splendid foil for Bessie's diminutive person. In addition to Stewart, Bessie Love is supported by Max Davidson in the role of the janitor with an aversion for the "parasite rich," Carmel Myers, who has the second feminine part, and Carl Stockdale, who is cast as a hard-fisted, self-made factory owner. Edward Dillon is directing the production.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Bosh.

WE'VE just been talking to a man about his house. He is breaking into a town with an already established house. He doesn't think it can be done because he isn't doing it, but he is doing nothing to do it. He puts tame advertising into the papers and opens the house and locks it up after the show, just as a dozen have done before him, and as two dozen more may do after him. He doesn't run kid matinees because he doesn't think the school principal will approve of the idea. The first thing to do is to go to the mat with the principal in a nice way and convert him by showing what can be done. To get matinee business he must fight for it, to get night business he must fight for it, and that goes for every man who runs a house. It is not enough to merely put an advertisement in the paper. Make the advertisement count. It is not good to argue that a thing cannot be done because it never has been done. It can be done and will be done in time. Once people thought that if they sailed far enough across the Atlantic ocean they would fall off into space—but all the time the American continents were right there waiting to be discovered.

Another From the Princess.

Lately we showed a "lumberland" set from the Princess, Henderson, N. C. Now S. S. Stevenson sends in a photograph of his submarine

and tells of its construction. We reproduce one of the cuts. The other shows its use for a Chaplin, and here the machine is plastered with advertising signs relating to the subject. Mr. Stevenson writes:

> Am not claiming to have originated the submarine float, but have found it very effective advertising. I noticed a similar float on the Advertising for Exhibitors' page the week we were using ours, and as the enclosed photo shows a little different idea, we are forwarding same. This float was made for Triangle's "Submarine Pirate," but the reels were delayed and it was used for "Horrors of War." This was used a few days later for Chaplin and we followed a circus parade which resulted in very satisfactory business.
>
> The frame was built of small strips of wood covered with cheap gray cloth, and dotted with black paint to represent rivets. The frame, light enough for two men to handle easily, was placed on an automobile. The cost was less than $10.

Sergelisms.

W. J. Sergel, of the Casino, Laurel, Mont., sends in a very useful throwaway. The sheet is 6x12 inches, white stock of the cheapest sort, but well printed in black. There is a catchline, changed each week, then the program with side dates and days, and a brief talk of ten to twenty lines, signed by the management. It is not pretentious, but it doesn't pretend to be other than what it is, and for a one-sheet program it is well laid out. There is a line or two of description for each subject, yet the space is not crowded and no one will kick because it is not better, because it is so well done. An ordinary throwaway would be wasted, but Mr. Sergel added thought to white paper and got results. It is a splendid model for a throwaway program and we think Mr. Sergel will be glad to send you one if you enclose a return envelope. It must be seen to give the right impression.

Vamp Sheets.

The Gaumont company has issued for "The Vampires" a four-page press sheet giving the stories of the nine divisions of the release, and some advertising matter. It would be handier were the matter printed on one side of the paper only in order that theaters might use the material without copying, but the text is well written and there is the makings of a good advertisement, either for newspapers or on card, in the cipher used by the thieves. This cipher can be taken up either as a mystery advertisement, a prize contest or can be run as a special Sunday story with references to some of the Poe cryptograms to take the "adv" off.

Pretty Work.

Here is a pretty four-column advertisement from Ray Bagley, of the Liberty, Long Beach, Cal. It costs money to mortise on cuts and break up rule like this, but it gets results, and the advertisement over-

NDAY, OCTOBER 23, 1916
AMUSEMENTS
AMUSEMENTS
TODAY—TOMORROW—WEDNESDAY
THE LIBERTY
offers the talented screen stars—
BESSIE BARRISCALE
and CHARLES RAY in
"PLAIN JANE"
Similar to "Merely Mary Ann" in Theme.
CHARLES RAY
"Incorrigible" Wonder Boy"
Tonight Only—
The Liberty announces a
FASHION PARADE
—producing the creams of the season's newest creations for women, on live models—Through courtesy of
THE MERCANTILE CO.
at 8 and 9:30
In addition to the regular cinema and musical features and at no advance in prices
Remember the Keystone Comedy, they "shot" on the First National Bank Building? It's here today—
"A SCOUNDREL'S TOLL"
Featuring RAY GRIFFITH, MARY THURMAN and DALE FULLER
ROY L. MEDCALFE
Master Organist.
DOUGLAS FAIRBANKS SAID OF MR. MEDCALFE'S PLAYING:
"Your Organist is Absolutely Marvelous. I've Never Heard Anything Better Anywhere."
BESSIE BARRISCALE
The Second Chapter of
"THE GRIP OF EVIL"
entitling "THE UNDER WORLD," will be shown in addition to the above attractions on
Tuesday and Wednesday

shadows everything else on the page, with comparatively little to fight. Mr. Bagley is reminded that it is a long time between letters, and the same goes for his former partner up the coast, Ralph Ruffner.

Vol. III.

Sharp and Vahl, of the Orpheum, Nampa, Idaho, are now in their third volume of Reel-ism, and mind that they have 52 issues to a volume and not thirteen. It is going some, but Reelism is the sort of sheet that makes money for the house. It is something more than a program—it is a mouthpiece to reach people who do not come to the house to listen, and then when they come the sheet becomes the voice of an old friend. It is not unusual, but it is friendly and sincere, and that is better than large and imposing words that sound as though they had just been taken out of cold storage and were not thawed out. Only one page goes to the program, with the back for the feature talk, or an underline. One page is description and one house stuff.

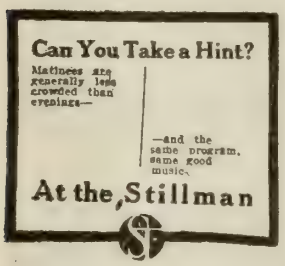
Even the Lobby.

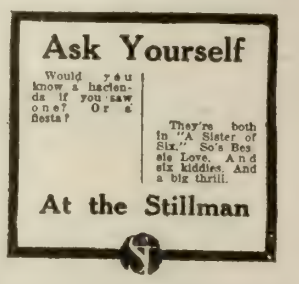
The Fox company offers a new idea in its booming of the new Kellermann picture at the Lyric, New York. The house has a long, nar-

row lobby, cutting through the block that the theater proper may lie upon less valuable ground. This has been lined with tinted enlargements of the stills of "The Daughter of the Gods." Post cards are being mailed out with a hand-written inscription reading: "Don't overlook the free exhibition of paintings in the lobby of the Lyric theater, Broadway and 42nd street. It is worth your while.—W. F." The reverse shows a cut of the lobby and above "The Picture Beautiful Free Salon. Open from 9 a. m. to 11 p. m." And the best part is that the pictures are sufficiently unusual to repay a trip to the theater just to look at them. The advertising for this attraction is unusual from many angles, but this is the most novel touch yet. The idea can be adapted to other subjects on which you can get a good supply of stills, and if your lobby is shallow, open the house mornings and put the pictures there. It is merely another application of the "anything to get them in," though you must give them something after they get there.

Stillman Ads.

Here are a couple of advertisements from the Stillman, Cleveland. Mr. Madden changes from a 10-inch space to five twos, and these were scattered. The form of the advertisement attracts and the cumulative


Can You Take a Hint?
Matinees are generally less crowded than evenings—
—and the same program, same good music.
At the Stillman


Ask Yourself
Would you know a hacienda if you saw one? Or a fiesta?
They're both in "A Sister of Six." So's Best Love. And six kiddies. And a big thrill.
At the Stillman

effect is good while, as a rule, a small advertisement such as this will get better treatment in the make-up than the larger stuff that naturally sinks to the bottom of the page. For a change, this form is excellent and will bring results and moreover it will let you get more than one chance at a reader in the same paper.

Sticks to Pictures.

The Marcelle, Hopewell, Va., is sticking to the cards with the ideal pictures used for the opening and then commented upon. We think that cuts of the players would be better despite the fact that these cards are unusually well done, but Miss Pickford or Lillian Gish means more to the fan than does "Jessica," even if Penrhyn Stanlaws is her art-father. The folder is used as a mailing card with a seal supplied by the company furnishing the cards. The weekly program is very nicely laid out, but the days are merely named and not dated, as should have been done. For a new house we would rather put the money spent for picture into another page of the folder with some house talk.

The Rules to Space.

George Editor Carpenter sat down and wrote one of his famous fables the other day. It was about a showman who did everything to get space in the local paper except to offer stuff that was fit to print. We cannot print the entire fable, but he arrives at these valuable rules:

(a) A prize essay has no place in a modern newspaper.

(b) The most valuable thing around a newspaper office is time.

(c) A newspaper is not going to take the word of any interested party on the merits of a show because if it comes out with unqualified statements, it may have to be placed in the unenviable position of having to take back all it has printed when the show is presented.

(d) Broadly speaking (according to Florence E. Yoder, dramatic editor, Washington Times), the ideal notice, one which can meet with no objection from the newspaper standpoint, is as follows: Note that the paragraphs each contain certain sets of related ideas; that the middle of the notice can be eliminated without impairing the real facts, and that the whole is in four distinct parts, related only through their unwritten bearing on one another:

1. Star, place, time of showing, production and producer.
2. Kind of role and sentence synopsis of story.
3. Place where scenes occur and time.
4. Members of the cast.

(e) Having segregated your press notice as set forth above add as much as you like to each section. Tell the facts, however, and don't inject your personal opinion, adjectives and the editorial "we." If the editor feels like cutting your notice he can do so without impairing the general acceptable form.

This is pretty much along the lines of Picture Theater Advertising, but the man from Salt Lake has put it in such compact form that you can (and should) cut it out and paste in on your desk. That is the whole trick of writing press stuff. Write more than the editor will probably take, if you wish, but write it in such a way that the editor can simply mark off the useless parts and use the rest. If you jumble it up so that he cannot get the meaning without writing the whole thing over again, don't think that you have fooled him into using it all. More probably he will use none of it.

Now after those kind words perhaps George Editor will get a move on and send in some more Empress stuff and practice what he so ably preaches, durn him.

A New Layout.

Here is a pretty five-attraction layout. It will be seen that the week end attraction plays two days, the off Friday and the busy Saturday. This has a lot to commend it. Not much use wasting a good attraction on an off day, and in most places Friday is poor. If

you have somehting good for Saturday, show it on Friday and send your audiences out to do personal press work for you. This program is issued by the Century, Brooklyn, and is a five by eight page. The Sunday program runs on the back page with an underline. The front page looks scratchy because it is poorly set. It would be better to short form the program, which is given in full inside, and to take the rest of the space for house or film talk, using two columns of six point to the page.

Why Graveyards.

Herman J. Brown, of the Majestic, Boise, Idaho, comes out with a 70-inch advertisement in the leading state paper that starts off with

THE MAJESTIC BELIEVES IN BOISE.

and goes on to announce the re-decoration of the house. In the course of his talk he remarks:

> Boise, like most cities, is the graveyard of showmen, but in that she is not unique, as Seattle, Portland and San Francisco are jammed with great theaters that are known in the profession as "bloomers," hosts of liquor dealers and others having lost enormous sums lately in trying to get rich in the theater business. A business that "any one can run," "they are always full," etc. Hence we were not deterred by past performances in coming to Boise, and just to show that we had faith in Boise, and confidence in the ability of any man who really knows his business to make good, we ordered $1,500 worth of improvements the day the theater was purchased. These improvements were not of a showy kind, they concerned heat, ventilation, wiring, etc. They are now complete and in spite of the fact that we are now in the middle of the show season, we are taking up the task of re-decorating the entire interior.

Old-timers will recall that Southern Illinois was called "the Graveyard" twenty-five or thirty years ago, but we cannot see that the large cities of the West Coast are graveyards now, though Mr. Brown claims that no one is making money in that territory because of the extortions of the exchanges and manufacturers. We know houses that have been whole cemeteries in themselves to be turned into small mints with the right management, and we know mints that have been put out of business by an incompetent who has bought in, but we do not think that this condition is general on the Coast, and we do not think that such an unsupported statement is good to make in any advertising. The business does not yield such quick returns nor such certain returns as five years ago because conditions have changed. The novelty is gone and stories have not been held up to the general advance in demand and expectation, but this is a matter that must eventually right itself when business management replaces speculation, and in the meantime there is no graveyard, though a grave may be dug anywhere there is a plot of ground. This seems to be "Montgomery-style" talk designed to win attention and perhaps to rouse local pride, but it is a statement entirely too general to pass unchallenged. All of the towns mentioned are good show towns if the management is good, and if exchange conditions are poor the exhibitors have only to stick together to right them. The trouble is they will not stick together long enough to whip the exchanges into line. Mr. Brown contradicts himself when he says that any man who really knows his business can make good. Surely there must be some men in Portland and San Francisco who know their business.

Changed.

The Royal, Calumet, Mich., has changed its program form again and now prints on stiff paper, 3½x5½. It makes a neat-looking offering, and the back page runs to talk of the house. One thing we

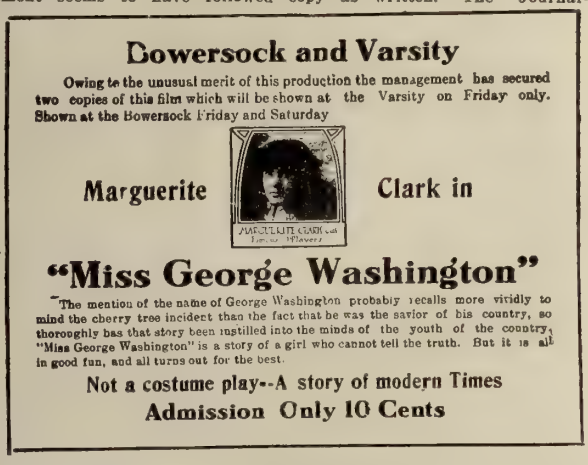
note is a reference to a serial run two days. The management adds "but if you do not care for this exceedingly good picture, see the feature at 7:30 or 9." A better way of putting it would have been: "If you do not care to follow the continued story," etc., for it is not the quality of the story so much as its continuation that keeps people away. It is a good thing to give the time of the feature on serial nights, for you have to boom up the serial, and people are apt to stay away thinking that is the main offering. Many people do not care for continued stories where it holds the patronage of others. By giving the showing time of the feature, both tastes are catered to.

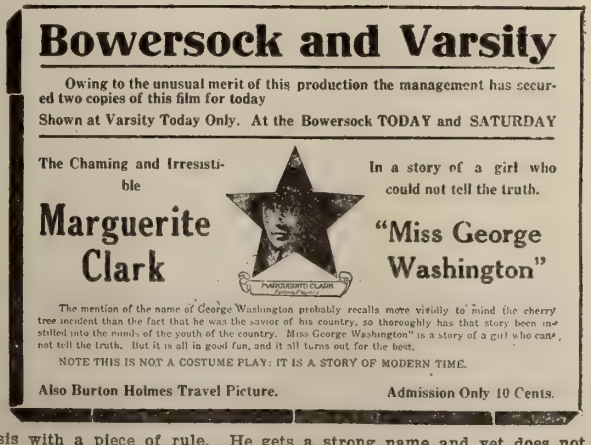
Contrasting.

Otto Ellis, of Lawrence, Kan., Gazette, writes enclosing two newspaper advertisements from practically the same copy, and wants to know. He writes.

> I am sending you two advertisements that appeared in the two local papers here. No. 1 was in the "Gazette"; that is the paper that I work on; and the "Journal-World" set the other. We want your opinion on the composition of the two ads. In both papers they were on a page where they were the largest ad., so they did not have anything to fight against. No. - is monotyped and No. 2 linotyped.

Both advertisements are three fives. Number 1 is that with the square portrait cut. To get it over with, we like the other better. Even if Mr. Ellis does give us a hint, we think that the other advertisement gives a better display in all save the one point of title, and to offset this the other is better divided. The "Gazette" advertisement seems to have followed copy as written. The "Journal-World" man seems to have split the lines to better advantage, thiugh this is partly a matter of type faces. The top line in Number 1, for example, is weak through the use of a smaller letter. This is the house names, and though most persons would probably recognize it if set in ten point, nothing is gained in the use of the smaller letter. It gets more white space, but the other compositor gets the same emphasis with a piece of rule. He gets a strong name and yet does not permit it to fade out the following announcement. To the contrary, by splitting this last he makes it even stronger. Compare the two and you will find that the fact that the Varsity has the film one day and the Bowersook for two is made more clear through splitting the announcement and using caps.


Bowersock and Varsity
Owing to the unusual merit of this production the management has secured two copies of this film which will be shown at the Varsity on Friday only. Shown at the Bowersock Friday and Saturday
Marguerite
Clark in
"Miss George Washington"
The mention of the name of George Washington probably recalls more vividly to mind the cherry tree incident than the fact that he was the savior of his country, so thoroughly has that story been instilled into the minds of the youth of the country. "Miss George Washington" is a story of a girl who cannot tell the truth. But it is all in good fun, and all turns out for the best.
Not a costume play--A story of modern Times
Admission Only 10 Cents


Bowersock and Varsity
Owing to the unusual merit of this production the management has secured two copies of this film for today
Shown at Varsity Today Only. At the Bowersock TODAY and SATURDAY
The Chaming and Irresistible
Marguerite Clark
In a story of a girl who could not tell the truth.
"Miss George Washington"
The mention of the name of George Washington probably recalls more vividly to mind the cherry tree incident than the fact that he was the savior of his country, so thoroughly has that story been instilled into the minds of the youth of the country. Miss George Washington" is a story of a girl who cannot tell the truth. But it is all in good fun, and it all turns out for the best.
NOTE THIS IS NOT A COSTUME PLAY: IT IS A STORY OF MODERN TIME.
Also Burton Holmes Travel Picture.
Admission Only 10 Cents.

Coming down the space, one shows Miss Clark's name divided by the cut. It is plain and clear, but it takes two looks to get it all in where on the other it is all in one place with the title on the other side. Miss Clarke is more important to the average playgoer than her play, and it is wise to give her the best of the display, but "this is not a costume play" should have underlined the title in both cases. This, however, is the fault of the copy and not of the compositor. It is not so important that it should be played up, and the eighteen point line in Number 1 is too large. The ten point caps give the line its proper value. The addition of a line in Number 2 gives a better balanced last line. Here again the type is better proportioned to the value of the announcement.

Taking Number 1, without reference to the other, we think we should have kept the last lines down, have moved up the house name and have put Miss Clark's name directly above the title in the same type now employed for that title, and have set the title in the type used for the name at present. This could have been done nicely, and then "Not a costume play" could have gone on one side of the cut in ten point display, and "A story of modern times" on the other, breaking the white space without detracting from the appearance of the cut or its prominence. It is, of course, necessary to obtain consent to changes, but most advertisers will be glad to be told if asked when the copy is brought in, and many will permit changes to be made without consultation if they find the advice is generally good.

By the way, two copies of one film in the same town under the same management on the same day would seem to be something of a novelty.

Kidding the Kiddies.

Here is some nice stuff from the Censor program. It merely says to please keep the brats at home, but it says it in a way that sounds very different to doting parents. It is a lesson in diplomacy as well as a program aid.

> We are lovers of children. Those who are old enough to understand and enjoy our photoplays are welcome. Some of our films are chosen with special reference to the needs and tastes of these young people. Many features necessarily are for more mature audiences. But our hearts go out in sympathy to the babes in arms who cannot enjoy the pictures; who hate the semi-darkness without understanding the reason for it; who chafe against restraint and the quiet urged upon them and who protest, with their little voices raised on high, against the injustice of bringing them to the theater.
>
> Then there are those somewhat older, who scamper up and down the aisles, annoying those patrons who have paid for their seats and are entitled to an opportunity to enjoy in peace the pictures they have come to see.
>
> If the children are too young to like the attractions, for their own sake and the sake of your friends, we urge you to leave them at home.

It is unfair to the rest of your patrons to permit half a dozen youngsters to spoil their entertainment, and we have been in houses where the children drove us out with their infernal noise. This is a tactful but emphatic way of getting about it.

Makes You Feel Good.

This is taken from the program of the Third Street theater, Easton, Pa.

> We are just as particular in keeping you well as we are in presenting the best photo plays. Cleanliness is an unbreakable rule at this theater. We take from 5 a. m. to 11:30 a. m. every day to put the theater in the spick and span condition you have the right to demand, for your health's sake as well as your pleasure. Bear this in mind when deciding which theater to go to.

Program Talk.

The Garfield, Chicago, prints a good argument on its tiny front page each week. Here is one that is better than average, short and to the point:

> "Bunk" is a Boomerang. If the GARFIELD Boosted a picture to the skies and you paid your money to see something worth while, and in return spent a wretched hour reviewing a second rate film, you'd become vexed and the Garfield would suffer. Glance over the program for the coming week and then figure out whether or not we have the right to crow like a chantecler.

It pays to drive home the fact that the reason your shows are good is that you know how. It gives people confidence in the house and persuades them to patronize the house rather than some particular subject.

A NEW HELP FOR MANAGERS

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The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

That Brain Polisher.

GRATIFYING almost to the point of embarrassment has been the response to the Brain Polisher published in the issue of December 9th. The response has been so large that it has seriously taxed our time to briefly comment upon the various solutions, but we are pleased and proud of the interest taken and later we may start another. There is much food for comment in the replies received, and we are going to take considerable space.

The first thing that struck us was the slowness of the authors to reply. The issue for that date should have reached the reader in the eastern section by November 29, but it was some days later before the replies started to come, and about ten days before they came in any numbers, and yet many contestants evidently gave small time to the answer.

This is, perhaps, the most notable point. More than 90 per cent. of the replies suggest that the writer read the premise, sat at his machine and dashed off the first thing that came into his head. Very few seem to have thought deeply. They did not search for the best working of the situation, they took the first and most obvious solution. The two most obvious solutions were barred in advance. These were the use of her child and references to the past. With these two out of the way, the next most obvious answer was the arrival of the husband in time to save the girl. This was worked in a score of ways, one writer taking half a dozen scenes, cut in, to bring the husband from the office to his home, having him stop to refuse the pleadings of a beggar and similar trifling business that inevitably would have cut down the interest through interruption. Two brought in the police to effect a rescue; in one instance an entire platoon on reserve, though there was nothing to show that the police could have had any knowledge of the happening. Several of the hubby-to-the-rescue squad had him turn on Dora and accuse her of improper intimacy with Jim, basing this belief on her prior marriage to Jim and ignoring the fact that a man lately out of prison and sodden with drink would not be apt to look the part of a lover.

Next to having Tom come dashing in, the favorite device was to have Jim trip over a roll of carpet, be tripped by a sudden pull on the rug or some similar device. These solutions were so numerous as to suggest that this device has lately been used in some other play—and remembered.

Third in favor was some scheme whereby Dora obtained Jim's revolver through some pretext and held him up until assistance came. When the test was written, it was the writer's belief that this would be the favored solution, but it ranks only third in point of use.

These three were the ones most used and represent about eighty per cent of the replies. About half of the remainder used an appeal to Jim's animalism to get him into some situation that would hold him. Of these the best was offered by Mrs. George H. Ingraham. She offers as an analysis the premise that

> If Jim is such a weakling as to lose the love of a good woman for drink, there is nothing in his character to appeal to but animal passion.

In her development Dora, for the sake of her child rather than herself, pretends to yield to an old fascination. She seduces him from his murderous intent to a softer passion and then, pretending fear that her husband is coming, shoves the rum-stupid dupe into the street with the promise of an appointment for the following night. Others used the seduction theme, but generally to permit Dora to gain possession of the revolver. Mrs. Ingraham actually has the revolver in Dora's possession, but makes her give it back to him with no attempt to use, thereby convincing Jim that she does not plan his undoing. The revolver incident is merely a phase of a greater moment, where others make it the climax.

But Mrs. Ingraham offers but half the solution. She sees possible only an appeal to the brute side of Jim. Miss Alice C. Brown digs deeper and says that there are two openings. Jim must either be cajoled or intimidated. This is true, but in these alternatives lies the whole field of dramatics. All action possible in this scene lies to one or the other. Nothing else is possible. Everything is possible under these two heads, for the cajolery may be downright seduction or merely "jollying," while intimidation may be a hold-up at the point of a gun or moral force. Miss Brown offers a novelty in her own solution. Jim is in the state known as crazy drunk. In this condition Dora picks up a toy snake, the plaything of her baby, and to Jim's disordered imagination the snake is real and he has a violent case of delirium tremens as an end to his holiday, while Dora sends for the police.

But since seeing snakes is generally regarded as a comedy feature, it is possible that through the tension created the audience will react and regard the matter as comedy. It is too delicate a matter to be trusted to.

The best solution received up to the time of writing (and the replies are still coming in at the rate of five or six a day) is offered by Theodore Breidenback, who gives this brief development:

> Dora from a window sees Jim approaching the house. Divining his design, she grasps a stiletto and goes out to meet him at the door. She holds out the weapon to him, calmly saying—
>
> Cut in—Here, Jim, if you cowardly crave for my blood, make it flow with this.
>
> Jim turns away—silently—shamefacedly.

No human being ever used such stilted language under stress of emotion, but there is a chance for a situation there, though the author does not make use of it. His development is too casual. Perhaps a better writing would be:

> ROOM—Dora on—bending over bureau drawer—Jim springs into room. Is unsteady on his feet and his face is distorted with rage—after a momentary surprise Dora becomes calm and eyes Jim coldly—Jim heaps upon her all the abuse to which he can give tongue—she merely regards him with a contemptuous smile—he grows more violent and draws a gun, which he points at her waveringly—she does not flinch, nor does she make any movement—he lurches toward her—loses his footing and falls sprawling—the gun rolls across the floor toward Dora—cursing, Jim struggles to his feet with great difficulty—Dora meantime has picked up gun and stands holding it—as Jim crouches, she smiles scornfully and offers him the gun butt foremost—Jim astounded—regards it suspiciously—there must be some trick—she advances to him—thrusts gun into his hand—he looks at it stupidly—he could understand resistance—this mood he cannot fathom—smiles foolishly—returns gun to pocket—lurches from room—Dora hurries to door—listens—turns—sways—falls in a faint.

Here the avoidance of a leader will help to hold up the tension and the development of the scene will add to the suspense. Dora knows him to be a moral coward. She has taken the long chance and has won.

Although the test question said to be brief and dramatic, many long solutions were offered. One, running 36 scenes, is offered by Robert M. Wilkes, who adds a fourth character, the man with whom Dora has agreed to elope. He works triple action showing Jim and Bowers coming to the house and Tom leaving the office early because he does not feel well. Jim is the first to arrive and starts to throttle Dora. The lover enters, but when he sees the state of affairs, he beats a hurried retreat. Later Tom comes and bests Jim, but the further development is left in the future and it does not appear that Jim betrays Dora's intentions of eloping.

Here, too, there is danger that Bowers' sudden flight may appeal to many as humorous. It is in moments of strong tension that the seemingly innocent action is most apt to gain a laugh, and the cowardly retreat might bring a roar of laughter. The introduction of the elopement might yield a good development, but it should be handled in such a way that there is no danger of a reaction.

It is in the matter of development that most of those having good ideas fail. If they hit upon a novel situation, they do not work it out. They merely sketch in the foundation and leave the rest to the director. They cannot handle their own action. This is possibly due to the present demand for "synopsis only," but even this is no excuse, for though a synopsis may be al that is wanted, the synopsis should be so worded as to suggest the fullest development of the idea and not merely hint at the possibilities. In this matter almost all of the scripts were a disappointment. The art of writing clean-cut, tense action, seems to be lost. Almost all of the work was slovenly and some of it downright rotten. The writers did not seem to have made even a slight effort to dig beneath the surface. They are content to merely write action. They do not seem to strive to make that action the best and strongest action possible to the situation.

(Concluded next week.)

Care.

Even though you know that a director will not follow your script, try and get out one that it is a shame not to follow. Don't get into his class and shirk your work.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Hass Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready, and printed in neat booklet form; the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 170.

What, in your opinion, ought to be the limit of the number of reels used in an ordinary program for a five-cent house, and for a ten-cent house?

Roll of Honor on Question No. 162.

The Roll of Honor on question 162 consists of W. B. Allen, Edmonton, Canada, and John W. Creamer, Chillicothe, Mo.

Neither of these gentlemen were right, but I have placed them on the Roll of Honor because they at least made an intelligent stab at answering.

Reply to Question No. 162.

By F. H. Richardson, New York City.

The Question:

What would be the effect of connecting two rectifiers in series?

The Answer:

It would be theoretically possible to connect two mercury arc rectifiers in series, provided the arrangement be such that the two tubes tip at precisely the same instant of time, which might, or might not, be accomplished without a mechanical connection between the tilting arrangement of the two tubes.

The effect would be to double the secondary voltage, amperage remaining practically constant. In order to connect two rectifiers in series the regulating reactance should be set at the same value for each machine. They could not, of course, be connected in series for the purpose of producing projection current, because the voltage thus secured would be altogether too high—in fact just double what it ought to be.

Organizing New York.

On Thursday evening, December 7, occurred the first meeting of the series, already noted in this department, intended to perfect the organization of the operators of Greater New York. Unfortunately this meeting had, inadvertently, been set for the same evening on which occurred the ball of Hudson County Local Union No. 384, and inasmuch as the editor had been advertised as one of the speakers, and he had promised to attend the ball of Local 384, and inasmuch as Brother Ira Sherman past president of Local 385, had also been secured as one of the speakers, and he literally was compelled to be present at the ball, we were up against it. The fact had been advertised that we would be present, and Local 306 did not like the idea of not making its word good. Local 384 absolutely would not hear of our leaving until after the Grand March and as Sister Tapley could not arrive until 11 o'clock and the Grand March would not be finished until almost 1 o'clock, it required a considerable stretch of the imagination to suppose that the crowd would await our coming, it being between fifteen and twenty miles across the city from the ball to the hall in Brooklyn.

At last, however, we got away, and, chartering a deep sea going taxi, rode to the Tube Station, believing that would be quicker to take a tube train than to wait for a ferry. Alas, however, after Mr. Taxi had gone we discovered we would have to wait twenty-five minutes for a train. Then over in New York the only taxi we could find could not get its coffee grinder going, so we took a surface car across Brooklyn Bridge and got off at Sand street, where Hornstein, the villian, said we could get a taxi. Nothing doing. But a kind hearted officer said that we could get one at Borough Hall, whereupon Fred Stoffregen departed up the street at a fast gallop. He had only but faded away in the darkness, when down the street came a brown streak, which we recognized as an empty taxi. The combined voices of Hornstein, Sherman and Richardson were raised in a howl which startled the bats on top of the towers of Brooklyn Bridge. The chauffeur stopped and probably, as we catapulted into the vehicle, concluded he was being mobbed. We chased Fred up the street, hauled him into the depths of the machine and at 2:45 arrived at the place of meeting. It speaks well for the interest of Brooklyn operators that, whereas a few had become discouraged and left, the main body remained to listen to an outburst of oratory by Brothers Sherman, Stoffregen and the editor.

There was a goodly attendance, everything considered, and while I don't know how many applications were taken, I do know that at the close of the meeting several told me personally they were going to join. I hope and believe this series of meetings will result in thorough organization of the operators of this city. The men ought by all means to get busy and do their part; also I believe they will do so when the matter is properly presented to them.

Owe Him a Lot.

W. B. Allen, Edmonton, Alberta, says:

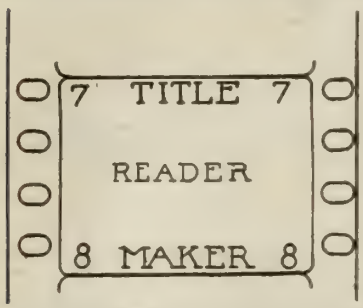
> I enclose herewith a few questions for your consideration. I have tried to only include those which will interest the average operator. Personally, I would like to see you get out another book of questions similar to the other two. It is much better when one has the questions in advance. I carefully read Brother Solar's reply to my questions in November 4th issue. He certainly made the matter very clear and understandable. Operators and exhibitors, and in fact the whole industry, owe a lot to Brother Solar for what he has done in clearing up and making understandable matters pertaining to optics; also there are others, Griffiths and Martin for instance, who have nearly worked their heads off during the past year or two, and they are entitled to all kinds of thanks from the fraternity.

The questions, Brother Allen, have been given consideration, and some can be used, though most of them have already been asked, in one form or another, as you will discover by carefully looking back through the question booklets. In fact the questions have pretty well covered the entire ground, though there are, of course, many others which could be asked, and quite a number which will be, including some of your own.

I CANT GET A GOOD LIGHT TO SAVE MY NECK!
THE LAMP SEEMS TO BE ALRIGHT.
ASK RICHARDSON.
MOVING PICTURE WORLD
PROJECTION DEPARTMENT

Looks Good.

William M. Hyde, New Haven, Conn., submits the following. On the face of it his change-over sign looks good. The number in the upper and lower corners would be a convenience to the operator, and to the exchange man as well; also it would not be conspicuous enough to offend the audience. It would, nevertheless, require a split sub-title, half being on one reel and half on the next. It seems to me, however, the split subtitle is the only practical thing although it might really call for some unnecessary titles. Still, after all, I don't believe this would be an insurmountable difficulty, and a title is the best thing in the world to change over on. As to Brother Hyde's figures on wasted leaders and tail pieces, why, while undoubtedly the loss in that respect is very large, I don't believe it would run to the enormous total of 624 reels per year. Friend Hyde says:



> Since the advent of the multiple reel film, operators have been subjected to severe criticism for punching holes in film at close of each reel. Since these punch holes serve as a warning to the operator that he may close the reel and start the succeeding one without any interruption to the picture, and since the film manufacturers continue to ignore the operators' request that they incorporate in their film a suitable warning, it is quite evident that the criticisms referred to are misplaced. This conclusion not only appears just, but, considering the figures I submit, it would appear that the manufacturers' indifference is by no means well taken.
>
> In producing two five-reel features a week, sixty prints each, on which each leader and trailer of four reels amounts to fifteen and ten feet respectively, we find the film wasted reaches a rather fair figure of 624,000 feet

or 624 reels of film photographed, printed and developed, whose only purpose is to inconvenience the operator, it being necessary that he cut off these leaders and trailers before projecting, and replace them again at the conclusion of the feature's showing. (Not true unless two or three single reels are combined into one large one.—Ed.) In view of the fact that it is quite common for each reel to open with an insert, is it not quite reasonable to assume that the manufacturers should not only abandon their practice, but should seek to co-operate with the operator, rather than antagonize him with unnecessary labor? An enclosure is submitted which would not only serve to warn the operator of reels closing, but also contains all the necessary information, such as title of film, manufacturer, number of reel, and such insert as might occur at this portion of the feature. The suggested design, should it occur at the beginning of the reel, would show the reel to be the eighth and the preceding reel to be the seventh; or if at the close of the reel, it would show as ending of seventh reel, the following reel being the eighth. There is a numeral in each corner of the film picture. This arrangement, I think, is preferable, since observation ports are so arranged, or disarranged, that few operators have a full view of the screen.

Local Progressing Nicely.

Sherman, Texas, operators and stage hands have withdrawn from L. U. 280, which included Sherman and Dennison, organized a new union, hoisted a flag bearing number 468 to the mast-head, elected officers, and are now sailing the boundin' billows of unionism, not as pirates bold, but as brothers banded together for mutual benefit, with malice toward none and charity to all.

The following officers have been elected: President, James Shipton, Jr.; vice-president, O. J. Parker; financial secretary and treasurer, E. R. Keyes; recording secretary, Ed. Bonham; business agent, M. M. Moom. A letter from the new organization sets forth the foregoing facts, and says: "We are progressing rapidly and every member seems to be taking such interest in the work that we fully expect to gain a reputation for this city which it has never before had in the history of unionism." The letter closes with best wishes to the editor and the department.

The department wishes to the new Local all possible success. Its membership is of the "live wire" type, and success usually perches on the banner of an organization made up of that kind of men. Our compliments to Local 468, and may the future contain nothing but a fulfillment of her rosy dreams.

Wilmington, Del.

Recently I received a communication from the newly formed Moving Picture Operators' Local Union No. 473, Wilmington, Delaware, inviting me to attend a banquet to be held by that organization Sunday, December 10, the occasion being the installation of the officers and the obligation of its members into the I. A.

On the way down I visited the restaurant car and occupied one side of a "table made for two." The other side was presently taken by a gentleman with whom I entered into conversation. We talked for probably as much as an hour on various subjects. Before parting I handed him my card, whereupon he said: "I have no cards with me, but I am W. J. Harahan, president of the Seaboard Air Line." Huh! (business of swelling up). I had been hobnobbing with the president of a big railway system. Quite classy, my boy, quite classy.

In Wilmington I was met at the depot by Joseph Knopf, president, and Claude Guyer, secretary, of the Local, accompanied by Brother Leroy Bye, proud owner of one of Mr. Ford's gasoline buggies, and having projected ourselves into its depths, we went to the Victoria theater, where were assembled all the operators and some of the managers of the city, who for two hours listened to a lecture on practical projection, the managers at the end evincing their interest by asking several pertinent questions.

During the lecture Brother Lemaster, general organizer of the I. A., came marching down the aisle, he having but just arrived from New York whence he had journeyed, at the request of the local, to install the new officers.

After the lecture we adjourned to the union headquarters at 604 Market street, and there, with Brother Lemaster acting as toastmaster, enjoyed a banquet which was really one of the best it has been my good fortune to partake of in many years. It consisted of Delaware turkey with dressing, mashed potatoes, peas, celery, coffee, ice cream and several other things I have forgotten. It was not served in courses, but placed on the table in large dishes, and there was an abundance for everybody. The only thing which could possibly be criticised was the biscuits, and it was an open question whether even that would have been a just criticism, because when some one suggested that the room was not as warm as it might be, Lemaster tossed him a biscuit with the remark: "Chew on this awhile and you will break into a sweat." So you see that they had their good points.

Oh, yes, by the way, I almost forgot the installation of the officers, which took place in the Lodge Room prior to the banquet, Brother Lemaster officiating. Out of compliment he attempted to turn the job over to me, but met with hasty and determined declination. The boys had gotten him down there to do that particular job, and I knew they wanted nobody else but him to do it. Anyhow Lemaster is past master of the art of installation, whereas I would probably have gotten the thing so badly balled up that we would have had to send out for a crowbar to untangle it.

After the banquet there were speeches by Brother Lemaster, the president of the Wilmington State Federation, the editor of the Wilmington Labor Journal, and your humble servant, which was followed by story telling and a general good time, the toastmaster ruling that each man must tell a story, sing a song, or be fined one dollar. This resulted in some mighty funny yarns, some weird stories and a collection of eight perfectly good bones, which were duly added to the treasury of the union.

The following were present at the banquet: F. G. Lemaster, General Organizer, I. A. & S. E. & M. P. M. O., Toastmaster; F. H. Richardson, Editor Projection Department Moving Picture World; John H. Hickey, President Wilmington Central Labor Union; A. R. Saylor, Editor Wilmington Labor Herald; H. I. Bowles, Wilmington Morning News; Frank Poppy and A. N. Cole, Wilmington Stage Employes' Union (I. A.) No. 284, and the following members of the new Operators' Union: Joseph Knopf, President, operator Victoria theater; Lionel Miller, Vice-president, operator Victoria theater; Claude Guyer, Recording Secretary, operator Pickwick theater; Leroy Bye, Financial Secretary, operator Majestic theater; Jacon Gluck, Treasurer, operator Majestic theater; Walter Scott, Business Agent, operator Bijou theater; Joseph Lamanna, operator; Edward Veasey, operator; Albert Williams, operator Grand theater; James Crowe, operator Savoy theater; Linden Savage, operator Pickwick theater; Bruno Marks, Strand theater, Chester, Pa.; Harry Gross, Carney's Point theater, Carney's Point, N. J.; William Bankes, operator Polonia theater; Lee Washburn, operator Queen theater, and Leonard Wright, operator Queen theater.

The new local meets every Monday evening at present, but will probably change to semi-weekly later. It impresses us as being composed of level-headed men who will probably build up a successful organization. I would like, with all due respect to the Philadelphia Local, to suggest that they relinquish all claims to Chester, which lies on the dividing line between Philadelphia and Wilmington, and allow the Wilmington boys to organize the Chester men into their union. They need them much worse than does Philadelphia, because there are only sixteen operators in the new union, which represents the entire operating force of Wilmington, with the exception of two colored operators.

Don't Work Right.

From Parkersburg, W. Va., comes the following:

> Please find enclosed money order for latest edition of Handbook. Have intended to get it for quite some time, but was short of funds. At last, however, the Right Honorable Woodrow Wilson has consented to pay half—though he did not know it. You see it was like this: I bet on Wilson, so Wilson helped pay for the book, and I am mightily well satisfied with the result all the way round. I would like to have a photograph of yourself, as I want photographs of all great men. Now you think I am kidding you, don't you? Well, I am not, because I don't believe there is another man who can acceptably fill your position, meaning with regard to the department, Handbook, and betterment of projection. I sure am interested in the light-ray dope. Have lined my condensers and lamphouse according to table in October 16th issue, but it don't look right. Quite likely I had made a mistake, but if I don't find it when I receive the Handbook, you can look out for an S. O. S. call. By the way, I just received good news. My manager informed me that he has ordered two Power's Six B motor-driven machines, and you can bet your last pair of suspenders I'm wearing one big, wide smile today. In closing, I send best regards to yourself, the Moving Picture World, and the projection department.

Sorry, brother, but there is nothing doing in the photograph line. I have not got a decent one to my name. As to the lens dope, try tables and chart in November 4th issue. No, Parkersburg, I don't think I am

a "great man." I am just trying to do my duty according to my lights, and do it as well as I can with what few brains the Creator endowed me with. I consider myself fortunate that I have been able to please and help such a large percentage of the operators and managers of this and other countries. I have done what I thought was right, roasting where I thought a roast was coming. I have not made use of my membership in the I. A. to further my own ends. In other words, I have been a tub which has literally "stood on its own bottom," and, by golly, I am proud of that fact.

It Cannot.

R. L. Choate, Millis, Mass., says:

> Can an arc light be run on 32 volts and 20 amperes D.C. for picture work, or is 32 volts too low to make a good arc? Can a nitrogen lamp of 32 volts and 750 watts be used? The generator is connected to the storage batteries all the time, and all current not being used while generator is running is sent into it, so thought the extra amperes for bulb could be taken from them. This size lamp is made by the General Electric Company. The generator is made by the Domestic Engineering Company, Dayton, Ohio, and may be seen at 18 Vesey street, New York City. What would be the practical size for a picture with this light?

No, Brother Choate, you cannot operate a D.C. projection arc on 32 volts. If you had a specially wouund generator you could maintain the arc with 32 volts, but it would be so very short that it would be useless for projection purposes. You may, however, operate an alternating current arc with some degree of success, even with as low a voltage as that, provided you had a generator so wound that no resistance would be necessary, and I doubt that this is practical with the alternating current arc. However, there is another thing to be considered unless the generator is specially wound, you would have to have resistance to form a cushion for the arc, and this would call for added voltage. Under that condition you would need at least 60 volts.

No, you could not use the nitrogen lamp successfully. Costly experiments have been underway for at least two years with that end in view. You have got to have a special lamp for projection purposes, and in conjunction therewith a special condenser. The ordinary nitrogen filled lamp would not be at all practical for the purpose of projection.

Excellence in Projection Pays.

An instance has just been brought to my attention which is worthy of somewhat extended comment in the department, though it is necessary, for obvious reasons, to suppress names, except that of the city, which is Baltimore, Md. Down in Baltimore there is a theater seating, as I remember the statement of the narrator, about 500. Almost immediately across the street is another large, new theater seating approximately 1,000. Now the new theater is a very much more beautiful house than is its neighbor. It is more up-to-date in its appointments; it has conveniences for the comfort of its patrons, which the smaller house does not have. It screens the best of the Fox, Metro and one or two other high-class programs, whereas the smaller house uses only one, the Paramount. Yet, strange as it may seem, the smaller house "gets the crowd." And thereby hangs a tale.

In analysing the situation the gentlemen who related the facts in this case, a man, by the way, in whose judgment I have every confidence, says it is due to two factors, one of which is the personal popularity of the manager of the older house, and the second, and far greater equation, is found in the superior excellence of projection in the smaller house. He said: "I cannot for a moment believe that, important as the popularity of the manager with his patrons undoubtedly is, it can, will or does account for anything like the difference in popularity of the two houses. Certainly the popularity of a manager alone could not win out against the combination of a larger, more varied program, and a larger and better house, assuming the projection of the picture to be equal in both cases. I therefore conclude, after having viewed both pictures, that the superior excellence of projection in the smaller, older house is the big factor."

I very naturally would feel inclined to concede the correctness of my informant's views, but for a moment let us look at the matter as it lies. The older house has a high-class operator who is unhampered in his work by any speed 'em up orders, or unreasonable restrictions as to purchase of machine repairs, amperes of current, etc. His projection is brilliant, his machines, being in perfect repair, give an absolutely steady picture, except for such vibration as may be due to inaccuracies in film perforations. In fact his projection is about all that it could be. And what does that really mean? Why, first and foremost, aside from the item of steadiness, it means lack of eye strain and an evenly illuminated, brilliant picture. It also means that when the artist appears on the screen of the smaller theater his or her shadow form enacts the scene as it was originally conceived by the director and was originally acted by the artist in the flesh. The actors and actresses are not transformed into swift moving puppets, and made to act the scene according to the ideas of a theater manager who believes he can improve upon their work by speeding up the tempo of projection.

Did you ever stop, brother manager, and consider what an utterly ridiculous proposition it is, after all, to attempt to improve upon the work of the artists who appear on your screen? Don't you really, away down in the bottom of your soul believe it to be a rather absurd proposition to try to improve upon the work of Sarah Bernhardt, E. H. Sothern, Mary Pickford, Anita Stewart and other artists of equal calibre? And when you change the tempo of projection, Mr. Manager —when you order your operator to over-speed in order to get in too many reels in a given time, or in order to put alleged "pep" into the show, that is precisely what you do.

It is utterly impossible that you can have high-class projection in your house, and at the same time alter the work of the artist in any degree from what it originally was. I have many times said, and say again: IN ORDINARY DRAMATIC FILMS ANY CHANGE OF SPEED FROM THE NORMAL CAMERA SPEED, OTHER THAN THAT NECESSARY TO COMPENSATE FOR ERRORS IN CAMERA SPEED, WHICH MUST BE LEFT TO THE JUDGMENT OF THE OPERATOR, OPERATES TO CHANGE OR ALTER THE WORK OF THE ARTISTS, THE IDEA OF THE DIRECTOR, AND TO DETRACT FROM AND INJURE THEIR WORK.

Personally, I don't believe in the over-speeding of even comedy films. The only thing that can be said is that over-speeding of comedy films is not usually nearly as bad as the over-speeding of dramatic films, by reason of the fact that the over-speeding of the comic film often sets up an element of absurdity which might add somewhat to the comedy, though taking the film as a whole it is, and always has been, my opinion that even the over-speeding of a comedy detracts more from some parts of the production than it can possibly add to other parts.

Loses Lower Loop.

St. Louis, Mo., propounds the following:

> I am having a great deal of trouble losing the lower loop on my Simplex machine. So far as I am able to tell, everything is all right; still there must be some fault, or this would not happen. Can you tell me what it is?

There are several possible reasons for losing the lower loop, St. Louis. First: It is quite possible that your take-up tension is too tight, and if it is it is pretty near a cinch the lower loop will be yanked out every time a bad splice or a bad set of sprocket holes goes through. The tension of your take-up should only be just barely sufficient to keep the reel in the lower magazine revolving until the entire film is rewound. Anything more than that is excessive. With most friction take-ups, however, even when set to operate at their best, there will be to some extent excessive tension at the beginning of the rewinding, due to the fact that the diameter of the reel is far less then, therefore the force exerted by the belt exerts a very much heavier pull on the film at the lower sprocket than it does later on. Study the matter for a moment and you will see this cannot be otherwise. You should be very careful in the adjustment of your take-up tension; also you should keep the bearing of the take-up spindle thoroughly oiled, because the pull of the belt is upward and the increased weight of the lower reel is downward; therefore the effect is to cant or tilt the shaft in its bearing, and this has a decided tendency to set up friction, particularly if the bearing is not well oiled. You will find this matter very fully dealt with in the Handbook. Another possible cause is the idler bracket spring weak or the idler improperly adjusted as to distance from sprocket. It should be twice the thickness of a film away from the sprocket. Sprocket out of line with operture is still another, or badly worn sprocket.

Operating Room.

George Betz, Osgood, Ind., writes:

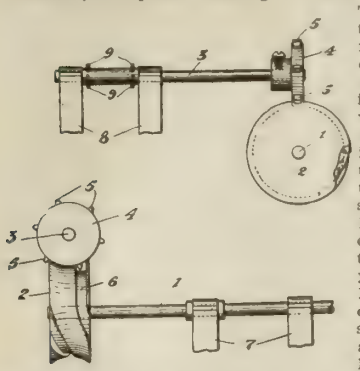
> From the accompanying photograph of my operating room you will notice it is built of fire-proof material. The floor is of 5 inch solid concrete and the ceiling and side and rear walls are 9-inch concrete, with a 12-inch front wall. The room is equipped with latest model of Powers' Six B. The machine ports are 13x8 and the operator's port 8x8, both equipped with fire shutters. To the right you will note a 20-inch vent. Now come across, Brother Richardson, with your criticism. I am willing to improve anything you condemn, if I can. I wish the department all the good luck in the world.

Why, Brother Betz, the room seems to be all right, except that 8

inches is a little narrow for an observation port; it should have been 10. However, if the port flares out through the wall, 8 inches is not so bad. I don't like that vent on the right-hand side because apparently it lets in daylight, and lets it in in a very bad place. You could not see your screen very well at matinees unless you covered that vent in such way as to exclude daylight. Outside of that the room seems to be O. K., though apparently too small for two machines.

"Intermittent Movement."

L. Mattson, Everett, Washington, is the patentee of an intermittent movement, the patent drawings of which he sends for examination.



The editor would be unable to intelligently discuss the merits of this invention without first having seen a model, and even after having examined a model it would not be practical to pass judgment upon its merits until it had been actually tried out under a break-down test covering at least three to six months. I know that Nicholas Power experimented with a somewhat similar type of movement several years ago, and discarded it. However, Brother Power's experiment was in some respects not quite the same, and it is possible Friend Mattson has evolved a movement which will prove to be practical and will deliver the goods. Let us hope so. The picture shows very plainly how the movement works.

Wrong.

From Chicago, Ill., comes the following:

> Can you tell me the various ways of ascertaining voltage? I am informed that a man who applied for license in this city recently was asked this question among others. He gave the following methods, viz.: by using a voltmeter; by the use of 110 volt lamps, either singly or in series; by telephoning the power house; by spacing of switches and fuses; by the resistance used; by inserting fixed, known resistance in the circuit, together with an ammeter.
>
> He was refused a license, so he claims, because he could not name another way. Can you tell me of any other method?

Yes, there are other methods, such, for instance, as reading the tag on an incandescent lamp, or examining the name plate of motor, if any; or of transformer, if any; or of the generator, if any. It would, however, be quite absurd to refuse a man a license merely on the ground that he failed to name all the possible methods of ascertaining voltage. I might myself not name them all, but I would, nevertheless, undertake to make it reasonably interesting for any examining board who refused to issue me license, it not being the court of final resort. It would be quite within the range of possibility that I could not for the moment remember every one of the different methods of ascertaining voltage, there being quite a number. On the face of it the thing is so absurd that I am inclined to doubt that the Chicago examiner did any such thing, and if he did, and I was the applicant, I would take the matter into the courts so quick it would make his head swim. It is, however, quite possible that, whereas the applicant thought that was the cause of his being turned down, in reality a license was refused for very different reasons. The spacing of switch bars, or fuses is no proof of voltage, since a 250 switch, or even a 500 or 1,000 volt switch may be used on 110 volt current. As a matter of fact all switches in common use on 110 volt current are 220 volt switches, the same being true of fuse blacks. Also as a matter of fact there is not, so far as I know, a 110 volt switch or fuse black made, the lowest being 220, except for switches designed for use on battery circuits. The lamp test is, however, under all ordinary conditions, entirely practical and amply sufficient for safety. If one wishes to know the exact voltage, a voltmeter is the thing.

The editor of this department is in hearty accord with the limiting of the granting of license to operators who are thoroughly competent men, but he most decidedly is NOT in sympathy with the refusal to license men except for good and sufficient cause, and the cause in this case is neither good, nor is it sufficient. As a general proposition, however, examiners are too lax rather than too strict, and only occasionally has any real ground for complaint as to unjust severity developed. Whereas I have never had any very large opinion of the Chicago examination, still, in this instance, I believe the real cause for refusal to license was not what the applicant believed it to be.

What Do You Think?

John R. Jameson, Gatlan, Mo., says:

> What do you think of a theater manager who will take the electric fan away from his operator during the hottest period of the summer, the operating room being 6x8 feet, with no ventilation?

Why, Friend Jameson, I could be arrested for my thoughts on a proposition of this kind. Your town is pretty well south, and in the middle of summer that little sawed-off operating room, even though it had an ample vent flue, would be decidedly hot. Without ventilation and without a fan I would consider it as a very good substitute for the place that particular manager is going to inhabit some of these days if he don't watch out, though instead of the smell of brimstone there is the carbon gas, which, while not so unpleasant, still is decidedly unhealthy.

I would imagine that the best means of accomplishing a change in his views would be to put a good, strong lock on the operating room door, get him into the room on some pretext, then lock the door and throw the key out of the port hole, compelling him to remain in the room while the show is on for, say, two hours. At the end of that time if he is not converted, and ready to supply a fan, his case is utterly hopeless.

NOTE.—Before trying the aforesaid experiment, Brother Jameson, size the man up carefully, and don't lock the door unless you feel able to handle the situation.

Condenser Quality.

J. H., Johnson, Edenville, N. D., says:

> I have had a dispute with my manager. When I look through my condensing lenses edge-wise the glass is green, though they are clear enough when looked through flat-wise. The manager says the discoloration cuts no figure, and that the lens is a good one. Will you kindly give us your opinion on this point?

The manager, Brother Johnson, is full of stewed prunes on this particular proposition, but fortunately his opinion is injuring himself more than anyone else. If you can secure a perfectly white, clear condensing lens of the same focal length, break it as nearly as possible square across its center; also break one of the green lenses the same way, and put one half of each lens in the folder, either next the arc or farthest away from it, it matters not which. Project the white light to the screen and show him the difference. That will be the answer to your manager. The lens would have to be very bad indeed to show green when looked through flatwise. If it is not clear when looked through sidewise, discard it. It is not a good lens. The practical effect of discoloration in a lens is to cut the light brilliancy, and thus make the manager pay for something he is not getting. High grade condensing lenses are a good investment, always provided you use a modern condenser holder, such as the Preddy or Elbert mount, to prevent undue breakage.

More Talk Than Work.

There are a great many operators in this land of the alleged free who, while they are high class mechanics when it comes to to operating their talk machine, aren't half so high class in the item of screen results. Besides the air there is one thing in the United States which is free, and that is language. You know there are a great many people who will over-work anything that is free, just because it IS free, and sometimes when I look at the screen results and listen to the operator producing them, I am inclined to believe it would perhaps be beneficial if the use of language were to some extent curtailed, or made something less than free.

In a very great number of instances I have had an operator almost talk an arm off me explaining what a really high-class proposition he is, only to later view his work on the screen, without his knowledge, and be utterly amazed at mediocracy of result.

As a matter of fact, as a general proposition the man who produces really high class results on the screen don't do any large amount of talking about it. He is too busy studying his business to wear out his vocal organs in conversation. He does not have to tell what he can do. He simply says: "Old man, come around some time when I don't know it and look at my screen. I am not going to tell you what I can do, but am willing to show you." When a man talks that way to me I at once conclude he has got something to show. He is not a hot air merchant, but one who actually and really delivers the goods on the screen. The foregoing is not, of course, in any way intended to apply to the operator who describes his work, with due modesty, by letter. He has no opportunity for actual demonstration. I am hitting at the braggart who really has nothing but brag.

Motor Grease.

Theater men have experienced considerable difficulty through the grounding of fans and other small motors, due to a surplus of oil getting out of the bearings and smearing over around the windings.

Mr. Leonard A. Ruess, electrician for the Nicholas Power Company, has compounded a grease designed for lubricating small motors and fans without the aforenamed trouble.

The new lubricant is put up in cans, and is now on the market under the trade name "Leonard's grease." It has been thoroughly tested out and seems to fill the bill very well indeed. It can therefore be recommended to operators and managers for use on small motors. It is NOT designed for use on large motors using the oil ring system of lubrication.

When You're in Trouble

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MOVING PICTURE WORLD

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Camera Specifications.

THE rapid growth of the motion picture industry has made it a difficult problem for manufactures of motion picture apparatus to keep pace with the growing demands of the industry. The manufacturing problems have paralleled in many respects those of the automobile industry, but have by no means kept pace with them. It was only with the standardization of parts, and with the adoption of a standard method of measurements and specifications, that the automobile industry was able to reach the development that it has today. The American Society of Automobile Engineers was probably the largest factor in bringing about the standards in use in the automobile industry. It has, every year since its formation, helped in the elimination of freak designs and in rendering obsolete the unnecessary duplication of parts in odd sizes. The old idea of a manufacturer who would compel a customer to replace every part of a car from parts manufactured in that particular factory by making as many of the parts as possible of a different size from that of any other manufacturer is one which has never met with the approval of the consumer. If a car owner wished to use a different spark plug or piston ring than that supplied by the manufacturer of his car it did not improve his state of mind to find that no other make of spark plug or piston ring would fit. No manufacturer ever benefited by this selfish attitude, for as soon as he had turned out enough of his odd sizes to make a market every other accessories maker turned to and made an odd size to fit it. This duplication of parts entailed more machinery, higher costs and, consequently, bigger prices for the consumer to pay.

Although it would seem at first inspection that the fact that the size of the film is practically an international standard and would, therefore, militate against an undue multiplication of parts in the film business, still we find on closer inspection that affairs are as bad or worse than they were at one time in the manufacture of gasoline vehicles. There has been incorporated recently the Society of Motion Picture Engineers. It is to be hoped that they may do the same service for the motion picture industry that the American Society of Automobile Engineers is doing for the automobile industry.

One of the first things to put in order out of the chaos of filmdom is a comprehensive and comprehensible list of specifications by which a camera may be described. No manufacturer of automobiles would think of issuing a catalogue describing his car without including a full and detailed list of specifications. Yet none of the camera manufacturers have seemed to think this necessary in the catalogues describing their cameras. They often elaborate to great extent on some one feature or another, but slide gracefully out of describing some of the essentials which they have left out of the catalogue, and generally left out of the camera also.

The following list is given as covering most of the more important points which a purchaser of a motion picture camera would expect to find listed in a catalogue:

Case: Kind and grade of materials used, with thickness of same; how seasoned and how joined together; whether separate or integral with mechanism; how removed for repairing mechanism. Under Case, which means the housing of the camera itself and not the carrying case, should be listed the following sub-heads:

Size: Interior and exterior dimensions.

Handle: Means for handling or carrying without case.

Doors: All doors, separable panels, etc., together with fittings, fastenings, latches, catches, should be accurately described, as well as the means by which light tightness is attained, whether by step, terrace or return grooves; felt or velvet packing or spring-controlled light traps. Many cameras have door fastenings which cannot be opened without a tool of some kind, such as a thin coin or a screwdriver; they are very inconvenient, to say the least.

Retorts or Magazines: These are the boxes which hold the film before and after taking. They should be described as exterior or interior, meaning whether inside or outside the case when threaded to the camera. The upper or feed retort contains the unexposed film and the take-up magazine receives the exposed film. In most makes of cameras the feed and take-up retorts are interchangeable, but this is not always so. A camera in which the retorts are not interchangeable must have twice the bulk of extra retorts that one with interchangeable retorts has. Non-interchangeable magazines are generally built en bloc; that is, fastened together, or they may be, as in the Edison camera, a single retort with two spindles, one for the feed and the other for the take-up. Magazines may be rectangular or round with separate, hinged, bayonet joint or screw top covers with various kinds of locks, catches and eccentric fastenings.

The material from which retorts are made is important. Wood, sheet metal, cast aluminum, Bakelite, alloy, brass, etc., are used by different makers.

Spindles and spools are important. If they are not strongly made they are liable to bend and get out of alignment, causing the camera to run hard and buckle. In most types of magazines the spindles are mounted in the magazines, and where the material is sheet metal, as in the Pathe Portable, a slight dent in the retort may tilt the spindle. In the De Brie and some other makes the arbor, or spindle, is built permanently in the camera and the retort, which has a hole in the center, is slipped onto this arbor, which at the same time receives the film spool. A small key, or projection, on the arbor engages a slot grooved within the film spool and causes it to revolve. The Universal and Akeley retorts are designed to use the regular wooden spools which the Eastman Company places in each roll that it sends out. As most regular sizes of retort spools are larger than the Eastman core, it is either necessary to try out a few feet of film from the center of the roll in order to slip the larger spool in place, or to rewind the film upon a special rewinder, which has a spindle of the same dimensions as that of the retort spindle. The rewinding wastes time and the other method wastes film, so that the spindles which take the regular core are generally preferable. The clips by which the end of the film is fastened to most types of spools are very inconvenient, many of them projecting so that they cause the first few turns of film to wind unevenly, thereby creating friction upon the sides of the retort, sometimes leading to buckling on account of the film roll sticking in the retort and refusing to turn. A slot cut diagonally into the spool for receiving the end of the film, or a wide collar of spring brass, as wide as the spool and nearly encircling it, permits the firm holding of the end and makes a smooth surface for the film to wind upon. Buckling and binding are more often caused by defective spool spindles than almost any other reason. Cameras should be so designed that the retorts are firmly held in alignment with the sprockets in one direction and the spool spindle on a center with the take-up arbor in the other. In cameras using retorts with individual spindles the spindle must engage with the take-up arbor by means of some sort of a flexible clutch. The one most generally used is that of a disc, or wheel, mounted upon the end of the take-up shaft and carrying two projections which engage in a slotted wheel or on opposite ends of a bar fastened to the outer end of the spool spindle. A retort slightly out of alignment may press upon the projections of the revolving disc of the take-up arbor, causing it to bind against the magazine.

Light Traps: Light traps are the slots in the magazines through which the film emerges or is taken up. These are usually mere slots covered with velvet and backed by one or more small rollers. Their construction is very important because the friction of the velvet generates static electricity under certain conditions. The purpose of the velvet is to exclude light from the interior of the magazine and to permit a smooth way for the passage of the film. As long as this velvet is kept clean there is no danger of the film being scratched by its passage across the cloth, but the pile, or nap, of the cloth wears away and catches very easily any particles or dust or grit which come in contact with it, often causing long longitudinal scratches on the film. The rollers just inside the light trap are intended to relieve as much as possible the pressure of the film against the velvet as it passes through. They, too, are often the cause of scratches, especially as they are at times prone to bind and do not revolve as they should. These rollers should be relieved in the center so that they bear only upon the perforated edges of the film. They should be looked after frequently to see that they revolve freely. On account of the danger of getting oil upon the film it is not wise to lubricate the small bearings upon which these rollers turn. In many of the later models of cameras the closing of the door of the camera causes a pressure upon a projecting catch which opens the light trap of the retort for a quarter of an inch or more, thereby permitting the film to feed freely through the trap without coming in contact with the velvet. This is a very desirable feature, indeed, since it eliminates at once a great deal of the danger of scratches and of static electrical markings.

(To be continued.)

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Victrola as Accompaniment for Pictures.

THIS is how a Kentucky exhibitor solved the particular musical problem by which she was confronted:

Musical Editor, Moving Picture World:

Dear Sir.—We have, in a town of 1,200, a small theater seating 250. At first we tried a player piano. The music for the picture falls on me, so I am deeply interested in seeing that each picture has as good a musical setting as I can get. The piano proved very unsatisfactory, as it took so long to re-wind the rolls, and we could not make changes quick enough. So, after a long time, I hit upon what I consider the next best to having a real good pianist (which is something we can't afford). I bought a Victrola.

Now, if you have never heard of a Victrola being used in a picture show, do not condemn it. You see I can get any kind of music I want in this way—from the popular airs, waltzes, marches, on up to grand opera and the classics, played by the world's best musicians and, of course, I only use instrumental music.

I play just as much of the record as it is necessary, or play it over if needed. I can make my changes from one record to another in just a second or two, and as I go over my picture when the reels come in the morning and select what suits the different scenes, writing down my cues, I do get real satisfactory results.

Yours very sincerely,
(Mrs.) A. N. MILES, Eminence, Kentucky.

Managers in other small towns will probably find this plan an excellent one, as it is often impossible to get a good pianist and often too expensive where the seating capacity is small. Attention must be given to the selection of suitable records, and the following list from the catalog of the Victor Talking Machine Company is suggested for managers or musicians interested in the Victrola as means of musical interpretation for the films:

Amarylis (Ghys), No. 67683. Andante from Beethoven's Fifth Symphony, No. 35275. Apple Blossoms (Reviere), No. 35101. Badinage (Herbert), No. 70053). Blue Danube Waltz (Strauss), No. 31294. Casse Noisette (Nut Cracker Suite) (Tschaikowsky), No. 45053. Dance of the Hours from "Giaconda," No. 70070. Firefly Waltzes (Friml), No. 35278. Jewels of the Madonna Intermezzo, No. 35270. L'Arlesienne Prelude, Part I, No. 35461. L'Arlesienne Pastorale, Part I, No. 17660. Liebstraum (Liszt), No. 70046. Lohengrin, Prelude, No. 31779. March Militaire (Schubert), No. 35493. March Slave (Tschaikowsky), No. 70050. Intermezzo and Nocturne from "Midsummer Night's Dream" (Mendelsohn), No. 35527. Natoma Dagger Dance (Herbert), No. 70049. Peer Gynt Suite (Grieg), No. 35470. "Romeo and Juliet" (Gounod). Juliet's Slumber, No. 17866. Scenes Pittoresques "Angelus" Massenet, No. 35437. Traviata Prelude (Verdi), No. 68027. Woodland Sketches, "An Old Trysting Place," "To a Wild Rose," (MacDowell), No. 60053.

Additional numbers suitable for depicting screen action can be secured by addressing Musical Editor, Moving Picture World, also questions regarding the Victrola for interpreting moving pictures will be answered by letter or through this department.

Three Important Harmony Books.

A STUDY OF MODERN HARMONY, by Rene Lenormand, is an exhaustive presentation of the latest phases into which the art of composition has developed in France. This book is replete with musical examples taken from the works of Louis Aubert, Bruneau, Chabrier, Chausson, Debussy, Dukas, Dupont, Faure, d'Indy, Ravel, Satie, Florent Schmitt and others. The author shows the many harmonic innovations of these men, which might seem at times to be discords rather than to merit the term of "harmony," can still be explained, and have their roots in established and recognized chord forms. They follow an underlying principle as closely as did the music of older masters. It must be acknowledged that Mr. Lenormand has solved the problem in the most interesting manner, and that his lucid exposition forms highly enlightening material. It was not the author's plan to write a treatise upon how to *write* modern music. Nevertheless, one cannot but feel that this subject, so succinctly treated, teaches an inspiring lesson to every musician actively engaged in composition, and that it will dissipate many erroneous beliefs with regard to supposedly arbitrary practices of modern French writers. Particularly instructive chapters are those dealing with chords of the seventh and ninth, with the preparation of discords, and with the novel devices for ending a piece. It is only natural that in this book the whole tone scale receives its due consideration, as it was mainly through the Neo-French School that its legitimate effects and usage have been introduced. Published by the Boston Music Co.

MODERN HARMONY—ITS EXPLANATION AND APPLICATION.—By A. Eaglefield Hull, Mus. Doc. Oxon., F. R. C. O. This work is intended, not to supplant, but to supplement the existing harmony books. Teachers, students and musicians will welcome this book, which is the first of its kind, dealing comprehensively with both the technical and aesthetic elucidation of modern music. It contains 400 examples from the works of Richard Strauss, Debussy, Stravinsky, Scriabine, Ravel, Schonberg, Albeniz, Dohnanyi, Korngold, Reger, Sibelius and of many other modern as well as earlier composers. In order to make the book interesting to the general reader, as well as useful to the student, a glossary of technical terms has been supplied for the convenience of the former, while the practical student may like to try his hand in the working out of some of the exercises appended to the volume. The book is attractively bound and contains 219 pages of actual text matter, besides handy indices. Published by the Boston Music Company.

MELODIES AND HOW TO HARMONIZE THEM.—By Edmonstoune Duncan. The aim of this book is chiefly practical. An average student finds it difficult to begin harmonizing melodies, and he is usually left to pick it up by himself, with what aid he may deprive from counterpoint and occasional remarks from his teacher. To such, the present treatise should appeal, while to the really gifted student (who finds melodies and basses offer no difference in degree of difficulty) benefit may accrue from a perusal of the examples, some of which are rare. Doubtless the most sensible method of employing the work will be to use it concurrently with a Manual on Harmony. As the best and most up-to-date in this line may be recommended the "Treatise on Harmony" by J. Humfrey Anger, with analytical keys for self-instruction. Published by the Boston Music Company.

Music Every Musician Should Know.

NOCTURNE OP. 27, NO. 2—Chopin.

This Nocturne in C-sharp minor belongs among the most poetical of Chopin's works. On account of its romantic character it rather eludes analysis. A poetical picture, suggested by this Nocturne, stirs our imagination, giving more color to our interpretations. Suppose we imagine in this Nocturne, a calm, silvery lake, on a misty night, moonlight shining softly through the clouds. A sweet melody is sung to the accompaniment of the gentle motion of the waves. Farther on there comes a gathering storm; the lovely melody is interrupted by cries of anguish, which soon reaches the climax of despair, amidst the restless tossing of the stormy waves. Suddenly there bursts a new note, and there we come back again to the calm and mist and moonlight.

THE FLATTERER—Chaminade.

Cecile Chaminade has become known all over the world for the daintiness and piquancy of her music. Her compositions, fresh and individual in style, are tuneful and attractive. Her harmonic changes are captivating in originality, and her work marked with grace that is extremely individual and at the same time distinctively French. "Lisonjera" is a Spanish word meaning flatterer, or cajoler. The piece should be played with humorous allurement and should be made very rhythmic, with full attention to *rubato* and all changes or *tempo;* and the pace should not be too languid.

A DREAM OF LOVE—Liszt.

This piece is the best known of a series of three Nocturnes written by Liszt, depicting the emotions suggested by certain love-poems by Uhland and Freiligrath. This Nocturne consists entirely of the development of a luscious melody of a rather sentimental character which is brought to a climax of effect culminating in one of those typical *bravura* passages that are so distinctly characteristic of Liszt's style.

There is only one real way to censor pictures. Punish the man who makes them, just as the publisher of a forbidden book is punished. No new laws are necessary for this, merely persistent enforcement of existing legislation. Were it possible to ship film through the mails, it is probable that Atlanta would already be housing some examples, but the law against obscene matter does not apply solely to matter in the mails.

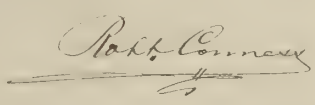
Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

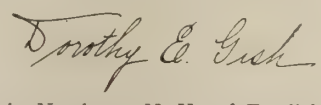
CONNESS, Robert. Born in La Salle County, Illinois. Irish ancestry. Is 5 feet 11½ inches tall and weighs 175 pounds. Black hair, blue eyes and dark complexion. Mr. Conness made his stage debut in 1898 and has been leading man for Blanche Walsh, Mary Mannering, Francis Wilson and other prominent stars and was featured in the Irish drama, Robert Emmett. In 1910 he left the stage to join the Edison players and made his debut in July of that year in the first of the Van Bibber series, playing the part of Van Bibber in numerous plays founded upon the stories of the late Richard Harding Davis. He soon became one of the Edison favorites and was seen in a long line of parts, the most notable being the name part in The Martyrdom of Philip Strong,

conceeded to be one of the best Edisons produced. He is now connected with the Frohman Amusement Corporation.



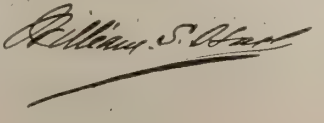
GISH, Dorothy Elizabeth. Born in Dayton, Ohio. American parentage. Is 5 feet, 2 inches tall and weighs 105 pounds. Blonde hair and blue eyes, light complexion. Miss Gish went to the dramatic stage when almost a baby, and has trod the boards since 1903, which seems a long time ago to her. In 1912 she joined the Biograph company, appearing first in July of that year in An Unseen Enemy. She has always been under the stage management of David W. Griffith and when he went to the Reliance, later to become the Fine Arts, she was one of those who followed him to his new connection. Since then she has had a long line of star characterizations, of which her favorites are Jordan Is a Hard Road and Betty of Greystone. Miss Gish writes that her work is both her fad

and her pleasure as well as occupation, but probably were she pressed she would admit to a fondness for automobiling.



HART, William S. Born in Newburg, N. Y., of English-Irish parentage. Is six feet one, and weighs 190 pounds, dark complexion, blue eyes and brown hair. He went on the stage in 1889 and rapidly forged to the front. He was leading man with Mme. Modjeska for a time, and has played in many notable productions, including the original Ben Hur cast. He went west in 1914 to play in Ince pictures and made his screen debut in May of that year in The Bargain. He jumped into almost immediate popularity with the fans and now he has almost a copyright on bad-men characters. He can look and act like a full-grown man, and it is his robust personality and virile forces, as well as his finished acting, that have made him one of the real screen stars. Among his best roles

might be mentioned The Ayrian, Hell's Hinges, The Disciple and a score of plays of that type.

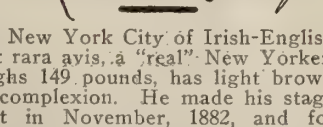


MAYO, Edna. Born in Philadelphia. American parentage. Five feet, three inches, weighs 120 pounds. Light hair, blue eyes. Has been on the legitimate stage in such hits as Madame X, Excuse Me and Help Wanted, but finds a greater scope in pictures. She has been with Pathe and The Famous Players, but for two or three years past she has been with the Essanay company and has appeared with Henry Walthall as his co-star in several notable productions and has been featured in The Return of Eve, The Blindness of Virtue, had the lead in The Misleading Lady and The Chaperone. Her picture debut was made in Pathe's The Quest of the Sacred. Instead of the long list of fads and fancies, Miss Mayo delights in doing humane work

and is the staunch friend of homeless cats and dogs, abused horses. She is also clever at modeling. She has covered a wide range of characters.

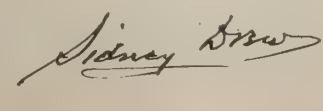
LOVELY, Louise. Born in Sydney, Australia. French-Swiss parentage. Five feet, two inches tall, weighs 125 pounds. Light hair and blue-grey eyes. Miss Lovely, professionally known in Australia as Louise Carbasse, made her stage debut in 1903 as Little Eva in Uncle Tom's Cabin, but returned to Australia, where she starred in The Warning, Camille, Nell Gwynne and other plays and was featured in vaudeville. She made her picture debut in Australia with the Australian Biograph Co. in Colleen Bawn, and was featured in many five reelers such as The Bush Girl and A Daughter of Australia. In America she made her film debut with the Universal in Father and the Boys and has been featured in Bluebird and other Universal plays such as Bobbie of the

Ballet, Bettina Loved a Soldier and The Gilded Spider. Like most visitors from "down under" she likes outdoors.



DREW, Sidney. Born in New York City of Irish-English parentage, Mr. Drew is that rara avis, a "real" New Yorker. He is 5 feet, 7 inches, weighs 149 pounds, has light brown hair, blue eyes and a light complexion. He made his stage debut in November, 1882, and for thirty years he played in drama and vaudeville, his last starring appearance being in Billy, an amplification of an earlier vaudeville sketch. He was one of the first of the dramatic actors to enter vaudeville and he remained in that field long after the novelty of a name ceased to draw, for he made good. He went to the Vitagraph in August, 1913, and made his screen debut in The Still Voice. For a time he played any leading part for which he might be cast, either dramatic or comedy, but his forte was

comedy and he soon specialized in this. Under the Metro banner he has still further developed his ideas.



Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Scientific Subject, Two Industrials, and Two Scenics of Special Attraction.

Reviewed by Margaret I. MacDonald.

"The Value of Venom."

"REEL Life No. 35" contains a comprehensive illustration of how venom is obtained. The opening scenes show the actual catching and boxing of venomous snakes in Brazil. Scenes at the Sao Paulo Institute in Brazil show how poisonous snakes are kept and classified. It is interesting to note the garden surrounded by high walls and water where all sorts of poisonous snakes are allowed to glide at large. The actual extraction of venom from the poison sac connected with the fang of the snake is also shown. Each of these snakes, we are told, yields on an average 30 centigrams of venom, which is found to be effective in treating cases of paralysis, epilepsy, etc., and also in the treatment of snake bites.

"The Most Unique Basket."

Many of our readers may not be familiar with one of the uses to which that queer little animal, the armadillo, is put. On a Texas farm are kept 10,000 armadillos, which at maturity are killed and their shell backs made into attractive

"The Most Unique Basket."

baskets. These shells, after being scraped clean of the edible meat, and the head and tail joined to form a handle, are varnished, dried, and frequently lined with vari-colored silks before being shipped to the market. This subject is also found in "Reel Life No. 35."

"The Olive Industry."

We learn through "Reel Life No. 35" that California, into which state the olive industry was introduced in the 17th century by Catholic padres, has now in the neighborhood of 1,500,000 olive trees. One olive farm near Los Angeles, which we are given glimpses of in this picture, consists of 1,500 acres, and contains 140,000 trees. We are allowed in this film to witness the picking of the olives, green and ripe, the grading and assorting, the removal of pits in the preparation of stuffed olives, after which the pits are replaced by a Chili pepper filling, and the bottling of the olives, which is done by hand.

"A Ramble 'Round Luchon."

This beautiful scenic is found in "Mutual Tours Around the World, No. 8," and takes us via an electric railway to a height of 5,400 feet in the Pyrenees mountains at a location near the French and Spanish border line. From here we are enabled to gain a charming view of the little town of Luchon as it nestles in the valley below. One of the lovely sights in the mountains is Lake Oc, fed by the mountain streams that flow into it through various falls and cascades.

"Rio de Janeiro."

Some excellent views of the wonderful South American city, Rio de Janeiro, are shown in "Mutual Tours Around the World, No. 8." These views include a panoramic view of the city and harbor, with Sugar Loaf mountain in the distance, a close view of the harbor with the Sierra da Cariora mountains which encircle it, the Mangrove canal and the famous avenue of palms.

A New and Portentous Venture

Collegiate Film Producing and Distributing Company Being Whipped Into Shape for Active Service.

THE NEWEST development in the educational field presents what seems to be a solid front—a substantial foundation, in other words. The Collegiate Film Producing and Distributing Company is the outcome of six years of careful investigation and purposeful meditation on that phase of the future of the educational film which has received little serious consideration. The question of the proper supply of the class rooms of schools, colleges and universities with films adequate to their needs in quality as well as quantity, and also the illustration of biblical history and parables and the International Sunday School Lessons, is the problem upon which the Collegiate Film Producing and Distributing Company is focusing its efforts.

This new venture, not yet in actual working shape, but which has had already subscribed for its needs among those directly interested in its organization in the neighborhood of a half million dollars, expects to commence work on the producing end shortly after the opening of Spring. The project owes its birth to Samuel H. Wandell, a well-known lawyer of 2 Rector street, New York City, and George Vivian, manager of the Punch and Judy theater, and has its headquarters for the present at the offices of Mr. Wandell.

The general construction of this concern is somewhat different from that of other organizations in the field. It consists of two executive boards, one a board of directors composed of men actively engaged in the business enterprise, and the other a board of founders composed of prominent educators and well-known citizens picked from different parts of the country, who will pass upon the class of films to be manufactured.

The problem of preparing a market which will insure the success of the project will be attacked by approaching individually boards of education and governmental staffs of universities throughout the country on the question of the illustration of school curriculums. Mr. Vivian, who is well known in educational and theatrical circles, and who managed the Ben Greet tours in this country and also those of the Philharmonic Orchestra, is unusually well equipped to handle at least a portion of this work. In addition to his American enterprises he occupied for some time the chair of English at the Culver Military Academy, and made his greatest success in this and the teaching of dramatic interpretation through a method of visualization which he practised in conjunction with his class work. It was in this way, we learn, that Mr. Vivian became inspired with the idea of film visualization in schools, which he later blended with the long contemplated scheme of Mr. Wandell.

Some estimate of the careful manner in which the founders of this organization have sounded the possibilities of their market can be obtained from the following figures supplied by them. They state that in the United States and Canada there are approximately 600 colleges and universities, 1,700 professional schools, 10,000 high schools and preparatory schools, 120,000 common schools, 120,000 church buildings, and 150,000 Y. M. C. A., Knights of Columbus and other social and fraternal organization branch buildings, with 20,000,000 children attending the public schools.

In addition to the actual manufacture of films covering such subjects as history, literature, zoology, geology, biology, forestry, geography, science, hygiene, agriculture, industries.

political science, national defense, etc., a special service which will eliminate the usual system of renting through exchanges, and whereby educational institutions can be supplied direct, will be maintained. It is further planned to issue with each subject a scenario for the use of students, with notes properly compiled by prominent educators. These scenarios are intended to serve the purpose of text books, and are to be used in conjunction with the films in class room work.

While the manufacture of biblical films is but a branch of this gigantic enterprise, it is none the less important, and is likely to be greeted with enthusiasm by clergymen and church workers throughout the country. A theater service for educational films is also contemplated, and by the seal of approval set on all films issued by the Collegiate Film Producing and Distributing Co., by the educators and well-known citizens composing the board of founders, compunctions with regard to censorship will be set aside.

In the face of the fact that the present enterprise is ponderous beyond anything in this line that has actually been attempted before, we extend our heartiest good wishes for its success, feeling that the care with which each detail of procedure has been weighed, and the close acquaintanceship with the majority of colleges and universities throughout the land enjoyed by at least one of its founders, Mr. Vivian, should win for the enterprise the success which it deserves.

M. I. MacDONALD.

FOR PURE FOOD INTERESTS.

An industrial film, 700 feet long and showing how "Stockinette" hams of the Red Star brand are produced by Armour & Company for the trade, is forming an interesting feature of the bill at the Stone Opera House this week.

Pigs in a field of clover on stock farms from which Armour & Company obtain the porkers or their celebrated hams are shown in the first part of the picture. The pigs are given the best of care on the farms. When ready for shipment they are herded up and become passengers in large, comfortable stock-cars. The unloading process in the Chicago stockyards is shown. The pigs are then given baths and prepared for slaughter. After being killed and dissected, the parts used for hams are placed in vats containing boiling water, then scrubbed and cleaned, then put on wide belts and moved to a place where a Government officer inspects the pork.

The next process shown is that of placing the parts in "Stockinettes." This work is done by machinery. The "Stockinettes" are then hung on ham trees and run into the smoke houses. After being smoked, the hams are labeled and delivery trucks haul them to market. The final scene is that of a home around a dining room table in which is gathered a family enjoying Armour brand ham served as an item on the menu.

"OUT OF DARKNESS," OR PROGRESS.

A motion picture is to be presented in the New Auditorium theater, Friday night, which will have a special interest for Dayton people.

The title of the picture is "Out of Darkness." It is the story of the happiness that comes to a farm family through the introduction into their home of modern conveniences of all kinds, and its particular interest for Dayton people lies in the fact that a Delco Light electric light and power plant is the means of bringing the modern conveniences to this farm home. The story is interesting and entertaining.

The film is one of many which will be sent to 2,000 motion picture theaters in towns and villages all over the country. The purpose of this series of films is to present to the people, in the form of an entertaining story, the possibilities of successful farming in some of the undeveloped sections of the country, the value of the latest and most improved farming methods and the practical and social value of equipping every farm home with modern comforts and conveniences.

W. H. J.

FREMONT FALLS INTO LINE.

The first Congregational church board of directors, Fremont, has placed an order for a moving picture machine to be used in connection with the services and the church work. In making the announcement to the congregation, the pastor, the Rev. W. H. Buss, who wrote the prize Nebraska poem, stated that moving picture machines are coming into general use in the schools and he saw no reason why they should not be useful in church work.

MARY GRAY PECK'S NEW SCHEDULE.

After stopping to rest scarcely more than over the Christmas season, Mary Gray Peck has started off on her second speaking tour on behalf of the Better Films movement. This tour, which will cover New England and Northeastern New York, opened at Schenectady on Jan. 3. Jan. 4 saw Miss Peck at Albany, Jan. 6 at Glen Falls, Jan. 8 at Troy and Jan. 9 at Burlington, Vt. Following these dates she will speak in Springfield, Mass., on Jan. 11, Boston and Salem, Mass., Jan. 15 and 17, in Portland, Me., on Jan. 22, Providence, R. I. on Jan. 23, in Hartford, Conn., on Jan. 25, and in New Haven, Conn., on Jan. 27.

Miss Peck's campaign work is being conducted, as most of our readers know, in co-operation with the Motion Picture Committee of the General Federation of Women's Clubs and the National Committee on Films for Young People (affiliated with the National Board of Review of Motion Pictures). We wish Miss Peck the same satisfactory results experienced in her recent tour of the middle western states.

Japan Likes American Pictures

Popularity of Our Productions Rises Rapidly Within the Past Two Years—Supersede All Other Imported Films.

IN "Commerce Reports," U. S. Vice-Consul William R. Langdon, Yokohama, says that the past two years have seen American motion pictures rise rapidly in popularity and practically supersede all other imported films in Japan. Italian pictures are about the only other foreign products commonly exhibited in Japan, but they are steadily losing ground in competition with the productions of American studios.

Tokio has 120 motion picture theaters and Yokohama has about 50. In Tokio the six largest and in Yokohama the two largest show foreign films exclusively, while the houses with a limited seating capacity usually have a mixed program of Japanese and foreign pictures. It is in the poorest and smallest theaters that only Japanese films are used.

The Japanese are developing into enthusiastic "movie fans," especially the laboring and servant classes, with whom well-known American film actors are becoming great favorites.

Motion picture houses in Tokio and Yokohama seat from 500 to 1,000 persons. The price of admission ranges from 5 to 15 cents, and one house in Yokohama charges 30 cents per "special" seat. Double prices are charged when the program contains some especially good or expensive film. The cheapest seats consist of rows of hard wooden benches on the ground floor, and the first-class and second-class seats are always in the gallery. The usual performance lasts three hours, and in most cases consists of two or three single-reel comedies, one instructive or scenic film, and a few "episodes" from a serial or a two-act or three-act "sensational" drama. The market for American cameras, projectors, and accessories is poor, as these articles are made in Japan and there is a 50 per cent. ad valorem import duty on them.

The average rental for film is two cents per foot a day, regardless of the quality or cost of production. Importers invariably lose money when they buy and import a high-priced feature film from the United States, for they can rent it for no more than is paid for cheap productions, so they are abandoning the practice of buying American films outright. Importers can afford to purchase only cheap new or second-hand, but originally expensive, films.

The United States Vice-Consul at Dairen, Manchuria, A. A. Williamson, writes that Dairen has three motion picture houses with an average seating capacity of 500. Admission prices are 15 sen and 30 sen (about 7½ and 15 cents) for two of them, and 5 and 10 sen (2¾ and 5 cents) for the third. One place is run by the South Manchuria Railway in connection with an amusement park. This house uses foreign films only—scenic, dramatic, comic, and miscellaneous. It is the cheapest of the three, but as it is situated outside the town proper the attendance is smaller. It is inaccessible to vehicles and is closed during stormy weather. It is the only house that buys films, though some that it shows are rented.

The remaining two houses rent pictures or subscribe to services maintained by syndicates in Japan. The films supplied are made by Ambrosia (Italian), Pathe (French), Keystone, and one or two other American companies.

Dairen is a free port, and there is no duty to pay on imports, but the local houses find it advantageous to subscribe to a "circuit," and American manufacturers would find it best to get in touch with the companies in Japan supplying these "circuits." Their addresses may be obtained from the consulate general at Yokohama.

Australian Notes

OWING to the political crisis over the Conscription Referendum the Federal Treasurer (Mr. Higgs) has resigned. The Amusement Tax, constructed by Mr. Higgs, and which was to take effect on November 1st, has been indefinitely postponed until a successor is appointed.

The state tax in Southern Australia on amusements has, however, taken effect. Playgoers and picture patrons in that state will, if the Federal tax is carried in its present form, have to meet a 33 per cent. increase on the existing admission rate. It does not require great imaginative powers to realize what the result of this will be. It spells certain disaster to many showmen now wavering between success and failure, and will mean the ruin of hundreds of small investors, while the big managers will also find their financial resources strained to the breaking point. The Showmen's Association has advised the members to put the facts of the situation before each Federal member of Parliament, and urge that the tax be modified to an extent that will make it bearable.

It has been pointed out to the Government that the revenue benefits by £100,000 yearly by the duty on imported film, and that the picture business and the legitimate theaters annually distribute £2,000,000. One picture organization alone distributes annually the following amounts: Orchestras, £30,000; lighting, £30,000; staff, £50,000; rents, £50,000; advertising, £30,000; rates and taxes, £16,000.

* * *

A Sydney film exchange is releasing so-called "Chaplin Revues," being scraps of old Keystone and Essanay releases joined together in more or less story form.

Two of the latest of these films are entitled "Charlie's Picnic" and "Charlie, the Gang Leader."

* * *

An advertisement of the Universal subject, "Where Are My Children," strikes an unconsciously funny note. In the advertisement appearing in the Sydney papers a physician's open ledger is shown, in which is an entry headed "Mrs. Toad," which is really a very unfortunate name to choose. Taken in conjunction with the title of the picture, a ribald mind would suggest rather "Where Are My Tadpoles?"

* * *

The Australian rights of the Willard-Moran fight films have been secured by the Fox Film Corporation and have been released in Sydney last week.

Owing to the new war tax on profits, very little is likely to be attempted in the picture production line in this country for some time to come. One producer says that he could make only 8 per cent. profit if he was to produce a photoplay with the present state of affairs.

"The Pioneers," a six-part adaptation of the prize Australian novel by Kathryn Susannah Pritchard, was released this week at the Broadway Theater. The production was made by Franklyn Barrett, assisted by Martyn Keith. Mr. Barrett also having adapted the story and photographed the picture. On the whole, it is one of the best attempts at production in this country for some time. It is a typically Australian story, not absolutely original, but very appealing. A fine variety of scenery has been obtained—all within forty miles of Sydney, by the way. The photography is a special feature, Mr. Barrett doing some very fine work. He has also introduced a new tint for outdoor scenes, a kind of bluish green, which is very natural and effective. A number of prominent Australians have leading parts in the cast, but one outstanding characterization is given by Winter Hall, who left Australia last month to try his luck in the picture game in California. Although he has not appeared in any other film besides "The Pioneers," he acts with restraint, and is a commanding figure on the screen at all times. He should be a big asset to the company availing itself of his services.

Franklyn Barrett is well known in the eastern states of the U. S. A., having been buying representative there a few years ago from Fraser Films, Ltd., of this city.

* * *

Horse racing may well be called the national sport of Australia. The Melbourne Cup is the biggest racing attraction of the year, and is run regularly on the first Tuesday of November each year. Of this event the Australian Gazette prints no less than twenty-six copies, which is a record for this country.

Perhaps no picture yet shown in Sydney has proved such a good drawing card as "Where Are My Children," the Universal feature, which has been screened each day at the Theater Royal for the past two weeks. The attendance for this time has been in excess of 73,000, four shows being given each day, to packed houses. The picture received, unconsciously, a good advertisement, when the Chief Secretary (Mr. George Mack) prohibited any person under the age of sixteen years of age from seeing the picture. It has, of course, had the effect of drawing many over that age to see what it was all about.

* * *

When Australasian Films, Ltd., announced some time ago that they had secured Australasian rights for the Mutual-Chaplin comedies, know-alls in this city shook their heads and declared that Chaplin was no longer a boom, and that Australasian Films would certainly find that they had made a bad venture.

However, time has shown that all the opinions were far from right. Charlie still proves as good a drawing power as ever, and the Mutual subjects are therefore put on for the first week at Sydney at two of the largest theaters controlled by Union Theaters, Ltd., the Triangle-Lyceum and the Crystal Palace, the former seating over two thousand and the latter one thousand. In spite of this seating capacity, huge crowds are found outside the theaters waiting for admission every night of the screenings. The accompanying flashlight photograph shows portion of a crowd waiting to get into the Crystal Palace to see "The Fireman." It also shows a small part of the elaborate lobby display, which was made under the supervision of C. L. Yearsley, publicity

Crowd Waiting Outside the Crystal Palace, Sydney, to See "The Fireman" (Mutual-Chaplin).

manager for Australasian Films, Ltd. It may also be mentioned that Mr. Yearsley is an American, hailing from Spokane, Washington. After a week's run at the above theaters, the comedies are transferred to the Lyric and Empress theaters, both also controlled by Union Theaters, Ltd. These shows have a joint seating capacity of over three thousand. It will be easily seen from this that Chaplin is still holding his own in Australia. His comedies released here to date are "The Floorwalker," "The Fireman," "One A. M.," "The Pawnshop," and "The Count."

Sydney, Australia, THOS S. IMRIE.
November 14th, 1916.

BURNET-KUHN PLAYS SANTA CLAUS.

Following a custom long prevalent among successful organizations the Burnet-Kuhn Advertising Company, 39 South Lasalle street, Chicago, distributed golden eagles among their employes as Christmas remembrances, each gold piece being accompanied by a letter of appreciation for services rendered and wishing each recipient a Merry Christmas and a Happy New Year. Every one, from department heads down to office boys and stenographers was remembered and Santa Claus in his corporate guise was voted a royal good fellow.

When one starts out with false and misleading claims, it usually becomes increasingly difficult to fulfill the expectations thus created. Empty promises of value that can never be fulfilled to either exhibitors or advertisers does not beget the confidence, at least of those who think for themselves.

British Notes

AFTER a protracted illness the death took place last week of Mr. Alexander Redford, the first president of the voluntary form of censorship we have at present for the motion picture industry here, namely the British Board of Film Censors. Previous to 1911 Mr. Redford was examiner of plays in the office of the Lord Chamberlain. Upon many occasions Mr. Redford's duties were far from pleasant, but the tact and diplomacy with which he maintained the equilibrium between contending factions won him many admirers and his demise is sincerely mourned by all who knew him.

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A new company with the imposing name of the Film Company of Great Britain has been incorporated with a share capital of over $100,000, for the production of moving picture films.

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Phyllis Dave, the Gaiety theater musical comedy favorite, has made her screen debut in a film version of "Dr. Wake's Patient," done by the Samuelson Film Company and to be released early this year.

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It is not unlikely that a modification of the Amusement Tax as applied to motion picture halls in Great Britain, may be forthcoming ere long. The Chancellor of the Exchequer is considering the mass of evidence compiled by the Exhibitors' Association with suggestions and an analysis for the more equitable administration of the impost. Meanwhile our friends across the channel appear to be faring worse. Notwithstanding extra taxation, motion picture theaters in Paris are to close down one day per week.

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Thomas Bentley has just about completed for the Samuelson Co. a version of the historical play "Milestones" with a first class West End cast.

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Florence Turner and Larry Trimble left London a few days ago for New York via Liverpool. For some time now the well known trade mark of Turner Films—the head of Miss Turner's pet collie—will brand its manufacturer's wares under the cloudless skies of Southern California instead of the picturesque Thames village of Walton. Turner Films will, however, be distributed on this side by the Hepworth Co., as heretofore.

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A striking contribution to the already illustrious list of official films of different phases of the great war was sent by special messenger last week from Rome to the New Gallery Kinema to be screened at a special performance attended by Queen Alexandra and a large number of royal and diplomatic personages in aid of the Italian Red Cross funds. The title is "Adamello," and the subject embraces a complete pictorial record of the Italian mountain warfare. Hauling heavy artillery across marshy ground is difficult, but the pictures in this film of the heaviest field pieces going up perpendicular Alpine slopes are almost beyond belief.

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The newest sect in kinemacrankdom styles itself as The National Crusade Against Improper Kinema Films, Posters and Performances. So far its activities have been restricted to the economical pursuits of writing letters to the press.

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The serial production released in the States under the title of "The Fanatic" has been purchased for the United Kingdom by a comparatively young exchange hailing from Birmingham, the Midland Exclusive Co. It has been re-christened "The Fanatic," and is due for release on the exclusive plan in January.

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I hear that the negatives of the Shackleton Antarctic expedition which, it will be remembered, met with two-fold disaster, show promise of some of the most wonderful polar pictures yet seen. The actual wreck and break up of the "Endurance" were recorded from beginning to end by the camera man attached to the party, Ed. Hurley.

* * *

The Triangle subject, "The Despoiler," was screened at a trade show at the Alhambra, London, last week. The recent superfluity of war dramas has to a certain extent made the exhibitor shy at subjects professing similarity or comparison to the present struggle in France and Belgium. "Our patrons get enough war," said one to the writer, "in their newspapers and conversations. When they come to 'the pictures' give them something to take their thoughts clean away from it if you want to retain their patronage. The only exception made to this rule," he added, "was in the case of 'The Battle Cry of Peace,' and the only one likely to be at present is 'The Despoiler.'" The subject had an enthusiastic reception at the private view and like "Macbeth" will be handled by Mr. Winik as a separate attraction to the regular weekly program.

J. B. SUTCLIFFE.

American Pictures Popular in Switzerland

But Only the Less Expensive Subjects Are Seen—130 Photoplay Theaters in the Country.

SWISS dealers in motion pictures purchase them on their own account, chiefly against cash, and rent them in turn to the picture theaters, of which there are about 130 in the country, including 25 in the Berne consular district, says U. S. Consul Walter H. Schultz at Berne, Switzerland, in a late issue of "Commerce Reports." The average seating capacity of the Swiss motion picture houses is 120, and the average admission fee, $0.18. The most important of these dealers is the Schweiz; Filmgesellschaft, with headquarters in Geneva, Switzerland, and a branch at Zürich, Switzerland. Another important concern is the Pathé Film-Verleihgesellschaft, Gerbergasse 2, Zürich, which buys and rents films of the French Pathé Society. A third dealer is the World Company, of Geneva.

The demand for American films in Switzerland seems good. Most theaters produce them. Unfortunately, however, only the less expensive pictures of American manufacture are seen here. The films on the market are 25 per cent. German, 20 per cent. French, and 25 per cent. Italian. Before the war French films predominated. They had about 50 per cent. of the trade. Italian films are well liked at present. Swedish pictures are also shown. The American films most widely used in Switzerland are devoted to comic and dramatic subjects. The usual program in Berne calls for two and one-half to three hours of entertainment, consisting of two long films and three or four short ones.

Some of the American film companies have branch offices at Paris. It is claimed that American films meet with greatest success in those sections of Switzerland where French is spoken. This is explained by the love of the French-Swiss for American detective plays, Indian, and wild West pictures. A local motion-picture man suggests that such plays probably would succeed in the German sections, and adds that the titles and subtitles should appear in both the French and German languages. French authorities, however, since the war began have not permitted to pass over French soil those with descriptions in German. Swiss film dealers consequently are compelled to change the French stories into German.

The average rental prices of films are about $0.07 to $0.10 per meter. A dramatic film of 4 acts costs the theaters about $155 per week. Swiss dealers pay from $0.15 to $0.60 per meter, according to quality. The duty on finished films, used or new, according to the Swiss customs tariff, is $5.79 per 220 pounds.

IRENE HOWLEY CO-STAR WITH LIONEL BARRYMORE.

Irene Howley will appear as co-star with Lionel Barrymore in his forthcoming Metro-Rolfe production, "Making Good," from the pen of Channing Pollock and Rennold Wolf. "Making Good" is a five-act comedy drama which George D. Baker is directing. It was placed in production the day after Christmas.

Miss Howley co-starred with Mr. Barrymore in one of the strongest productions he has ever made for the screen, the Metro-Columbia masterpiece, "A Yellow Streak," and Maxwell Karger, general manager of the Rolfe and Columbia studios, decided to repeat this winning combination in "Making Good." Among Miss Howley's other appearances in Metro wonderplays have been "Life's Shadows," in which she was co-star with William Nigh, and "The Purple Lady," in which she shared honors with Ralph Herz. Noted for her versatility, this young star will have another opportunity to display it in the Pollock and Wolf story.

Spokes from the Hub

By Marion Howard.

IN THE Allston district of the Hub is a well established picture theater, also a fine large club for women, many of whom patronize said theater. Recently they had to listen to a male speaker tell of "Famous Actors, Old and New." He was quoted in the press as saying "if these actors were compelled to pose before the screen they would have died of a broken heart." I could scarcely credit this statement made by a professional man in this progressive age. Pretty narrow views and I commend a reading of the late Hugo Muensterberg's book, "The Photo Play." Well, methods in the old days differed from now and so do audiences. What are the facts anyhow. Here we have in this generation players the equal of many in earlier days. How about Sir Herbert Tree, Sir Forbes-Robertson, E. H. Sothern, Robert Mantell, Cyril Maude, Frederick Warde, to say nothing of the imperishable Bernhardt, Ellen Terry, dear Mrs. Whiffen, Nazimova, Bertha Kalisch and scores of great artists who have all appeared before the screen, so that their art is immortalized. I wonder if that speaker has seen "The Shine Girl," "The Light at Dusk," "My Old Dutch," "The Beloved Vagabond," "Little Mary Sunshine," and like plays which are gems and preach wider sermons and more lasting than those emanating from the pulpit.

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The Mutuals gave us a private view of "Charity" at the Fenway theater and a notably large audience enjoyed it to the utmost. The Rev. Herbert Johnson, one of the Hub's "live wire" clergymen, made a little speech endorsing the picture which he had seen and urging all to pay attention to its lesson. The house was made up largely of persons interested in the pictures as well as the spoken drama, and it applauded the production. Two young fans, who had been following Creighton Hale in a serial, did not like his part, but to the adults competent to judge it seemed his very best work. Mrs. Griffith, whom many there knew to be the wife of David W. Griffith, as well as author of the play, certainly made a hit and disclosed artistic ability. There is a Dickens atmosphere in "Charity," reminding one of old Squeer's school in "Nicholas Nickleby." I liked particularly the indictment of misplaced charity and its effect on the indifferent, apathetic individual who sniffs the air and says "Oh, those things are never so." Pretty good propaganda for Linda Griffith to give out.

* * *

What have I seen lately? So many pictures and so many good ones that I clamor for space to do them justice. "The Awakening of Helena Ritchie" gave pleasure owing to the improved acting of Ethel Barrymore and the wonderful child David, done so well by Maury Stewart. The story being familiar, it was easy to follow the action with few titles. Ethel Barrymore's motherly touches and the complete renunciation of the heroine as interpreted by her caused gulps in the throat. In this play she resembled her mother, Georgia Drew Barrymore startlingly. Another Metro offering, "The Black Butterfly," was good in spots, yet was a disappointment on the whole, though Mme. Petrova struggled bravely to look old enough to play the mother. I look for bigger things from Petrova later and for better plays from the pen of Mrs. L. Case Russell. "All Man" I saw twice and like it better than at the run-off. This is an ancient plot but as worked out with "Bob" Warwick's personality pervading it am sure it will be a popular offering. "He deserved his salary," whispered my neighbor when "Bob" had his horse stunts to do. Another World Film picture, with Alice Brady, "A Woman Alone," directed by Harry Davenport, was excellent and disclosed a side of life not overdone by playwrights, that of the young women isolated from civilization outside the animated railway trains stopping at lonely stations. Frances Marion has done well in bringing to light the existence of such conditions. There was a dandy happy endng.

* * *

The Hub colony of film exchanges is three minutes' walk from the Public Garden and a most interesting place to visit. There are now 25 exchanges, all in a small area, and every New England exhibitor knows the six short streets—Pleasant, Church, Piedmont, Melrose, Winchester and Ferdinand—rather better than the down town ones. Only two exchanges are still by themselves—the Universal's on Stanhope street, quite near, and the Mutual's at the end of Boylston street. Near the colony is the armory of the First Corps of Cadets, built with the earnings of the corps through its annual shows—the first called "1492," written by "Bob" Barnet, who played "Queen Isabella." He was inspired to write it from the fact that the three streets bounding the armory are Ferdinand, Isabella and Columbus—the fourth being the railroad headed toward New York.

* * *

There was a private showing of "The Pride of the Clan" given by the Artcraft Corporation at the Exeter Street theater on Saturday morning last. For some inexcusable reason only a handful were present in this spacious theater and the special pianist engaged pounded the instrument atrociously, detracting from our enjoyment. About the play? Well, it certainly has atmosphere to burn and it does full justice to our rockbound Marblehead, where it was staged. Someone asked me who Jamie was and when I said it was Matt Moore she exclaimed "about time she played with her husband." The dear thing was quite hurt to learn that the hero was only Mary's brother-in-law. Kathryn Browne-Decker, who at times resembles Mrs. Sidney Drew, and who has been seen in so many pretentious pictures, made a distinctly fine impression, as did Warren Cook, the husband. The close-ups of Mary Pickford were up to the standard, the scenes so familiar to all here were well photographed and over all was the skill of Maurice Taurneur, the dependable.

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A compliment has been paid us by Milwaukee, which has taken over bodily the program of instruction and entertainment by means of historical pictures for school center work as here. A well established system was put into effect some time ago by the Community Motion Picture Bureau, Mr. Warren Dunham Foster, president. He is aided in this by Mr. and Mrs. William Horton Foster (Edith Dunham), David K. Niles and C. A. Bowles. Their headquarters are at 142 Berkeley street, and the projection room is on Winchester street, where they select the pictures suitable to their needs. They do not make any. Mrs. Foster is a capable motherly woman, well educated and trained for the work. Literature is sent broadcast and is invaluable to wideawake school committees and teachers desiring to interest and hold the attention of pupils. Wasn't it Edison who said: "Give me a two-reel picture and I can teach more geography in fifteen minutes than can be gained from the printed book in a week."

* * *

I dropped into the Park yesterday and saw a delightful short reeler, "Three Christmases," which proved good propaganda work for the Christmas Clubs being formed in various places—and rightly. William Courtleigh, Sr., and dainty Violet Heming played the leads. Here, too, I noticed an improvement about the stage, the artificial floral stuff all removed, disclosing the white colonial columns. A three-foot high ornamental balustrade separates the orchestral players from the footlights. Back of it is a floral painted border on which colored lights are used with effect. Here we get Brady-made first run features, Metro and other good pictures and always hear good music with a professional soloist.

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Sharon, a somewhat exclusive town—the summer home of many Hub residents—is to have a factory with a capacity for making 3,000,000 feet of films a week. Though the date for its completion is set for April 1, we are told that it is no joke, that a bona fide company has been organized—the Bay State Film Co. Another bit of news! As a result of the interest taken by summer visitors in the Mary Pickford invasion at Marblehead last summer, several wideawake Hub men are to erect a picture playhouse there to be ready the coming season. William Terhune, a Boston merchant, is one to realize the value in any community of a clean place of amusement for all.

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Mr. Frank Stanton, former manager of the Fenway theater, is connected with the Modern in Providence, where a private view of "Patria" was given for many guests, among them the elite of the city. Considerable publicity was given it in the local press. Like New York, this live city in Rhode Island, does things properly and invites the right persons. The first three reels were shown here at the cosy Copley theater recently but I saw few familiar faces there and little publicity was given it later. Mrs. Castle has a following because of her dancing but her stunts in this picture thus far do not appeal and the house did not take it seriously for some reason. As a serial it will be a "go." Morton Sils and the villains had much to do and it looks as if the International had a good thing here for those who dote on melodrama.

Chicago News Letter

By JAS. S. McQUADE

The "Featurette" Prominent on Mutual Program

John R. Freuler, Mutual's President, Gives an Interesting Interview on the Outlook for 1917.

THE "featurette," a word coined by Samuel S. Hutchinson, president of the American Film Company, and meaning one and two-reel subjects in which prominent stars appear, will figure prominently in Mutual programs during 1917, as learned during a recent interview with John R. Freuler, president of the Mutual Film Corporation.

Marie Dressler and her company, which she is now organizing, will begin the production of two-reel comedies the first week in January. The George Ovey's short comedies, now in big demand, will be continued, and the Vogue comedies also will be released indefinitely on account of their wide popularity.

Another well known star comedienne, whose name is withheld for the present, will engage in the production of refined comedies, in two reels, early in the year. Mr. Freuler is now negotiating with three other well known Broadway stars to appear in one and two reel dramas.

"The featurettes will be held just as highly important by Mutual as the big star features, so far as the attention and care bestowed on their production is concerned," said Mr. Freuler.

"I feel that Mutual will open the year 1917 under exceptional auspices, as the largest distributing organization in the business, with executive offices in Chicago. As you know, Mutual also maintains in New York an executive office for the booking of stars as well as a distributing agency.

"The transfer of the general offices of the Mutual to Chicago has been a great success. This is so for several important reasons. First, we can reach from Chicago 65 per cent. of our exchanges overnight. Again considerable saving is made in express rates, and we are in close touch with our sales managers throughout the country. Moreover, the financial backing in Chicago is less speculative than in New York, being conducted on a more solid business basis.

"One thing that will surely come in 1917 is the settlement of the moving picture business on a more stable foundation. Investments will be reduced to legitimate transactions strictly, and bankers will have become so thoroughly conversant with the business that they will be able to arrive at true values. There will be no more wildcat schemes.

"Another important change that may be reasonably looked for in 1917 will be the reduction of distributing agencies, now so numerous and costing the business such high overhead expenses. Mutual, for instance, will be in a position to handle a constantly increasing volume of the product, because of its high standing and its well known superior facilities."

George K. Spoor Mentions Some of Essanay's Activities.

Max Linder completed his first comedy for Essanay last week. It is 2,000 feet in length and bears the title, "Max Comes Across." The release date has not yet been definitely fixed, but it will be some time in the latter part of this month.

Mr. Linder began work on his second comedy (also in two reels) Monday, Jan. 8. It will be entitled "Max Wants a Divorce."

George K. Spoor, president of Essanay, wishes to contradict a statement, which has appeared in several papers, to the effect that Mr. Linder is suffering from a dearth of suitable stories. "On the contrary," says Mr. Spoor, "he has no less than 20 in readiness at the present time, any one of which is eminently suited to his needs."

Essanay has just purchased exclusive picture rights to "The Trufflers" from the Bobbs-Merrill Co., of Cincinnati. This story recently appeared in the Cosmopolitan. The photoplay adapted from it will be in five reels under the direction of Fred E. Wright, with Nell Craig in the title role. The cast will be of exceptional strength, Mr. Spoor states, as the story has a number of particularly well defined characters.

The Loyalty of Employes Holding Responsible Positions in the Film Business a Prime Requisite.

In a recent conversation with a man prominent and widely known in the film business, the evils attending the indiscreet resignations of employes holding important positions in the various departments of the trade were discussed.

Instances were cited where people of ability, for whom the future held bright promise, had been seized by a mania to change their old positions for new ones, at an increase of salary. Following these cases it developed that frequent changing of positions became a habit, and that the merely selfish work rendered precluded these people from growing up with a business and sharing in its success.

In other words it would appear that efficiency alone fails to achieve success, and that it must be supported by zeal and loyalty.

During our conversation the transcript from a letter written by this prominent film man to an applicant for a position was handed me. This applicant, it seemed, appeared to take great pleasure in reciting the numerous changes he had made recently, and the successes he had met with—always at an increased salary. The transcript, which follows, will show how his letter impressed the man of long experience and success in business:

"Acknowledging the receipt of your recent letter, and speaking frankly, the changes that you have made indicate a degree of restlessness which is one of the basic troubles of the film business both in manufacturing and distributing. I look for that stability in our organization which can only come if our staff is energetic and ambitious and satisfied to take its chances by sticking.

"I have laid down a rule that no employe working in my distributing business will be re-engaged, if he resigns voluntarily to take another position. It is every man's right to better himself when he has the chance; but responsible positions in the film business have been given up too lightly in the past for a betterment (which is in many cases fancied), and to make the return to a former position easy by placing a premium on inconsiderate resignations.

"In passing upon applications for positions, a similar line of reasoning prompts me to think that a man who has changed positions lightly in the past will not form a permanent attachment with us."

Chicago Film Brevities.

The wide publicity given recently to the unauthorized and false statement that "The Garden of Allah" had been purchased by Sherman & Elliott, Inc., has been severely condemned by William N. Selig, president of the Selig Polyscope Co., who owns the big film.

"'The Garden of Allah' is my property, and no one has the right to announce its sale until confirmation has been made from my offices in Chicago," said Mr. Selig to the writer on Thursday, Jan. 4.

"The sale as yet has not been consummated, and the contrary statement which has been issued from Sherman & Elliott's New York office had no foundation in fact, and was an unwarranted encroachment on my business rights. When the sale is made, I shall make timely announcement of the fact from my offices in Chicago."

Samuel S. Hutchinson, president of the American Film Company, was seen last week and informed me that his company is confining its operations solely, at present, to the production of big features—5,000 feet and upwards in length.

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Abou the middle of the present month the American will have five directors and five different producing companies at work in Santa Barbara. Each company will have its own star, the list including Richard Bennett, Marguerite Fischer, Gail Kane, Mary Miles Minter, William Russell, Kolb & Dill

(in five-reel comedies) and others whose names are withheld for the present.

Later on Mr. Hutchinson will have some interesting statements to make about the increased activities of the Signal Film Corporation and Helen Holmes.

* * *

Lubliner & Trinz have added another theater to their chain in Chicago. This is the Michigan, at Michigan and Garfield Boulevards. It was opened Wednesday, Dec. 27, with "Civilization," which had a run of four days. The house seats 1,500 people. Ten and 15 cents admission is charged for programs of the Triangle, World, Greater Vitagraph and other makes. A fifteen-piece orchestra and a pipe organ accompany the pictures.

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Winfield R. Sheehan, general manager of the Fox Film Corporation, came on to this city for the opening of "A Daughter of the Gods," which took place at the Studebaker Saturday evening, Dec. 30. He remained in the city for nearly a week and then returned to New York highly pleased with the run of the fine spectacle and its prospects. Harry Leonhardt, western representative for the Fox organization, is also to be complimented on the successful opening, as he also devoted much of his time to its success. Crowded houses have been the rule during the opening week at the Studebaker, notwithstanding that the prices are 25, 50, 75 cents and $1, with a few seats at $1.50 and $2. The Chicago press devoted much space to laudatory reviews and also warmly welcomed the return of Annette Kellermann, who made such a great hit some time ago at the Fine Arts in "Neptune's Daughter."

It is promised that Miss Kellermann will arrive in Chicago on Saturday, Jan. 6, in time to attend the children's presentation at the Studebaker. She will come from New York, and must return to that city for a rehearsal at the New York Hippodrome on Sunday, Jan. 7. It is said that Miss Kellermann has been placed under contract by the Fox Film Corporation for the years 1917, 1918 and 1919 at a large figure.

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Miss Enid Bennett, the new Ince star, made a brief stopover in this city on her way from Los Angeles to New York, Sunday, Dec. 31. She was accompanied by a younger sister, who recently arrived from Australia.

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Dwight Elmendorf, widely known as a veteran lecturer and travelogue producer, will begin his regular annual season at Orchestra Hall, January 10. The course will extend over five successive Wednesday and Friday evenings and five Saturday afternoons. Five Sunday afternoons will also be taken up by extra topics announced by him. The subjects for the regular course are "Mexico, Yesterday and Today," "Spain and the Moors," "Children and Flowers From Many Lands," "Old German Towns—a Musical Journey," and "The Sahara Desert—a Caravan Journey."

* * *

In the Superior Court last week, Judge Heard overruled a demurrer of the city in the suit filed by David W. Griffith concerning "The Birth of a Nation." Mr. Griffith's suit was brought against the city on account of the refusal of the city censor board to allow children to see the spectacle. Judge Heard ruled that Mr. Griffith's contention must be decided on its merits. This would seem to hold that the Chicago moving picture board of censors has not the power to make a final decision in ruling what pictures the people of Chicago may see, and that the rulings of the board may be reviewed by the courts and overruled. Judge Heard's ruling means that Mr. Griffith had cause for action, and that the court must hear the case and decide on its merits.

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William N. Selig, president of the Selig Polyscope Co., announces the following releases through the Kleine-Edison-Selig-Essanay service: "The Princess of Patches," which will be released Monday, Jan. 22; "The Heart of Texas Ryan," released Monday, Feb. 12, and "The Little Lost Sister," released Monday, March 12.

It will be remembered that Vivian Reed and Charles Le Moyne are the stars in the first mentioned feature and that Director Al Green escorted a company of Selig players to Greenwood, Miss., in order to secure the proper atmosphere for the southern plantation scenes in the story.

"The Heart of Texas Ryan" was written by Gilson Willets, who resided for several years in Texas and Mexico. A strong cast, which includes George Fawcett, Bessie Eyton and Frank Campeau, will be seen in the photoplay. A forest fire in this feature is said to be very realistic, as is also a hand-to-hand struggle between two men.

Director Al. Green has already started work on the production of the "Little Lost Sister." The story and the photoplay for this feature have also been written by Gilson Willets, and a carefully selected company of players has been engaged for the production.

Each of these features will be in five reels.

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Colonial—"Intolerance" (D. W. Griffith) breaking all records.

Studebaker—Second week of Annette Kellermann in "A Daughter of the Gods." This picture is being shown to crowded houses since its opening, Dec. 30.

Ziegfeld—Lillian Walker in "Indiscretion" (Vitagraph), and the third episode of Vitagraph's serial, "The Secret Kingdom."

La Salle—Second and last week of Mary Pickford in "The Pride of the Clan" (Artcraft). Kitty Gordon in "Vera, the Medium" (Selznick) opens at this theater Saturday, Jan. 13th.

* * *

The Ascher Brothers announce the opening of their Metropolitan theater, Grand Boulevard and Forty-seventh street, Saturday evening, Jan. 20. The Metropolitan has a seating capacity of 1,700, and Nathan Ascher claims that it is the finest moving picture theater in the world. There will be 3,400 lights on the front, giving a splendid display of colors. An eight-piece orchestra and a pipe organ will furnish the music, and an admission of 15 cents will be charged, the programs to consist of Triangle, Paramount, Metro, Fox, Clara Kimball Young and other features. Harry Ascher will have charge of the management of this theater. The Chateau theater, at Broadway and Grace street, and the Milford, at Milwaukee and Crawford avenues, are also under construction, and will be opened early next month. The former will seat 2,200 people, and the latter 1,350. This will make 15 theaters on the Ascher circuit.

* * *

M. G. Watkins, manager of the Chicago office of the American Standard Motion Picture Corporation, and popularly known in the trade, is joyfully heralding the arrival of a fine baby boy at his home. Mr. and Mrs. Watkins have the hearty congratulations of the staff of the Chicago office on the happy event. Mr. Watkins, while secretary of the Reel Fellows' Club, won the title of being the best secretary the club ever had, and I can heartily join with the members in awarding him that distinction. At the recent election Mr. Watkins was elected one of the new vice-presidents of that organization.

* * *

It is said that the Michigan rights to "Civilization" for five years were sold Wednesday, Jan. 3, for $22,000, J. B. Granger representing Thomas Ince in the transaction. The name of the purchaser could not be ascertained at the time of writing. The price paid is the largest ever offered for the state of Michigan for any moving picture.

* * *

No action since my last letter has been taken by the Cook County board of commissioners or the license committee of the city council of Chicago regarding "Intolerance." Some very bitter editorials have appeared in the Chicago Tribune concerning "Intolerance," about which I shall have something to say in my next letter.

* * *

William Sievers, president of the New Grand Central Amusement Co., St. Louis, and manager of the New Grand Central theater, has sent me a bundle of St. Louis newspapers, which paid glowing tributes to the premiere of "The Crisis" at his theater, Sunday, Dec. 24. The big picture is having a most successful run in St. Louis and is winning praise on all sides.

* * *

The Parkway theater, North Clark street and Diversey Boulevard, reopened Saturday, Jan. 6, after being closed for several weeks. H. C. Siebert, owner of the theater, will be the manager. Mr. Siebert's policy will be to give carefully selected features and strong programs.

SENATORIAL FILM PROBERS NAMED.

Elon R. Brown, leader of New York's State Senate, has named three senators who, with five assemblymen, are to investigate the motion picture industry in the state with a view to determining what it will stand in the way of increased taxation. The three are John Knight of Wyoming, chairman; James W. Yelverton of Schenectady, and James J. Walker of New York. The committee is scheduled to make its report and recommendations by February 15.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Kalem Company Expands on the Coast

Acquires Ten-Acre Site in Glendale—Will Build Large Indoor Studio and Operate Five Companies on the Coast.

WILLIAM WRIGHT, the energetic and genial secretary-treasurer of the Kalem Company, arrived in Los Angeles on December 23. He was accompanied by Directors Howard M. Mitchell, Harry K. Hackett and Robert B. Johnson and Technical Director Storm V. Boyd.

We had the pleasure of meeting our old friend "Bill Kalem" at the Hotel Alexandria the other night, in company with Phil Lang and others of the Kalem forces. Kalem contemplates considerable activity on the coast and has recently acquired a ten-acre tract of land adjoining the Glendale Studios. Glendale is to be the producing headquarters of the Kalem Company and a large indoor studio will be erected on the newly acquired site within a very short time. Storm V. Boyd, the technical director, has been appointed superintendent of the construction work and will be the manager of the combined studios. Phil Lang, for more than six years scenario editor for the Kalem Company, will have charge of production.

True Boardman as Stingaree.

Upon the completion of the new studio the "Ham" comedy company and "The Hazards of Helen" company now operating at Hollywood will be transferred to Glendale. The Hollywood studio will be closed. In the early spring the Kalem company in Jacksonville, Florida, producing "Grant, Police Reporter," will come to Glendale. This will make five producing companies for Kalem on the coast.

Director Howard M. Mitchell is in charge of the fourth Kalem company, and has started production this week on the new "Stingaree" series. These stories by E. W. Hornung have proven so popular among the exhibitors that the Kalem Company induced the celebrated author to write fifteen new original stories, exclusively for Kaem production. These fifteen new episodes have all been delivered and every completed episode will be carefully gone over before being released by the company, to be sure that no detail has been overlooked.

"Mr. Mitchell came out to produce 'Stingaree,'" said Mr. Wright, "because we decided to run 'The Girl from Frisco' series indefinitely under the able direction of James W. Horne. Robert Welles Ritchie, the well known author, supplied the first twenty-five episodes and the series now is being written by Frederick R. Bechdolt.

"Regarding other productions to be made here," continued Mr. Wright, "you soon may expect an interesting announcement. It is well known that we specialize on feature series in one and two reels. In fact, we are paying more for our one and two reel stories than many are paying for their five-reelers. You may be assured, therefore, that the new pictures will be artistic interpretations of the work of well known authors—authors whom we engage because of their qualifications for the particular work required. With E. W. Hornung, Robert Welles Ritchie and Frederick R. Bechdolt on our staff of contributing authors, you may know that the next names we announce will be of equal importance to the industry."

Fifty-five Kalemites celebrated Christmas in the banquet hall of the Hotel Alexandria, Tuesday night, December 26. The eight-course dinner was especially prepared by Mr. Nagel, Maitre de Hotel, of the famous hostelry, and a cabaret of seven performers furnished the entertainment.

William Wright acted as host and toastmaster. The guests of honor were William H. Clune and Theodore Newman of the Clune company, Mr. Cree, local manager of the General Film Company; J. C. Jessen of the Motion Picture News, Mabel Condon of the Mirror, and G. P. Von Harleman of the Moving Picture World.

When the speech making began it was seen that the dominating thought of the evening was "co-operation." Many of those present had grown up with Kalem and there were numerous reminiscences and enthusiastic prophecies for the future. That Kalem is centering activities on the Pacific Coast and is here to do big things was apparent in the speeches of the representatives of the different departments.

The Kalem employes present were Storm V. Boyd, for many years technical director and now in charge of the Kalem studios; Phil Lang, for six years editor and now general manager of production; James W. Horne, director of "The Girl from Frisco," and his players, Marin Sais, Frank Jonasson, R. E. Bradbury, Hart Hoxie and Karl Formes; Howard Mitchell, director of "Stingaree" and his two principals, True Boardman and James Farley; Directors Harry K. Hackett and Robert B. Johnson; Lloyd Hamilton and Bud Duncan, and their fellow players, Ethel Teare, Henry Murdoch, H. Thorpe and R. Curbison; Assistant Director H. Schenck; Walter Morton, director of "The Hazards of Helen," Helen Gibson, G. A. Williams, Wm. Grow, E. Haller, Tom Whitlaw, Ed. Gibson and G. Routh; Miss M. E. M. Gibsone, business manager at Hollywood; H. M. Oswald, Thos. J. Galligan, Ned Figurola, A. C. Gage, M. J. Murchison, Frank Howard Clark, Thos. C. Gillett, S. L. Arnold, W. F. Church, James Jensen, T. K. Taylor, N. H. Palmer, G. W. Wilkins, Joe Simkins, Jack Lavell, F. Stuckey, F. Rice, R. Jones, P. Clancy, K. Linkoff, C. Ball, H. Stokes, Robt. Logan, James Burkett and H. J. Thompson.

Two Large Picture Theatres for Los Angeles

Sid Grauman of San Francisco Signs Ten-Year Lease on Theater in New Stability Building—J. A. Quinn Comes Back With Large Playhouse on Broadway.

ONE OF the largest theater deals in the West was consummated this week when Sid Grauman, a well known San Francisco exhibitor and amusement promoter, signed a ten-year lease with R. A. Rownan & Co., for the auditorium in the twelve-story theater and studio building now being erected by the Stability Building Co. at Third and Broadway. This theater promises to be one of the most elaborate playhouses west of Chicago and will have a seating capacity of 2,400. The total rental for the ten years is approximately $400,000, and we are informed that Mr. Grauman and those interested with him will spend over $100,000 in fitting up the theater. Interested with Mr. Grauman in the conduct of the theater will be his father, D. J. Grauman of San Francisco, and the theatrical firm of Ackerman & Harris, which owns a string of vaudeville houses in the West. The theater leased by Mr. Grauman and his associates will occupy the ground floor of the great Spanish renaissance pile now rising at Third and Broadway. Its lobby will open from the latter thoroughfare through an old Spanish doorway that will rise to the height of several stories, forming a dominating architectural feature of the building. Bronze, marble and stucco will be used in the treatment of the lobby, foyer and stair-hall, the walls of which will be lavishly decorated.

The stage will be of a size to adapt it to presentation of plays and spectacles of magnitude, but it is the intention of the lessees to confine the use of the auditorium to pictures, at least for a year or two. The orchestra pit will accommodate 50 pieces. A $40,000 pipe organ will be installed. There will be rest rooms, a tea room and a day nursery for small children. The lighting scheme calls for special interior and exterior effects. It is estimated that the building, when completed, together with the value of the ground, will total in cost more than $1,000,000, and that nearly one-third of this amount is being spent in making the theater portion of the structure one of the most beautiful playhouses in the United States. Architect A. C. Martin, who is completing the working plans for the new theater building, recently has returned from an eastern trip, where he studied various styles of architecture in theater buildings before perfecting the plans of the Grauman theater. A novel feature of the structure is the absence of posts to obstruct the view. There is but one balcony in the theater, and this has a large steel span running the full width of the building. The theater will be ready, it is expected, about October 1, 1917.

Another large theater enterprise has been launched this week by our old friend, J. A. Quinn, who does not need any introduction. Readers of The Moving Picture World will remember Mr. Quinn's successful presentation of "Damaged Goods," "Hypocrites," and other sensational features in his Los Angeles theaters during the two years past. This latest enterprise of Mr. Quinn is a large theater project on Broadway involving a lease amounting to approximately $500,000. The theater will be called "Quinn's Rialto," and will be located on 810-814 South Broadway. The house will have a seating capacity of about 900 and will be ready for occupancy by April 15, 1917. Negotiations for the construction of the theater were completed this week by Seymour & Batchelder, Hollingsworth building, representing both Mr. Quinn and F. P. Fay, the owner of the property. The construction work will be started at once.

Lesser Gets Alcazar Theater

Secures San Francisco Downtown Stock House for Presentation of "War Brides" and "Civilization."

SOL L. LESSER, president of the All-Star Features Distributors of San Francisco, who recently purchased the California, Arizona and Nevada rights to Herbert Brenon's gigantic presentation of Nazimova in "War Brides," by Marion Craig Wentworth, and Thomas H. Ince's big spectacle, "Civilization," has secured the Alcazar theater from George Davis, manager for Messrs. Belasco and Mayer, for the presentation of his two big film spectacles.

The Alcazar theater has had a country-wide reputation as a dramatic stock theater. This house has produced many stars of the legitimate stage and has long been recognized as the leading stock theater of America.

"War Brides" will open at the Alcazar theater on Monday, January 15, for an indefinite engagement. This production will be presented with an augmented orchestra of eighteen pieces to interpret the beautiful music score by Robert Hood Bowers, written especially for this production.

The "War Brides" engagement will be followed by Thos. H. Ince's "Civilization," which will also be presented in a high class manner.

FOX STUDIOS AT HOLLYWOOD BEING REBUILT.

William Fox's Hollywood studios, recently destroyed by fire, are fast being rebuilt. One side of the building, that facing Western avenue, is now so far completed that it has been possible for several offices to be re-established in it while work on the rest of the place is progressing.

General Representative A. Carlos and the heads of several of the more important departments have moved into this part of the structure and resumed the work which the flames disrupted temporarily.

The new studios will be one of the most fully equipped and thoroughly appointed in the motion picture industry. It will take the form of a hollow quadrangle, with offices along the sides, and the centre filled with enormous stages.

The front end will house the main departments, the rear will be used for scenic department and properties, and the two sides will contain offices for stars, dressing rooms and minor bureaus.

ACTOR HEARN IS PROUD FATHER.

Edward Hearn, one of the leading actors at Universal City, arrived at the studios a few days ago with the announcement that an eleven-pound son had been born early that morning. Mrs. Hearn formerly was Tina Saidon, of Chehalis, Washington.

L-KO FUN MAKERS.

THE accompanying illustrations show three of the artists responsible for many of the laughable situations in the well known L-Ko Komedies. Miss Marjorie Ray was born in Kansas City, her father being a wealthy western cattle owner. In order to develop her musical talent she went to New York at eighteen years of age. Eventually she was

Marjorie Ray. Frank Vose.

attracted to moving picture work and is making a name for herself in the L-Ko productions.

Frank Voss is the fat comedian of the company, weighing in the neighborhood of 300 pounds. He graduated from the Madison, Wisconsin, High School and came to Columbia, New York, for his college work. He appeared in some of the college theatricals and attracted the attention of George M. Cohan. At the close of his junior year he left college and entered the theatrical field under the direction of Mr. Cohan, with whom he gained considerable experience in fun making. He has now been with the L-Ko Company for two and a half years.

Danny Russell.

Danny Russell, the third member of the L-Ko staff here represented, was born in Dublin, Ireland. He has been with the company over two years, previous to which time he had many years' experience on the legitimate stage with many of the best known companies. The height of his ambition when he came to this country was to be a policeman and in the many parts he has played he has been a stage policeman frequently.

STOWELL JOINS UNIVERSAL.

William H. Stowell has signed a long term contract with the Universal Film Manufacturing Company to appear in a series of feature productions to be made at Universal City. Mr. Stowell is an actor of note who has had long experience in the picture field. He has played with many of the leading producing companies and was recently with the American Film Co., Inc., where he played heavy leads.

Mr. Stowell was born in Boston, March 13, 1883, and was educated at the Boston Latin School. He went on the stage when he was eighteen years old. He played two seasons in musical comedy and later played leading roles in several prominent stock companies. He entered the silent drama with the Selig organization in 1909.

Los Angeles Film Brevities.

Dr. William Robert Pike, an eminent Los Angeles physician, who examined thirty children a day for twelve years while engaged in the practice of medicine in Paris, recently made an examination of Helen Marie Osborne, Balboa's Little Mary Sunshine, and pronounced her the best developed child of her age he had ever seen.

* * *

Among the special guests invited by W. H. Clune to the opening performance of the "Eyes of the World," at the Auditorium theater on Monday evening, January 2, will be Elsberry W. Reynolds and a party of his friends. Mr. Reynolds is president of the Book Supply Company of Chicago, publishers of the Harold Bell Wright stories, and has a magnificent winter home at Relay Heights, Pomona.

Other boxes at the premiere will be occupied by many of the members of the cast in this latest Clune film production. They will include Monroe Salisbury, who plays Conrad Legrange and enacted Allessandro in "Ramona"; Kathleen Kirkham, who plays Mrs. Taine; Jack McDonald (Edward Taine), Lurline Lyons (Myra Willard), Edward Peil (James Rutledge), Jack Livingston (Aron King), Jane Novak (Sibyl Andreas), Arthur Tavares (John Willard), Fred Burns (Brian Oakley) and, last but not least, Ah Wing, who plays Yee Kee, the Chinese man-servant in "The Eyes of the World."

"The Eyes of the World" will be the sixth important cinema-play premiere to be held in Clune's Auditorium. These include "The Clansman" (The Birth of a Nation), "Ramona," "The Spoilers," "The Rosary," "The Sign of the Rose" and "The Ne'er-do-well." All of these feature films have gone out to achieve fame and fortune for their owners, "The Clansman" topping all rivals in point of revenue.

* * *

At Culver City Thomas H. Ince gave a jolly Christmas party for the employes of the big plant. The celebration was conducted on one of the large glass-enclosed stages, and lasted from noon until after six P. M. J. Barney Sherry acted as Santa Claus, and handed a handsome gold watch to Joseph J. Dowling, who in turn, with a fitting speech, delivered it to Mr. Ince, as a gift of the studio employes. Then E. H. Allen, business manager of the Culver City studios, was presented with a beautiful silver and cut glass high-ball set, also a gift from the studio folks.

Following the presentation ceremonies, everybody was invited to walk past the giant Christmas tree and receive a

Christmas Party at Thomas H. Ince Studios.

present. The remainder of the afternoon was devoted to dancing, to the tune of a string orchestra, under the direction of Victor L. Schertzinger.

* * *

Mabel Normand gave a house party at a bungalow in Hollywood where the Yuletide spirit tingled.

Chester Conklin went out to visit his folks who live in a desert ranch near Los Angeles. They met him at the station with the family vehicle, which happens to be a traction engine. In solemn grandeur they steamed off home at the speed of a house mover.

Mack Swain has a pig ranch called the Ambrose Ranch near Los Angeles. He spent Christmas looking over the porkers.

Louise Fazenda loaded up a touring car full of girls for a hospital which she visits every Christmas. Roscoe Arbuckle played Santa Claus at a performance for the youngsters at one of the orphans' homes. Polly Moran was in the hospital as the result of an accident but the Keystone girls brought a little Christmas tree to her bedside.

A large number of Keystone people disappeared from the family circle Christmas morning and visited the sick and needy of their acquaintance.

Harry Carey and Big U Company at Luncheon.

We received this week a most unique invitation on a piece of saddle leather. It reads:

G. P. von Harleman:
The Carey Western Co. desire your
presence at their chuck wagon dinner
Jan. 1, 1917, 2 o'clock.
The Old Ranch
Bring your horse but not your squaw.
Harry Carey Harry Grant
Doc Lawson Fred Kelsey
Universal
R. S. V. P.

Thanks, boys! We will rope in our gas horse and leave the squaw at home.

* * *

Al Christie has started production on a screaming one-reel comedy entitled "Sauce for the Goose," the first of a series written by Epes Winthrop Sargent. Betty Compson, Ethel Lynn, Neal Burns, Eddie Barrie and Stella Adams are included in the cast.

* * *

The rainy weather the last week has interfered to a great extent with work at the western studios of William Fox. No new pictures have been begun and none have been finished, except Richard Stanton's latest production starring Gladys Brockwell.

* * *

The set erected on Winna Brown's ranch near Los Angeles for the new Gladys Brockwell picture will be used as a permanent location by Tom Mix and his company in making Foxfilm comedies. This is said to be the most complete representation of a western mining camp for moving picture work.

* * *

At the Signal Studios plans are being made for the building of a new row of dressing rooms for the players. The new rooms will be twenty in number and will be large and comfortable, with windows on two sides and hot and cold running water installed in each room. The building of these new rooms will permit the tearing down of the old ones which will increase the studio space nearly one hundred per cent. In addition to these improvements, the original stage is to be torn out and a new one built in a more suitable portion of the grounds. The new stage will be somewhat larger than the old one and will be so constructed that it can be converted into an indoor studio for use during rainy weather.

Upon the completion of the present serial, "A Lass of the Lumberlands," the Helen Holmes Company will start production of another railroad serial of similar length. Arrangements have now been concluded for the story from which this serial will be made, and the work of preparing the scenario will begin within a short time. A title for the new production has not as yet been chosen.

Samuel Cummins of the Phax Pictures

Former Newspaper Man Makes Good as a Feature Film Promoter.

SAMUEL CUMMINS, who has been less than a year in the film business, now heads a new film company known as the Phax Pictures Company, with offices at 220 West 42d street, New York, having exclusive rights to the sensational photo play "Race Suicide." The policy of this company is to promote big feature pictures throughout the eastern states on an extensive scale.

Samuel Cummins.

Mr. Cummins, in the short time he has been in the film business, has controlled and exploited the world rights of the sensational film "Germany's Battles at Verdun," which he operated himself throughout the country with great success. At the outbreak of the Mexican trouble recently he promoted a Mexican picture which also played throughout the East on big vaudeville circuits and picture houses.

Several months ago, with N. H. Spitzer, also well known in the film world, he formed the Cummins-Spitzer Feature Company in Washington, D. C., and purchased "War's Women" for the southern states.

Samuel Cummins, after promoting this picture ("War's Women"), giving it considerable publicity and booking it in large theaters, sold it at a considerable profit to the Hy-Art Masterplays Company of Washington, D. C. After selling this picture he returned to New York to promote the Phax Pictures Company and its sensational picture, "Race Suicide."

He has just passed the quarter century mark and devoted all his life previous to entering the film business, eight months ago, to newspaper work. His last connection was with the New York Tribune. Previous to that he was employed by the Morning Telegraph, Evening Mail, New York Press, the Variety and a few small mediums. In recent years he specialized in theatrical work on the papers. Through his unusual and unique ways of handling his publicity and promotion work he has been successful in putting his features over despite keen competition. His friendship among the newspapers and magazines has been a great aid to him. In promoting all his pictures he did all the booking of his pictures himself. Cummins has received his education at the New York University and the St. Lawrence University, from which he has received a degree of Batchelor of Law.

The intention of the Phax Pictures Company is to send out ten road shows through the state, which will be directly in charge of Mr. Cummins.

CLAIRE ALEXANDER RECOVERED

After an absence of several weeks, due to illness, Claire Alexander is back in the cast of Cub Comedies as leading woman for George Ovey. Goldie Colwell, who assumed her place, will appear in the same picture in which Miss Alexander marks her return, but after that will play in another brand of David Horsley productions.

HOWARD ESTABROOK TO DIRECT VIVIAN MARTIN

Howard Estabrook, who has won an enviable reputation on the stage and on the screen as a leading man, has been engaged by Oliver Morosco Photoplay Company in the capacity of director and will supervise Vivian Martin's next production following "The Wax Model," which is scheduled for release on the Paramount Program in February.

Maxine Elliott Joins Goldwyn

MAXINE ELLIOTT, the internationally famous actress, has signed a contract to appear in Goldwyn Pictures. Abandoning for a time her relief hospital on the banks of the Yser Canal, the world-wide-known beauty has capitulated to the call of the screen. The services of Miss Elliott have long been sought by producers of motion pictures, but until persuaded to join the forces of the Goldwyn Pictures Corporation she has steadfastly refused to appear in pictures. The announcement that she will soon make her screen debut under the Goldwyn banner will be welcomed by thousands of her admirers.

Maxine Elliott.

Miss Elliott began her stage career at the age of sixteen. Her first appearance was made with E. S. Willard. She played minor roles until the following year, when she was given more important parts in "A Fool's Paradise" and "The Professor's Double."

Following her early experience Miss Elliott ascended the ladder of stage fame until she reached the topmost rung. Since attaining that place Miss Elliott's position has never wavered. She has added constantly to the long line of successes to her credit, and is known in every part of the world.

For several years Miss Elliott has devoted herself more and more to social life abroad. She became one of the chief workers in hospital relief at the outbreak of the present war, and her work in that direction has carved her name in uneradicable letters of mercy in the hearts not only of those whom she has personally benefited, but of those who know of her efforts.

For this work she has received signal honors and decorations both from the British and French Governments and her undertakings have received the fullest measure of official co-operation and approval. Among the many who made an inspection of her work in the relief hospital were King George, the Duke and Duchess of Sutherland, Prince Alexander of Teck, King Albert of Belgium, and countless army and navy officers of high rank.

Miss Elliott is now at the height of her very remarkable career and her entry into motion pictures as a star for the Goldwyn Pictures Corporation will result in the making of millions of new admirers both here and abroad. Announcement of the director to produce Miss Elliott's first picture will soon be made.

COLLEEN MOORE, TRIANGLE-FINE ARTS INGENUE

The most recent addition to the Triangle-Fine Arts Company is Colleen Moore, a pretty Irish maid from Chicago, who will be given roles that were designed for Mildred Harris before it was decided to send Miss Harris east with Douglas Fairbanks.

Miss Moore was sent from the Windy City to Los Angeles by a well-known director of the Fine Arts Company, who met her at a social function and was so favorably impressed by her beauty and personality that he recommended her to the managers of the Fine Arts. She is a graduate of a Southern convent and is an accomplished musician.

MORE TALENT FOR FOX.

William Fox acquired one new director, another film star, and several more photoplayers in the course of the last week. The director is William Nigh, lately with the Metro forces; the star is Miriam Cooper, who has the leading feminine part in "The Honor System," the big ten-part Fox photodrama; and the new players include Ned Finley, Pearl Palmer, Ruth Thorp and Edward Roseman, who will be in the first Nigh production, and Florence Crawford and Francis Carpenter.

Essanay to Film "The Trufflers"

Samuel Merwin's Tales of Bohemia—Work Started on Cohan Plays.

GEORGE K. SPOOR, president of Essanay, announces the purchase of the motion picture rights to "The Trufflers," Samuel Merwin's great novel. Its picturization is being prepared now at the Essanay studios. The film will be released through the Kleine-Edison-Selig-Essanay Service, March 4. Nell Craig will be seen as the star.

"The Trufflers" first ran in the Cosmopolitan Magazine as a series of short stories. They met with such spectacular success that the author readjusted them into one story, which was issued in novel form and was one of the "best sellers" of the year just closed.

"The Trufflers" refers to the colony of artists at Greenwich Village, New York. It is here that practically all the great painters, illustrators, sculptors and writers of Manhattan Isle reside. Mr. Merwin has laid his scenes in Greenwich Village and has given a vivid portrayal of the Bohemian life of its residents.

The story has to do with a modern Trilby. She is an artist's model—a gay, carefree, beautiful young woman who is the idol of "The Trufflers." A love affair tears her down from her pedestal and brings her face to face with famine. In the consummation of the plot the author has achieved a wonderful bit of pathos intermixed with thrilling adventure.

The story is replete with excellent material for scenic effects. The lavish parties for which "The Trufflers" of real life are noted—Bohemian affairs—are portrayed with vivid reality. The picturization, revealing this strange life, should hold a fascinating interest for photoplay patrons.

Fred E. Wrights is arranging the story for the camera and will direct its production.

Director James K. Young has started work on the filming of the first of the three Cohan & Harris stage hits which President Spoor has purchased for picturization by Essanay. These plays, all of which were Broadway successes, are "Hawthorne of the U. S. A.," "Young America," and "On Trial."

Douglas Fairbanks was the star in the first. The plot presented a daring young American in a series of adventures in a mythical kingdom. "Young America" is an intensely human story built around a boy's affection for his dog. Few dramatic offerings of the past decade have met with the success of "On Trial." It portrays a courtroom wherein a woman is on trial for murder. It grips the audience from start to finish.

The success of these plays on the speaking stage, it is believed, will guarantee them a hit on the screen. The approximate screen time for each will be one hour, fifteen minutes.

FREDERIC ARNOLD KUMMER AUTHOR OF "SLAVE MARKET."

Frederic Arnold Kummer, well known writer, is the author of the Famous Players' production, "The Slave Market," in which Pauline Frederick stars on the Paramount Program. The photoplay version of this story of the Spanish Main was prepared for the screen by Clara S. Beranger. This is the second of Mr. Kummer's stories to be produced by the Famous Players, "The Brute" having been released by that company prior to the formation of the Paramount Picture Corporation.

Mr. Kummer, who is also the author of the recent Lasky release, "The Yellow Pawn," in which Wallace Reid and Cleo Ridgely co-starred, has won an enviable reputation as a writer, though he has devoted himself to literary work for only nine years, having won an international name as a novelist, short story writer, dramatist and photodramatist.

HANCOCK, NEW YORK MANAGER FOR MUTUAL.

H. C. Hancock has been appointed manager of the Mutual Film Corporation's New York Exchange. He is in charge of the Twenty-third street exchange and its subordinate branches, serving a large and important territory. Mr. Hancock is widely experienced in the motion picture industry, having held various important offices under different film corporations, including that of manager of the General Film Company Exchange in New York, and similarly important positions with the Vitagraph Company and the Kinetograph Company. Mr. Hancock has served as manager of the Forty-sixth street office of the Mutual and as assistant manager of the Twenty-third street office, so that he is familiar with the requirements of both.

Joe Kaufman to Direct George M. Cohan

THE actual production of the initial George M. Cohan screen subject for Artcraft has been assigned to Joseph Kaufman, the well known director of many Famous Players successes, including such subjects as "Ashes of Embers," "The World's Great Snare," "The Traveling Salesman," and many others.

Mr. Kaufman's most recent work was evidenced in Frank McIntyre's first screen production, "The Traveling Salesman," which scored an instantaneous hit. The successful manner in which Mr. Kaufman put over this well known stage comedian's initial motion picture vehicle, together with the fact that the director was formerly associated with George M. Cohan in his theatrical activities for many years and is probably more intimately familiar with the talents of the famous stage star than any other motion picture director, prompted Artcraft to secure the services of Mr. Kaufman in connection with the production of the first Cohan screen offering.

Joseph Kaufman.

On the stage Mr. Kaufman met with considerable success during the twenty years he spent behind the footlights. Under such managements as Cohan and Harris, Frohman and Henry B. Harris he appeared in many metropolitan hits on Broadway and throughout the country, playing important roles with Willie Collier, Maude Adams, John Drew, Virginia Harned and others of equal prominence. His characterization of the original operator in "Via Wireless," which had a remarkable run at the Liberty Theater, New York, and other cities, will well be remembered. In motion pictures Mr. Kaufman first appeared as an actor. His wide knowledge of the drama and many valuable suggestions in the staging of scenes soon resulted in his being appointed director of his company and for some three years he produced Ethel Clayton subjects, the most recent of which, "Dollars and the Woman," won his wide recognition. Later at the Famous Players' studios his chief work was devoted to the production of Pauline Frederick pictures and proved an important factor in the great success achieved by this star as a screen favorite. Mr. Kaufman is now actively engaged in the preparation of the elaborate sets for "Broadway Jones" and plans to leave shortly for Florida with George M. Cohan, Marguerite Snow and the remainder of the company to stage some exteriors.

AMERICAN SIGNS GAIL KANE.

Gail Kane, celebrated star of the screen and the speaking stage, has signed a long term contract to appear in American Film Company productions for Mutual distribution. The contract and all formal legal agreements were closed Friday, December 23, by the signature of Samuel Sheffield Hutchinson, president of the American Film Company, in Chicago—thus ending long negotiations which were opened through the Mutual's New York office.

Miss Kane is now preparing for her departure for Santa Barbara, where she will begin work at the American's western studios about January 22. She is now appearing with important success in "The Harp of Life" at the Globe theater in New York.

BUTTERFIELD COMES TO NEW YORK.

W. S. Butterfield, head of the Michigan circuit of theatres, arrived in New York on January 7. While here Mr. Butterfield will look over the big feature pictures and vaudeville productions for future bookings in his big string of theaters throughout the Middle West. A full month's consecutive bookings are available for Butterfield for the big de luxe picture productions.

Manufacturers' Advance Notes

"GOD'S CRUCIBLE (Bluebird).

The Bluebird release for Jan. 22 was written and produced by Lynn F. Reynolds, who has given to the same program "The Girl of Lost Lake," "The End of the Rainbow" and "The Secret of the Swamp." George Hernandez, Myrtle Gonzales and Val Paul, who are featured in the announcements, have all appeared in the earlier Reynolds' Bluebirds, and the presenting company is practically the same as previously seen in all of the Reynolds productions.

Originally the piece was called "The Man With the Peanut Soul," a title that fully expressed the nature of the story.

Scene from "God's Crucible" (Bluebird).

George Hernandez plays the role of the modern Scrooge, who is transformed at Christmastide by the touch of childish longing for Santa Claus in a locality where travel is difficult—for the party is snowbound in the Grand Canyon of Arizona.

Lynn Reynolds has made a specialty of nature-setting for all of his Bluebirds, the redwood forests of California having hitherto furnished the scenes for his photo-actors. In going to the Grand Canyon of the Arizona the Reynolds company has found settings of impressive grandeur for the action of most of the story. The Grand Canyon is one of nature's wonder-spots and Reynolds has taken his pick of its most wondrous vistas.

The attendant illustration gives an idea of what may be expected in "God's Crucible." The scene is taken on the trail leading to the Colorado river, deep down in the canyon. At the left are shown some of the ancient cliff dwellings; in the distance the marvelous rock formations—more than fifteen miles from where the horseman-actor is standing. Bluebird believes that exhibitors and the public will agree that "God's Crucible" is the most beautiful of all productions in the series

"ENLIGHTEN THY DAUGHTER" SELLS FOR $125,000.

After refusing a number of alluring offers from several theater managers for extended runs on Broadway for his latest picture, "Enlighten Thy Daughter," Ivan Abramson, author and director, disposed of the world's rights thereon this week to Winik-Brock for a sum aggregating $125,000. The production will be exploited throughout the world as a first class attraction, with the United States and Canadian territory to be disposed of on state right basis.

Within an hour after the deal between Abramson and Henry Brock was consummated, the New York, Northern New Jersey and New England rights were purchased by the Merit Film Corporation, at a figure close to $40,000.

The production will be handled in a special way, apart from the Winik-Brock enterprises, and under the name of Enlightenment Film Corporation. An advertising campaign of unusual effectiveness is to be instituted at once by Harry Reichenbach.

"Enlighten Thy Daughter" is in seven reels and will, if present negotiations go through, open on Broadway within a few weeks as a high class attraction at a two-dollar scale of prices.

OHIO PASSES "THE TRUANT SOUL."

Ohio's board of censors has finally admitted Henry B. Walthall's Essanay superfeature, "The Truant Soul," to the screen in that state, after having held up the film for two weeks.

The objections to the picture were based on the fact that it depicts a famous surgeon as a victim of narcotics. There are several intensely dramatic scenes in which Mr. Walthall is seen in the throes of this great menace to humanity. It was at first claimed that to show the results of the drug vice as vividly as they are portrayed in "The Truant Soul" was a bad influence on the community. It was on account of these protests that the board of censors ordered the picture held up pending an investigation.

The result of this investigation proved startling to the objectors. Noted ministers of Ohio, civic workers, clubwomen and finally federal internal revenue agents in charge of the government's crusade to stop the use of drugs and enforce the Harrison anti-narcotic act, were called in to view the picture and render their verdicts on its prospective influence on the community.

Their verdict was unanimous that such a picture would be a great moral lesson in aiding the government and communities at large in halting the death dealing strokes of drugs. In showing the public how terrible is the effect of narcotics, the picture has a good, rather than a bad influence. On this verdict the censors placed their O. K. on "The Truant Soul."

STOLEN CAMERA LENS.

Some one, Friday night, Dec. 29, removed a Carl Zeiss, lens number 182325 M.M., from the title camera in the laboratories of the Harvard Film Corporation, at 729 Seventh avenue, New York. The case has been put in the hands of the local detective bureau, who are investigating the stolen article. Anyone offering this lens for sale should be held, and the Harvard notified immediately.

"THE WIDE, WRONG WAY" (Essanay).

This is the fifth unit of the series, "Is Marriage Sacred?" and is declared to be one of the most powerful dramas of this cycle of matrimonial complications. The problem presented is that of a stern father who refuses to allow his daughters the social pleasures to which they are justly entitled. The results of this intolerance are depicted in tensely dramatic style

Scene from "The Wide, Wrong Way" (Essanay).

with a double climax at the close, which holds the audience thrilled from start to finish. Essanay's stock company appears in the cast, including such notable screen stars as Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford. The film is released through the General Film Service, Jan. 13, the screen time being twenty-eight minutes.

Metro Sets Fast Pace

Its Program for January Contains a Number of Highly Interesting Subjects.

FIVE important releases will be presented during January by Metro Pictures Corporation on its regular program. Besides this, five chapters of "The Great Secret," the great serial starring Francis X. Bushman and Beverly Bayne, will be offered to the public, and five one-act comedies will be released—three Drew comedies and two starring Ralph Herz.

The year 1917 opens with the release of "Vanity," a Popular Plays and Players production starring Emmy Wehlen, written by Aaron Hoffman and directed by John B. O'Brien. "Vanity" has the advantage of combining the youth and beauty of Miss Wehlen with a story of unusual power. Paul Gordon, Edward Martindel, W. W. Black and Thomas O'Keefe are prominent in her support.

"A Wife by Proxy," with Mabel Taliaferro as star, is scheduled for the second week in January. "A Wife by Proxy" has an Irish setting, and Miss Taliaferro is seen as a sweet Irish lassie. The play was written by John B. Clymer and Charles Logue, and was directed by John H. Collins. Columbia Pictures Corporation produced it for the Metro program. Norton Burbeck is played by Robert Walker, seen with Viola Dana in "The Light of Happiness" and "Gates of Eden." Sally Crute has a part to her liking as Beatrice Gaden, the adventuress, and Yale Benner, Ricca Allen and Fred Jones are also in the cast.

The celebrated star, Ethel Barrymore, will be seen Jan. 15 in "The White Raven," her first production completed since her announcement that she had abandoned the speaking stage to appear in Metro wonderplays. "The White Raven," directed by George D. Baker, is from the pen of Charles A. Logue and produced by Rolfe Photoplays, Inc. Its widely contrasting scenes are laid in Alaska and in New York city, metropolitan life being varied by that of the frontier. Miss Barrymore plays the part of "Nightingale Nan," a girl delicately reared, who, finding herself stranded in Alaska, becomes a dancehall singer.

William B. Davidson has the part of "The Stranger," who has a claim on Nan's future. Walter Hitchcock, one of the screen's best known "villains," also is a member of the cast. Ethel Dayton, who will be seen in Lionel Barrymore's support in "The End of the Tour," plays the ingenue, and other players are George A. Wright and Viola Fortescue, daughter of the late George K. Fortescue, who, in the part of Mrs. Smithson, makes her debut on the screen.

Viola Dana in "Threads of Fate" is the Jan. 22 release. This feature photodrama is built around the struggle between labor and capital, and many of its important scenes are laid among the coal mines of Pennsylvania. Anti-vivisection furnishes a counterplot to "Threads of Fate," which was written by Richard Barry, adapted by June Mathis, and directed by Eugene Newland, the producing company being Columbia Pictures Corporation.

Metro's final regular release for January will be "Bridges Burned," with Mme. Petrova as star. Mme. Petrova herself is the author of "Bridges Burned," the scenario having been prepared by Wallace C. Clifton. Perry Vekroff directed the production, made by Popular Plays and Players, for the Metro program. The star will be seen in an Irish part in this fascinating photoplay, and further interest is furnished by its war setting. Mary Randal (Mme. Petrova), is one of those progressive, great minded women of the type so prominent in the Ireland of the present day, the type that has helped to bring about the Celtic Renaissance in literature and other arts. Mary organizes an Uplift Club in the mill in which she works and it is cited all through Ireland as a model. The romantic incidents of Mary's life form the material for the five absorbing acts of "Bridges Burned."

In this production the star is supported by Mahlon Hamilton, Robert Broderick, little Maury Steuart, Mrs. Mathilde Brundage and Thomas Cameron.

The Metro comedy releases of the month are "The Matinee Idol," with Ralph Herz; "Cave Man's Buff" (Mr. and Mrs. Sidney Drew); "His Perfect Day." (Mr. and Mrs. Sidney Drew); "Married, but Single" (Ralph Herz), and "The Pest" (Mr. and Mrs. Sidney Drew).

Metro thus sets a brisk pace, which will be kept up during the entire year.

PHILADELPHIANS APPLAUD MRS. CASTLE AND "PATRIA."

A private showing recently at the Bellevue-Stratford, Philadelphia, of International's patriotic photoplay, "Patria," was a society event of the first order. The great ballroom was filled to capacity with prominent people. The brilliant audience was plainly delighted with Mrs. Vernon Castle as a screen star. Mrs. Castle's gowns also came in for a large share of admiration, and the unanimous opinion of the photoplay was one of commendation.

Among those occupying boxes were ex-Governor Tener and Mrs. Tener, Mrs. A. J. Drexel-Biddle and Mr. and Mrs. George W. Urquhart. Mrs. Urquhart is one of the most active of Philadelphia women in the national preparedness movement, and was, therefore, particularly delighted with "Patria," which has "Preparedness" for its theme.

Red Feather Heads Universal for Jan. 15

"The Double Room Mystery" Features Hayward Mack, Edward Hearn and Gertrude Selby—Many and Varied Subjects Follow.

THE Universal offers an interesting and varied program of releases for the week of Jan. 15. Every subject has been selected with regard for its fitness and originality of theme. Heading the list is the five-act Red Feather "The Double Room Mystery," with Hayward Mack. Edward Hearn and Gertrude Selby in the principal roles, released Jan. 15. This is a tense mystery story with many conflicting elements which make up an exceedingly interesting plot. The story was written by Stella Wyne Herron, the scenario is by E. J. Clawson, and the production was made under the direction of Hobart Henley. Others in the cast are Ernest Shields and Edward Brady. On the same day the Nestor comedy, "Treat 'Em Rough," also will be released. Eddie Lyons, Priscilla Dean and Lee Moran are the chief funmakers in this offering, which was written by Bess Meredyth and produced by L. W. Chaudet.

"The Prodigal Widow," a three-act Gold Seal society drama, is the feature release for Tuesday. This is a strong photoplay from the pen of Walter Woods. It was produced by Ben Wilson, and the cast includes Edmund Cecil, Neva Gerber, Charles Perley, Clyde Benson and Carl von Schiller. The Victor one-act comedy, "The Masked Cupid," is the other release of this date.

Wednesday the Imp two-act drama. "A Slave of Fear," with M. K. Wilson and Agnes Vernon in the leading roles, will appear. On the same date will be released the L-Ko comedy, "Heartsick at Sea," featuring Dan Russell. The regular issue of the Universal Animated Weekly, with the latest pictorial news, is the feature of this date.

The Big-U two-reeler, "Bloodhounds of the North," is the leading release Thursday. This is an exciting drama of the Canadian Northwest in which the mounted police play an important part. In the cast are Pauline Bush, Allen Forrest and Lon Chaney. Another offering on this date is the Victor one-act comedy, "Putting One Over on Ignatz."

The leading release of Friday is the Universal Screen Magazine, No. 5. This has proved one of the most popular of any of the Universal program releases and this issue is alive with vitally interesting subjects of all descriptions. On the same day will appear the Big-U drama, "The Little Rebel's Sacrifice," with Ethel Grandin, and the Victor two-act comedy, "His Little Roommate." with Carter De Haven and Madge Kirby. This comedy was written by Henry C. Warnack, scenarioized by Harry Wulze and Maie Harvey, and produced by Carter De Haven.

Saturday the Bison two-act drama, "Brute Force," with George Pearce and Jane Bernoudy in the leading roles, will be released. This is a stirring western drama, written by Eustace Hale Ball, put in scenario form by Earl R. Hewitt, and produced by A. W. Rice. The Joker comedy, "Barred From the Bar," with William Franey and Gale Henry, and the Laemmle drama, "Homeless," featuring Matt Moore and Jane Gail, appear on the same day.

The chief offering for Sunday is the two-act society drama, "The Bubble of Love," released under the Rex brand, with Douglas Gerrard, Ruth Clifford, Betty Schade and a notable cast of screen artists. The L-Ko comedy, "Mr. Shoestring in a Hole," featuring Billy Armstrong, and the Powers split reel, "Mr. Fullerpep Goes to the Country," a comedy cartoon, and "In the Land of the Son of Heaven," as seen by Dr. Dorsey, a scenic, complete the program.

"Facing Death," the fourth episode of "The Purple Mask," which will appear this week, carries Francis Ford and Grace Cunard through further thrilling adventures. This is the best episode so far in this serial, which is proving the most popular ever presented by the Universal.

"BILL" HART BEGINS KAY BEE FEATURE.

In place of the hard riding, hard fighting cowpuncher of the longhorn country, William S. Hart will, in his next Triangle-Kay Bee feature, impersonate an old-time prospector. Although the details of this new play are at present being very carefully guarded by Hart's own company at Culver City, every indication points to this being a play of a most striking character. The story is the work of Martin Brown, and from it Lambert Hillayer has made the version in which Hart will appear. It is a play of action and vigor, and some unusual situations arise in which Hart succeeds in doing some remarkable and spectacular phases of work.

Margery Wilson, who last played with Hart in "The Primal Lure" and "The Return of Draw Egan," will reappear as his leading woman. She has what is declared to be an appealing part, with some comedy touches. Among others who will support Hart are Jack Livingstone and J. P. Lockney.

NEW TITLES FOR NEXT RUSSELL SUBJECT.

The title of William Russell's next Mutual Star production, which was announced as "A Son of Battle," has been changed to "My Fighting Gentleman." The story is by Nell Shipman, the picture player. It will introduce Francella Billington as a leading woman for Mr. Russell. Its setting is in the romantic southland during the reconstruction period. In this picture Jack Vosburgh is seen in the "heavy" role. Sidney Algier is assisting Edward Sloman in the directing.

Bluebird's Birthday

Has Fulfilled Its Announced Purpose During Its First Year of Service.

WITH the presentation of "Her Soul's Aspiration," featuring Ella Hall, Bluebird Photoplays, Inc., ends, on Jan. 15, its first year of usefulness to exhibitors as a producing organization. For the purpose of recapitulating what has been accomplished and to forecast what exhibitors and their public may expect of the Bluebird program during its second year, General Manager M. H. Hoffman has issued a statement, embodying the policy and purposes of the organization.

"Bluebird came into a field that was at once well equipped and at the same time lacking in the essentials Bluebird has contributed," says Mr. Hoffman. "There were plenty of feature organizations extant when Bluebird started, but in few of them could be found exactly the combination of plays, players, equipment and production that we pledged ourselves to supply. Stars there were—but they were seldom presented in plays best adapted to their talents. Plays there were—but the stars that shone in them were not always equal to the emergency. Productions there were—but stars and the plays themselves were not always worthy of the money invested.

Ella Hall.

"Bluebird pledged itself to offer a composite of plays, players and production as nearly perfect as human ingenuity and money could provide. We started with a clean slate. We had no expensive stars on our hands to cater to; no high-salaried directors to run our business for us, and no fancy-priced contracts with anybody to fulfill. We were free to hire whom we chose, buy our productions in the open market or take them from the best equipped production plant on the face of the earth — Universal City. We are thoroughly convinced that Bluebird has proven, in its first year, that we have filled the proverbial long-felt want.

"To be perfectly sure that we would gauge the desires of the public, we started off with the biggest name the 'star system' ever boasted—Mme. Sarah Bernhardt, in 'Jeanne Dore.' Although we soon abandoned the method of usual procedure and confessed the Shakespearean dogma—'The Play's the Thing'—we have presented some of the best stars the screen has ever reflected — Helen Ware, Tyrone Power, Carter De Haven, Jane Gail, Florence Lawrence, Mary Fuller, Cleo Madison, Violet Mersereau, Hobart Bosworth, Rupert Julian, Lois Weber and Phillips Smalley, Harry Carey; not because they were stars but because they were best suited by the highest tests of requirements to play the roles assigned to them.

Violet Mersereau.

"We believe we have in a very important way enriched the screen by developing talent that, without Bluebird, would have gone on indefinitely unrecognized. Because we had certain plays to be screened we cast about for the best players to enact the leading roles, and thus have we featured men and women who had never previously been named in large type upon show-bills. When we needed a girl to fit the leading role in 'Shoes,' the producer of the play, Lois Weber, selected Mary MacLaren—a girl who had been playing 'maids' up to that time. We made Mary a star.

"From Australia, about the time Bluebird started, came a girl unknown to American fame. Because she exactly fitted certain roles that must be played in Bluebirds we were preparing, we named the girl Louise Lovely, and everybody has agreed that we can pick names for players as well as we can pick plays to present them in. Ella Hall was elevated to prominence early in our series and she has since become an attraction and an embellishment to Bluebirds. Myrtle Gonzalez, Dorothy Phillips, George Hernandez, Val Paul, Ruth Stonehouse, Franklyn Farnum—all these players have fitted the roles they played and have been featured with credit to themselves and Bluebirds.

"We believe that our directors have certified their capacity for making good pictures, because our releases have proven it. Such names as Lois Weber, Rupert Julian, Lynn F. Reynolds, Jack Conway, Joseph De Grasse, Rex Ingram and Edwin Stevens, have appeared in Bluebird announcements, and their pictures have registered their abilities. And all the time, since we decided that the public wanted a composite of play, player, director, and production, the play itself has been 'the thing,' and it is the play that has made Bluebird successful to a degree that has met our every expectation in the fullest and proven the wisdom of Bluebird's policy.

"We have performed the usual thing in an unusual manner, building as much for theater managers as we have for ourselves. We have gone behind Bluebird exhibitors with an advertising campaign of national scope that is but fairly well started. We have made a Bluebird franchise a valuable asset, and as time goes on its value will be enhanced—for we know that the way to make money for ourselves is to make it for the exhibitor.

"Better plays and still better plays; better productions and more skillful players, an unstinted investment of money, properly directed, and the maintenance of a reputation we have been at great expense to establish," concludes Mr. Hoffman, "are what the exhibitor may expect, with confidence, during Bluebird's second year."

"WHEN MY SHIP COMES IN" (International).

Jane Grey, star of the International's new Golden Eagle feature, "When My Ship Comes In," soon to be released, lives up to the reputation she has won in legitimate drama, and fully justifies the claim she made for success as a screen artist in "The Flower of Faith," also an International feature. Silver Sands is a sweet, innocent, inexperienced country girl, but with intent dramatic powers and aspirations undreamed of by her or her doting parents. These are recognized by an unscrupulous theatrical genius, who, captivated by her beauty and charm, resolves to give her the leading part in a play he is about to produce.

Transported suddenly to New York from the little New England village where all her life has been spent, and given carte blanche at milliners and modistes, the simple country girl does what most of her sisters with or without experience would do—goes the limit of extravagance and awakes to find herself financially at the mercy of the unscrupulous manager who planned it all. How she circumvents the villain without the loss of her innocence and wins justice for her sweetheart is graphically told in the photoplay; but it is Miss Grey's splendid dramatic art which gives the pictures their absorbing interest.

Her transition from the New England maid to the woman of fashion, from the simple inexperienced country girl to the leading woman in a Broadway production, is done easily, gracefully and without violence to one's sense of proportion. To accomplish it requires dramatic ability of the first order, and this Miss Grey possesses up to an unusual degree.

MUTUAL GETS NEW COMEDY SERIES.

The Mutual Film Corporation has contracted with the Monogram Films of Los Angeles for the release of a series of fifteen two-reel dramas under the general title of "Adventures of Shorty Hamilton," the first of which, entitled "Shorty Hamilton and the Yellow Ring," will be released on Jan. 15. This new series is to be put out by the Mutual as one of its "Featurette" star productions, just announced by President John R. Freuler.

Claude Slater, who closed the contract with Mr. Freuler for the "Adventures of Shorty Hamilton" a few days ago, is an old Mutual man and an excellent judge of high class material. He returned to Los Angeles after making the contract, and is now engaged with Mr. Hamilton, who is an ex-officer of the United States army, in the staging of the fifth play in the series.

John Hamilton, or "The Loot," as he is called by his intimates, is one of the best known motion picture stars in the country. He served six years in the United States cavalry and became associated with film enterprises four years ago, registering an immediate success in western character parts because of the precise local color he was able to inject into cowboy and western types generally. Mr. Hamilton was for five years a cowboy working on the plains of Montana and Texas. He had a distinguished career under Thomas H. Ince, being featured in "The Great Smash" with special success.

"The Little Lost Sister" will be filmed as a Selig Red Seal Play, for release in K-E-S-E. Much of the production work will be done at the Selig studios, Chicago. An all-star cast will be employed, probably headed by George Fawcett.

Kolb and Dill Head Mutuals

Program for Week of January 15 Carries "Beloved Rogue" and Other Good Features.

KOLB & DILL in a five-part production entitled "Beloved Rogue" tops the Mutual Film Corporation's schedule of releases for the week of Jan. 15. This production comes from the American Film Company's Santa Barbara studios, where it was produced under the direction of Al Santell, the director of the entire sucessful series of Kolb & Dill productions.

The picture offers several points of special value to the exhibitor. The cast includes a number of actors of independent drawing power and personal standing in the eyes of the motion picture patron. Miss May Cloy, the pretty young blonde person who has figured in all of the K. and D.'s, is prominently cast in "Beloved Rogue." Harry Von Meter and Clarence Burton also have important parts.

This is the first and probably the last chance of the exhibitor to book a picture in which the celebrated William Russell appears as an "extra." Mr. Russell being an interested spectator in the filming of this portion of "Beloved Rogue" declared himself "in on the picture" in the crowd scenes, just as a bit of sport. This drew in also George Periolat, Franklyn Ritchie and Ashton Dearholt.

Mr. Kolb appears in this production in the role of one "Louie Vandergrif" and his partner in crime, Max Dill, as "Mike Amsterdammer"—a pair of goodhearted blundering rascals. The plot unfolds their system of "doing others as they do you," with various attendant complications like prison terms and other sundries of fate. There is a swift interplay of humor and pathos, with a general pleasantry calculated to give genuine entertainment. "Beloved Rogue" has the distinctive flavor which has given Kolb and Dill productions an interesting history of growing success—a success pointed by some notable long runs in metropolitan theaters.

First of "Adventures of Shorty Hamilton."

"Shorty and the Yellow Ring," scheduled for release Jan. 15, is the first of the series of special Mutual "Featurettes" to be put out under the general title of "Adventures of Shorty Hamilton." There will be fifteen of these two-reel Hamilton productions in the series just announced. The booking of this series of "featurettes" gives the exhibitor something worth advertising in short length film. "Shorty and the Yellow Ring" is a tale of borderland daring in which the athletic and resourceful Mr. Hamilton appears as the knight-errant protector and guardian of the young woman secret service agent engaged in breaking up a plot for smuggling Chinese into the United States. The production includes a number of snappy encounters, several hot thrills and a happy ending, being rather of the sure fire type of picture, with a tinge of western atmosphere and a lot of detective drama. "Shorty" will be remembered by exhibitors from a number of Ince productions and the once famous line of "Bronchos."

"Tours Around the World," the Gaumont-Mutual travel reel for the week, takes the spectator for a trip from famous Gibraltar, guardian gate of the Mediterranean, to Algiers, through Tunis and bits of other North African territory. This is the land of some famed chapters of ancient history. This particular travel reel is worthy of special promotion with a view to interesting high school teachers and their pupils. There is a war tangle, too, since the British grip on Gibraltar is of such potent significance in Mediterranean history.

Coming back home we have "See America First" for the week of Jan. 15, presenting a trip up Mount Lowe, Cal., picturing by the way, a thrilling piece of mountain railway construction—this a split reel concluded with Harry Palmer's weekly cartoon comic.

George Ovey, the comical Mutual "Cub," appears on Thursday of the week in "Jerry's Winning Way," a typical Ovey picture. cleanly funny.

"A Jack Tar in the Making," the third of the Mutual's interesting series of "Uncle Sam's Defenders," is available on Friday of this week. This release shows the steps in the making of a landlubber into a full fledged sailor, described in nautical terms as "an able seaman."

Rube Miller and Owen Evans appear in a two-part Vogue comedy released Sunday, Jan. 21, under the title of "Tailor's Trimmings." The comedy plot is sufficiently extravagant for the whimsical outbursts of the riotous Mr. Miller—being an affair of hold-ups, trolley car chases, accidents various and plenty and a violent ending.

"Reel Life," the Mutual Magazine in films, for the week pictures orange growing in California, discusses "the Air" and "the Hydro."

The week's Mutual schedule is also rich in serial and serial productions with Chapter 13 of the Signal-Mutual photonovel "A Lass of the Lumberlands," featuring, of course, the dauntless Helen Holmes; the eighth of the Gaumont Company's "The Vampires" stories under the title of "The Poison Man," and "Ace High," the third of the Niagara-Mutual's series of newspaper stories featuring Helen Greene, released under the general title of "Perils of Our Girl Reporters."

"THE GREAT GREEN EYE" (Metro-Rolfe).

Lionel Barrymore began work this week on his new Metro-Rolfe production, "The Great Green Eye," the joint product of Channing Pollock and Rennold Wolf. George D. Baker is directing this five-act feature photo-drama. assisted by Charles Hunt, and John Arnold is doing the photographic work. Irene Howley, co-starred with Mr. Barrymore in "A Yellow Streak," with Ralph Herz in "The Purple Lady," and with William Nigh in "Life's Shadows," all Metro features, shares stellar honors with Mr. Barrymore in "The Great Green Eye."

The cast of the new Pollock and Wolf screen play comprises a galaxy of screen favorites. Mr. Barrymore and Miss Howley are two of the most popular Metro stars, and associated with them are Ilean Hume, Frank Currier, Charles Eldridge, Hugh Jeffrey, George A. Wright, Florence Natol and Marien Dennis.

SPITZER SELLS OUT IN WASHINGTON, D. C.

N. H. Spitzer, who recently organized the Cummins Spitzer Feature Company in Washington to exploit big features, one of which was "War's Women," which he has promoted to an exceptional big success in the middle eastern states with an office in Washington, has sold his interests and that of Mr. Cummins to the Hy Art Masterplays Company of Washington, D. C.

Mr. Spitzer is well known in the film world, being organizer of the Bluebird exchanges, and recently was associated in selling the franchises of Clara Kimball Young for the Selznick. Spitzer is back in New York looking around for a new venture. The success he had with "War's Women" through the southern territory is phenomenal.

NEW K-E-S-E MANAGER AT BUFFALO.

Louis Green, widely known throughout New York as a wideawake film salesman and exchange manager, has been placed in charge of the K-E-S-E branch at Buffalo and is expected to make things hum in that district for his new employers.

Mr. Green was formerly connected with Fox, World and Selznick Film Companies, working in and near Buffalo, and he is highly regarded by exhibitors upstate. With Mr. Green in charge of the Buffalo office and Homer Howard traveling out of Buffalo for the same interest, K-E-S-E will doubtless get a full share of business in that territory.

VIRGINIA PEARSON IN "BITTER TRUTH."

A film drama of unusual intensity, with a great sacrifice for a strong climax, is "Bitter Truth," the statuesque Virginia Pearson's recently completed photoplay for William Fox.

The scenario for Miss Pearson's new screen play was written by Mary Murillo, and the direction was in charge of Kenean Buell.

Prominent in the supporting cast are Jack Hopkins and William H. Tooker. Mr. Hopkins is new to Fox films, but Mr. Tooker is remembered for his excellent work in previous motion pictures under the Fox banner. Alice May and Sidney D'Albrook are also in the company.

"THE VAMPIRES" (Gaumont).

The Vampires, those terrible arch-criminals of Paris, play their last cards in "The Terrible Wedding," the final episode of the sensational photo-novel, Jan. 18.

Remarkable adventures bring to a close the activities of the Vampires. Philip Guard's wife and her maid are abducted by the arch criminals; Normandin foils the midnight plot of the Vampires to asphyxiate Mr. and Mrs. Guard; Philip Guard

Scene from "The Vampires" (Gaumont).

pays a perilous visit to the place where his wife is held a prisoner; and finally takes a hand under the direction of the newspaper reporter and brings about the final denouement. The death of Irma Vep is one of the most exciting big moments in a photo-novel that is replete with sensations. Exhibitors who have not shown "Fantomas," and who are soon to finish with "The Vampires," are already booking the former.

Co-Stars in Paramount for January 15

Fanny Ward, With Dean and Neill, Appear in First Subject, Irene Fenwick and Owen Moore in Second.

TWO gripping dramas of highest consistent quality. "Betty to the Rescue" and "A Girl Like That," produced by Lasky and Famous Players, respectively, will be the features on the Paramount program for the week of Jan. 15. In the former Fanhie Ward, supported by Jack Dean and James Neill, will play the leading role, while the latter, Irene Fenwick and Owen Moore will co-star.

This is Miss Ward's first appearance on the Paramount program since her success in "The Years of the Locust," prior to which this versatile Lasky star created a sensation in "Witchcraft" and "The Cheat." The story was written especially for Miss Ward by Beatrice C. De Mille and Leighton Osman, and is a story especially adapted for Miss Ward. However, it is unlike anything in which she has appeared before. Instead of the society matron, as she was seen in "The Years of the Locust," the star is now a romping hoydenish tomboy with tousled hair, bare feet, and is clad frequently in a dilapidated pair of overalls. Supporting Miss Ward in the cast are Jack Dean, James Neill, Charles West, Lillian Leighton and Ted Duncan.

Irene Fenwick and Owen Moore have a most attractive drama in "A Girl Like That," which was produced under the direction of Del Henderson. The story tells of a female crook whose father is the leader of a gang of safe blowers, which gang, in order to get a line on a wealthy country bank, runs across the young man who is the cashier, and whom they cannot persuade to enter into any sort of an indiscriminate deal. To obtain their end, they send the crook's beautiful daughter to the town, and she, after becoming his bookkeeper, falls dead in love with him, thereby refusing to allow them to rob the bank. During the brawl that follows between the leader and his gangsters, the girl's father is shot. The girl is placed in a tremendous predicament, and the dramatic climax is reached when she succeeds, by the aid of the young cashier, in rounding up the thieves in their attempt to play a doublecross game.

Surrounding the program for this week for the exhibitor, Paramount will release three exceptional short reel features; the forty-ninth edition of the magazine-on-the-screen; the fiftieth of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, in which he shows "Montreal, Old and New," and a one-reel Klever Komedy, in which Victor Moore is starred, entitled "Did It Ever Happen to You?"

"THE BLACK DOOR" (Mutual).

"The Black Door," second of the thrilling series of fifteen complete newspaper stories, released by the Mutual Film Corporation under "The Perils of Our Girl Reporters," is one of the most gruesome and at the same time one of the most fascinating motion picture plays ever produced.

Helen Greene, who plays the leading role—that of Isabel Ralston, a young newspaper reporter on the staff of a great

Scene from "The Black Door" (Mutual).

metropolitan daily—is projected by the order of her managing editor into the middle of a mystery that recalls Poe's "Murders of the Rue Morgue," and throughout the story there is that element of criminal shadowland which defies analysis but is potent to send a shudder through the human system whenever it is encountered.

Constructively and pictorially "The Black Door" is a remarkable drama. Based on an old southern superstition, to wit, that the front door of a house occupied by one family for more than a century, turned black when any occupant died, it has been built up by Mrs. Tupper into a play so thrilling that it rivets attention from the first moment to the last.

Earle Metcalfe, leading heavy of the cast, and Miss Greene, are both afforded an opportunity for some fine acting when they enter the house of mystery.

That night scene in the rambling old halls and rooms of the ancient mansion is one that lives in the memory, because the mysterious comings and goings of the murderous gang that watches every move of the visitors. One can almost hear the windows rattle in the fierce gusts that drive torrents of rain against them.

The attraction of the piece, aside from its engrossing mystery, consists largely in the faithfulness with which the part of the newspaper reporter is played by Miss Greene, who adopts none of the old time stage devices to signify that she is a newspaper woman.

Triangle January 28 Releases

Douglas Fairbanks and Dorothy Dalton Each Lead in Separate Productions.

DOUGLAS FAIRBANKS and Dorothy Dalton are the stars of the Triangle feature releases for January 28th. Fairbanks appears in a serio-comic drama of brave hearts and thrilling deeds entitled "The Americano," which was written by John Emerson and Anita Loos from Eugene P. Lyle's novel, "Blaze Derringer." The direction is by John Emerson. Dorothy Dalton has a vehicle excellently suited to her personality in "Chicken Casey," a play of theatrical and literary life by J. G. Hawks, directed by Raymond B. West.

As "The Americano" Douglas Fairbanks takes the part of a devil-may-care young American engineer who goes to the Republic of Paragonia in Central America to take charge of the national mines. He has fallen in love with Juana, the daughter of the Presidente of Paragonia, in New York, but when he arrives in the country he is amazed to find Presidente Castalar in prison, and his family held under guard in their home. Salze Espada, the treacherous minister of war, is responsible for this unhappy state of affairs. How Blaze Derringer, the Americano, thwarts the villainous Espada, releases the persecuted Presidente, and finally marries the beautiful Juana furnish the big thrills in one of the strongest screen plays that Fairbanks has yet appeared in.

Dorothy Dalton's part in "Chicken Casey" is that of Mavis Marberry, a well known actress. Her manager reads a successful novel by a young author named Everett Hale, who has made the heroine of his book a waif of the underworld named "Rags," despite the fact that he knows practically nothing about life in the slums. Mavis and Hale meet at the manager's office, in connection with the dramatization of the novel, and Mavis demands the leading part in the stage version, but is rejected by Hale, who does not consider her fitted to do a "tough" type. Mavis stages a surprise for Hale, and is introduced to him as "Chicken Casey," a dance hall ingenue in one of the most notorious Bowery dives. The author is completely taken in. He decides to reform the girl and arrange to have her play "Rags." This is brought about, and, of course, Mavis registers a big hit in the part. Hale learns of the trick that has been put over on him and leaves the theater hurt and indignant. Mavis, however, has fallen in love with him and finds a way to win his forgiveness so that a happy future is assured them both.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Picture House Near Boston Slum

New $60,000 Theater for Poor People in Congested District of Boston's West End —A First Venture of This Kind and It Will be Watched With Interest—House to Be Ready This February.

By J. J. Philliph, Boston Traveler and Herald.

BOSTON, MASS.—Moving picture men and real estate promoters will watch with interest an experiment undertaken by a group of men organized as the Lancaster Trust in erecting a picture house at 31-37 Lancaster street, West End, on the fringe of one of the congested tenement house districts of the city. This is the first time that any such venture has been developed to such a stage, but for years overtures have been made at City Hall for the erection of such building in the North End, or the making over of old buildings for that purpose. All such proposals, however, were turned down until the present West End enterprise was projected and passed upon by the mayor.

This building is a pretentious structure for that locality. The plans were drawn by Blackall, Clapp & Whittemore, and the contract was awarded to the Haynes Construction Company. The building, built of steel, brick and concrete, two stories high, with a frontage of 118 feet and a clear depth of 65 feet, will cost approximately $60,000. It will be of first-class construction, equipped with sprinkler service and hand extinguishers, with iron stairways enclosed in terra cotta, and will have a seating capacity of 1,200.

The house will be ready for business by the middle of February. When the building is ready for occupancy, a formal application to conduct a moving picture house will be submitted, and the license granted.

Theatrical people have said that it would seem good judgment on the part of the promoters to erect a building suitable for regular theater business in case the moving picture venture failed. No stage for theatrical productions appears in the plans, however.

The nearest moving picture house to the Lancaster street building is in Bowdoin square, which the immediate neighborhood of Lancaster street, which runs from causeway. That this is a strong moving picture district the moving picture men of Bowdoin square well know, yet the city authorities do not recall an application for the establishment of a house there before the Lancaster street proposition was broached. Years ago a move was made to operate a picture house on Canal street, but it was rejected. Various plans have been projected for the crowded North End, only to fall, through the opposition of school and church authorities. Year by year amusement interests have found it harder to locate their enterprises in residential districts.

Stanley W. Hand Dines His Salesmen.

Boston, Mass.—Stanley W. Hand, the Boston manager of the World Film Corporation, gave a dinner to his sales force at the Russian grill, a well known and popular eating place of Boston, on Friday, December 29. A special menu was arranged and when the company sat down to dinner they were surprised to find that each member had a number on the menu dedicated to him. After dinner Mr. Hand and his salesmen attended a performance of the Winter Garden show at the Shubert theater. Those that attended were G. A. Schaefer, D. B. Bullwinkle, "Joe" Mack, F. J. O'Brien, W. F. Keleher, and the toastmaster "Billy Sunday" Hand, the manager of the World Film hustlers.

Manager Dan Horgan.

Boston, Mass.—Dan Horgan, whose picture is printed with this, is manager of the International Film exchange of Boston, was for several years treasurer of the L. A. Thompson Company, operating amusement plans in various cities of the United States, was advance representative for circuses and as general manager and booking agent for a large circuit of parks and theaters before he entered the film business. He had been a salesman for the International in the New England territory for this company since its inception and at one time was connected with the Pathe office. He is one of the most popular film men in New England, having friends from Maine to Connecticut.

Dan Horgan.

E. D. Rhind to Manage Bates Opera House.

Boston, Mass.—E. D. Rhind has been appointed manager of Bates opera house to succeed John Patten, who is now manager of the Harvard theater, which is controlled by the Gordon Bros. Amusement Company. This theater is located in the heart of Cambridge, Mass., New England's greatest college city.

Stanly Hand Loans Films to Seminary.

Boston, Mass.—Through the courtesy of Stanly W. Hand, the Boston and New England manager of the World Film Corp., several reels of World pictures were loaned to the students of St. John's Seminary at Brighton, Mass., and furnished an evening's entertainment that met with the approval of the student body and faculty.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Plainfield Operator Fatally Shocked.

PLAINFIELD, N. J.—The first death in the state in a moving picture theater occurred when Frank Schlick, twenty-four years old, employed as a moving picture operator at Proctor's theater, Plainfield, accidentally took hold of two electric wires connected with his machine and received a shock which proved fatal.

John Hogan, manager of the theater, noticing that the picture being projected on the screen was out of the proper focus, went to the operator's booth, and there found Schlick unconscious. The manager summoned a physician who, upon examination, declared the man dead. Schlick had been an operator about a year.

Operators Elect Officers.

Newark, N. J.—At the December meeting of the local operators' union, the regular election of officers took place. The following were the successful candidates: President, Vincent A. Schauler; vice-president, Herman Metz; secretary, M. A. Carney; treasurer, William Uessler; business agent, J. R. Walsh; assistant business manager, William H. Totten; sergeant-at-arms, Joseph Valentino; delegate to the Essex Trades Council, Michael Danton. The executive committee is composed of the officers augmented by John C. Taste and John Higginson.

Arthur Lee in Jersey.

Newark, N. J.—Manager Lynn S. Card, of the Mutual Film, announces that Arthur Lee, of the Gaumont studios, will be in this state during January to call on the local and out-of-town exhibitors.

Gross Closes House.

Jersey City, N. J.—The moving picture house located at 152 Monticello avenue, formerly operated by Walter Gross, is now closed.

Wm. Mitchell at Terminal.

Newark, N. J.—The new assistant manager of the Terminal theater, William Fox's new picture palace, is William Mitchell. Mr. Mitchell is here as assistant to A. P. Waxman, and he is busily engaged fixing things up at the theater. Mr. Mitchell comes here from New York, where he was employed in the same capacity in various theaters on the Fox circuit.

Condon Appointed by Cameo.

Berkeley Heights, N. J.—The Cameo Cinema Products Company, incorporated under the laws of Delaware, have appointed as their New Jersey state agent William A. Condon, of this place.

C. H. Engelbrecht at Regent, Kearney.

Kearney, N. J.—The new manager of the Regent theater, opposite the Town Hall, this place, is C. H. Engelbrecht. Mr. Engelbrecht comes here from Paterson where he managed several moving picture houses.

Proctor Alters Theater.

Newark, N. J.—F. F. Proctor is having his Palace theater, 116 Market street, altered at a cost of $3,500. John W. Merrow is the architect.

BALTIMORE NOTE.

New Crescent Theater Opens.

Baltimore, Md.—After an expenditure of nearly $2,000 which has been made by the owners, the New Crescent theater, 1509 West Lafayette avenue, has reopened.

Express Company Loses Appeal

Dominion Theater at Victoria, B. C., Wins Second Verdict in Fight to Recover Damages from Express Company Consequent on Delayed Delivery of Films—The Amount Involved Is Small, But the Principle Is Important.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—Although the amount involved was comparatively small, a question of great importance to the film industry in British Columbia was involved in a case which came up recently in the Court of Appeals, in which the Dominion Express Company appealed against a judgment awarding $194 damages to the Victoria Dominion Theatre Company for loss of profits through the failure of the express company to deliver a film in time for the performances scheduled for a certain Monday. As recorded in the Moving Picture World at the time, the theater could not be opened on that day, and President J. R. Muir immediately ordered that suit be brought against the express company.

In appealing from the judgment of the lower court, the latter contended that it should only be obliged to pay damages to the amount of $50 (the amount at which the film was valued in the form of contract between the parties), but the appeal was unanimously dismissed, and the original judgment affirmed.

In the evidence it was brought out that for three years on the last boat leaving Vancouver for Victoria on each Wednesday and Saturday night, a film had been sent to the Dominion theater; and while the express company showed that on the night in question there was no special admonition to "rush" the shipment, the theater people proved that instead of being sent to Victoria the film was started for the east, and the express company only discovered its mistake in time to get the film back to Vancouver to be shipped over to Victoria for the Tuesday matinee.

Chief Justice Macdonald said that the question was whether the contracting parties could be reasonably held to have in contemplation the loss which was claimed when the contract was made. There was no direct evidence upon that point at all. Nothing was said with regard to the need for urgency, but when one looked at all the circumstances and the nature of the business conducted by the plaintiffs, he was unable to say that the trial judge had drawn the wrong inference when he came to the conclusion that the shipper must reasonably have had in contemplation that this film was needed for the Monday performance.

Mr. Justice Martin concurred, but was inclined to think that the express company's counsel had shown that an express company could not be held liable for failure to deliver a casual consignment expeditiously.

In his judgment Mr. Justice McPhillips stated that the Dominion Express Company in Canada enjoyed peculiar privileges. They were extensive and very great, and the public were to a very large extent in the hands of the company for all express business. He thought that they should expect from it the highest form of expedition in handling its business, and he would expect that the courts of law would at all times hold them to expedition in the completest sense. That is, an express company must at once forward an article consigned to it by the first available method of transportation.

Metro Transfer in Western Canada.

Vancouver, B. C.—One of the most important developments in the Canadian exchange field in recent months is brought about through the transfer of Metro features from the Standard Film Service, Ltd., of which A. H. Sawyer is president, to the Specialty Film Import, Limited, L. E. Ouimet's organization, which controls the Pathe output in Canada. Although the change has not actually been made in western Canada at this writing, it is stated that all details will be completed within a few days.

Andrew P. Keegan, Pathe general manager for western Canada, and in temporary charge of the Calgary office, has arrived in Vancouver to assist Local Manager Charles Barnard in completing the necessary arrangements, and Bert Lubin, Calgary manager for Metro, also came on to join Manager A. E. Smith of the local Standard branch.

At the Metro office doubt was expressed that the change would be made, while at the Pathe headquarters various legal documents were displayed in proof that it would be made.

N. W. Davidson has just been appointed manager of the Pathe office in Calgary.

Santa Clauses in Dominion Theaters.

Edmonton, Alberta.—John Hazza, manager of the Empress theater, carried out the children's share of the Christmas season in good style, and on Christmas day had Santa Claus himself stationed before a big fireplace which had been erected in the lobby of the theater, passing our bags of candy to all children who came in. Each was given an opportunity of shaking hands with old Santa Claus, and thanking him for what the previous night had brought forth. Mr. Hazza should be a popular personage with the juvenile element from now on, if they get to thinking he is Santa Claus' friend and principal backer.

Calgary, Alberta.—A real Santa Claus was on hand at the Regent theater at the Saturday morning children's matinee preceding Christmas, and each child attending the performance was given a present. Needless to say, many children were present.

Vancouver, B. C.—Manager Hector Quagliotti of the Colonial theater had an especially pretty lobby and foyer for the Christmas holidays, which was realistic enough to give one the shivers. Ropes of evergreens were festooned about, and resting on the top of these was cotton "snow," sprinkled with this glistening stuff—you know what I mean.

Winnipeg Theater Get First Run World Films.

Winnipeg, Man.—M. J. Williamson of the National theater has secured first run of all the new World Film pictures, which are being distributed in Canada by the newly-formed Regal Films, Ltd. The first picture under the arrangement was "Camille," with Clara Kimball Young, which was shown for an entire week. Evening prices were 20 and 35 cents.

Seats at Rex Show for Patriotic Fund.

Vancouver, B. C.—Through the kindness of Manager W. P. Dewees of the Rex theater, the members of the Connaught Chapters of the Daughters of the Empire raised a considerable amount to add to their fund for purchasing socks and other comforts for soldiers on active service. Mr. Dewees gave to the ladies fifteen hundred of his regular 15-cent tickets, and 120 box-seat tickets, and they were allowed to retain the full amount secured from the sale of them. The tickets were good for admission on either of two days during the week.

Mission City, B. C.—Manager Bannister of the Victor theater showed the British government's official pictures of "The Battle of the Somme" on two nights recently, and handled the affair in a manner which won the enthusiastic approval of the entire town.

MORE SEATTLE NOTES.

Seattle Exchange Managers Hold Second Meeting.

Seattle, Wash.—The exchange managers held their second weekly meeting Tuesday, Dec. 19. Fred C. Quimby, Pathe's northwest manager, was appointed temporary chairman to perfect the organization. Mr. Quimby says that he has already gone to work on the matter of a movie ball, which film men hope to make the biggest event of the season. The plans are to get Pearl White or Mabel Normand up from Los Angeles to lead the grand march. Tuesday's meeting adjourned in order that the managers might go to the court house in a body to lend their moral support to Mr. Smyth in his case against the city.

"It is the object of the exchange managers' association to fight such actions by the city, in order to effect better conditions for the film industry, and to bring us in closer touch with the Exhibitors' League," said Mr. Quimby, "as it really is our desire to assist and co-operate with the directors."

Exchange Notes.

Seattle, Wash.—A new manager for World's northwest territory is expected to arrive in Seattle this week. He is J. A. Koerpel, until last week manager in the Philadelphia office of the World.

With the coming of Mr. Koerpel, W. W. Drum, coast division manager of World, is to return to San Francisco. Mr. Drum has been in Seattle looking after his company's interests for several weeks.

World's two salesmen out of the Seattle office, R. C. Montgomery, who covers the Oregon territory, and Hugh B. Dobbs, Washington representative, are spending the holidays at home.

Norvin F. Haas, who was in charge of one of C. R. Coulter's road shows for the past season, is now road representative for Artcraft out of San Francisco.

H. G. Rosebaum, northwest manager for Artcraft, returned just before Christmas from a trip through the territory around Portland and Spokane, where he has been attending to bookings of George M. Cohan's feature, "Broadway Jones."

Mike Rosenberg, manager of De Luxe features, is to leave the first of next week for New York to sign up more state rights features.

Personals.

Seattle, Wash.—Fred C. Quimby, Pathe manager, left for Portland just after Christmas to work between Portland, Spokane and Seattle for a few weeks in order to bring the different parts of the territory into closer touch with each other.

Seattle, Wash.—C. F. Hill, road representative for Paramount, returned from a long trip through Oregon and spent Christmas in Seattle.

Salem, Ore.—T. G. Bligh, owner of Ye Liberty theater, Salem, Ore., was in Seattle not long ago and announced that he has redecorated his theater.

Snohomish, Wash.—I. L. Williams, owner of the Orpheum theater, Snohomish, and of the Monroe theater, Monroe, Wash., has taken over the opposition house in Monroe.

Exchanges to Charge Exhibitors for Paper.

Seattle, Wash.—It was decided at a recent meeting of the exchange managers of this territory to charge hereafter 10 cents a sheet for paper instead of donating these with the film, as has been the rule.

Exhibitor Member of Rotary Club.

Everett, Wash.—A Rotary Club has been formed recently in Everett, and C. E. McKee, manager of the Orpheum theater, has been asked to represent the motion picture trade in the organization.

The Maryland Entertains Cripples.

Baltimore, Md.—On Sunday afternoon, December 24th, the annual Christmas treat for the crippled children of the Kernan Hospital, the public schools and other institutions in this city, was given at the Maryland theater. Over 800 were present and it was held under the auspices of F. C. Schanberger, president of the company operating this house.

Walbrook Treats Children.

Baltimore, Md.—On Saturday afternoon, December 30, along about 3 P. M., the automobiles began to line up at the Walbrook theater at North avenue and Rosedale street and deposit their burden of little crippled and other kiddies from the Kelso Home, the Kernan Home and the Hebrew Orphan Asylum, who had all been invited to attend the performance by Manager Edwin R. Beveridge.

Brodie and Goldberg Lease Gordon.

Baltimore, Md.—The Gordon Reality Company has leased to Joseph P. Brodie and Thos. D. Goldberg, well known film men of Baltimore, the Gordon theater at Baltimore and Catherine streets. These men also hold an option for the purchase of the theater, which has a seating capacity of 500. The house has been rechristened the "New Gordon" and extensive renovations are now being contemplated on both the exterior and interior. The airdome connected with this theater has been included in the lease. The Brodie theater, 1118-22 Goldberg Light street, is owned and managed by Mr. Brodie and the Goldberg theater, 3113 W. North Avenue, is owned and managed by Mr. Goldberg.

Taxes on Signs in Baltimore

New Department of Minor Privileges Has Prepared a Schedule of Charges and It Is Now In Force—New Applications Needed for Old Signs—Some of the Privileges and Charges for Them.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—H. Walter Johenning, chief of the new department of Minor Privileges, has prepared a new schedule of charges and it is now in operation in Baltimore, having been approved by the Board of Estimates on Friday, December 29. Application for permission of continuing special grants must be made by all, who, before January 1st, were enjoying them. About $300,000, it is estimated, will be added to the revenue.

The following is a list of those privileges and their costs which will probably be of interest to moving picture theater owners and managers: Notices and advertisements of theatrical attractions, boxing matches, etc., which are usually posted during the night by "snipers," on buildings, poles, boxes, piles of lumber, building materials and the like will be charged $100 a year, and will be prohibited from "billing" or "posting" houses and other structures that are permanent.

"For rent" and "for sale" signs exceeding 50 square feet in size will be taxed $2.50 a year. Another tax, similar to this is provided for signs and advertisements imbedded in cement sidewalks.

Firms, corporations and individuals who rent canopies used in front of churches, theaters, halls and private residences for weddings, parties or other purposes must pay $5 a year for each canopy.

Clocks which are attached to buildings will be taxed at a rate of from 10 cents to $1 a square foot, according to the location.

Signs flat against a building will cost nothing if less than four feet long. Placard signs made of tin will cost $1 to $5 each; signs constructed in footways, $2.50 each; standard movable signs, which formerly were charged for at the rate of $2 each will cost $5 each. The charge for electric signs in the centre of the city was increased from 10 to 30 cents a square foot to from 10 cents to $1.

For the privilege of maintaining penny-in-the-slot weighing scales and chewing gum machines in front of buildings the owners must pay $5 each per annum.

Arc, incandescent or nitrogen lamps for advertising purposes, from $2.50 to $5 each.

The tax for vaults will be based on the assessed valuation of the ground, capitalized at 5 per cent. of one-half the valuation.

Gasoline tanks under footways will cost $5 for the first barrel the container holds and $1 for each additional barrel.

Building Inspector Makes Annual Visits.

Baltimore, Md.—Before issuing the annual licenses, on January 1st, for moving picture theaters, Building Inspector J. J. Byrne, of this city had his inspectors go over the field thoroughly to take notes on what was needed in the operating rooms and in the matter of exits and other requirements of these houses. The investigation was carried on by this corps of men at night and it is understood that all reports were favorable.

Film Opera at Parkway.

Baltimore, Md.—On Thursday, Friday and Saturday of last week, great throngs attacked the doors of the Parkway theater, 3-9 W. North avenue, due to the fact that Manager Bernard Depkin, Jr., held one of the most exclusive performances that has yet been in Baltimore. For the first time in the history of the motion picture industry, the whole second act of the opera "Carmen" was acted on the screen by the leading songbirds of the day and their voices rang out clear and distinct in every part of the house. Whether this is the last word in the way of synchronization, George R. Webb, the inventor, has yet to determine; but to say the least, he has made wonderful strides since he first introduced his invention several years ago in this city.

Garden Theater Entertains Newsies.

Baltimore, Md.—Held under the auspices of The Baltimore News and through the courtesy of George Schneider, manager of the Garden theater, on Lexington street at Park avenue, the little fellows who carry "poipers" were given a fine entertainment at this house on Friday morning, December 29. The number that attended is estimated at about 2,000.

Patron Sues for Injuries.

Baltimore, Md.—In the Superior Court on Saturday, December 30, through E. W. White, attorney, Leofil and Lilly Chrul brought suit against Martha L. Miles, owner of the Family theater, 518 South Broadway, and its manager, B. Cluster, for injuries sustained on October 27 last, when a chair collapsed. The amounts of the suit are for $5,000 and $2,000.

Children's Matinee at Gertrude McCoy.

Baltimore, Md.—Through the activities of Frederick Clement Weber, manager of the Gertrude McCoy theater, Fulton avenue at Baker street, a special matinee was given on New Year's morning for the children and as a special attraction, the fairy tale entitled "Rumpelslitskin" was shown.

Manager C. L. Bradfield Retires from Family

Philadelphia Picture Theater on Market Street Has Had Ten Years' Success as a Five Cent House—Site Has Become Valuable.

By F. V. Armato, 1441 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—C. L. Bradfield of the Family theater, 1311 Market street, will shortly retire from the management of the house (but not from filmdom) with a record of which few, if any, exhibitors can boast. Ten years of successful business at five cents admissions, in a house located on the most expensive business street in the third largest city of the country is a record of which any man might be proud. Mr. Bradfield is justly so. His policy of three reels a day has justified itself in spite of five-reel features, ten-reel super-photoplays, 20-reel serials and all the other innovations which the film business has seen in the last few years. Only because the property in which his theater is located has become so immensely valuable that a rent destructive of all profit is asked for its renewal does the film veteran relinquish the house.

C. L. Bradfield.

The Family was opened in 1906 as the Bijou Dream, a name then shared with five other houses under the management of J. P. Harris of the Western Amusement Company, which were at that time distributed along the main thoroughfares in the central part of the city. Each in turn was disposed of, or converted to other uses, until the remaining one at 1311 Market street was the sole survivor. This house in 1911 was completely overhauled, redecorated and painted and supplied with a new front. At that time it was rechristened "The Family."

However, the original admission of five cents was retained, which provided ample returns on the investment. Shows were continuous from 8:30 a. m. to 12 p. m.

The General Film Company's service has been used exclusively in the theater since the corporation was started, and Mr. Bradfield has never found reason to change it. The first three pictures shown in the house on October 19, 1906, were "Rubberneck Reuben," "Mishaps of a Baby Carriage" and "The Amateur Detective."

"Intolerance" a Great Hit.

Philadelphia, Pa.—David Wark Griffith's "Intolerance" is shattering all records for attendance at the Chestnut Street opera house. The combination of the holiday season and an attraction of such unusual merit has resulted in the happy state of affairs, from a managerial standpoint, that tickets must be reserved at least three days in advance. Manager J. J. McSween even hopes to see the house sold out for a solid week in advance.

A big choir of trained voices, the augmented orchestra and the special decorations, create an effective and atmospheric setting for the display of the picture. Commencing on New Year's Day the orchestra has been, and will continue to be, under the direction of Frederick Arundel, general musical director of Mr. Griffith's film spectacles. His presence has had the immediate result of increasing the potency and poignancy of the musical setting at least fifty per cent. His wide experience in directing music for pictures and his intimate appreciation of the requirements of synchronization, coupled with his knowledge of Mr. Griffith's purposes in arranging to supplement sight with sound, account for this happy result.

Washington Children's Shows Begin

First Matinees of the Series Designed for Children by Federation of Women's Clubs Have Now Been Held—First Shows Were Given Freely—Some Reflections on the Way Movement Is Carried on.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—The first of the series of children's matinees given under the auspices of the Federation of Women's Clubs of the District of Columbia were held on Friday and Saturday, December 29 and 30, at the various Washington motion picture theaters that have agreed to aid the Federation in its work to interest the children in attending matinees to be given each week. The ladies of the organization have declared that the ordinary shows given here are totally unsuited to the children. and that there should be times when they could go with their parents or alone and see "pure" pictures. It may, however, be said in passing that when some 1,500 children of the city were invited, and the invitation was largely accepted, to attend on Christmas morning the exhibition at one of Washington's legitimate theaters of a gigantic spectacle in the way of motion pictures, admittedly filled with love scenes of a type best suited to more mature minds, the Federation made absolutely no protest.

These two matinees, with those two of the coming week are free. Boy Scouts in uniform were in attendance at the houses as ushers, while members of the organization served as chaperons. The theaters and the programs offered were as follows:

Friday afternoon, from 2 to 5 o'clock—Avenue Grand, 645 Pennsylvania avenue southeast, "Little Mary Sunshine"; Empire, 913 H street northeast, "Dawn of Freedom"; Home, 1230 C street northeast, "Let Katie Do It"; Lyric, 3108 14th street northwest, "Youth's Endearing Charms"; Olympic. 1431 U street northwest, "The Crippled Hand"; Victoria, 505 Seventh street southwest, "The Patriot," and Howard (colored), 620 T street northwest, "Rumpelstiltskin."

Saturday afternoon, from 2 to 5 o'clock—Masonic Temple Auditorium, Thirteenth street and New York avenue northwest, "Shadows and Sunshine"; Circle, 2105 Pennsylvania avenue northwest, "Dawn of Freedom"; Dumbarton, 1349 Wisconsin avenue northwest, "Little Mademoiselle"; Truxton, North Capitol street and Florida avenue, "The Crippled Hand," and Blue Mouse (colored) 1209 Twenty-sixth street northwest, "The Patchwork Girl of Oz."

The committee in charge of selecting the films informed the public that in offering the pictures named it has been governed by the fact that there are but a limited number of suitable pictures for children on the market. and the technicalities of the motion picture business, which has caused uncertainty as to the days when "clean" pictures would be at liberty for these matinees.

"We realize," said a member of the committee, "that it will not be possible to please every one with our selections. We are not entirely satisfied ourselves, but we are endeavoring to create such a demand for pictures suitable for children that it will be worth while for all producers to strive for our standard, which means the best for children."

A number of the exchange managers and exhibitors are strong in their condemnation of these women who are seemingly working for their own ends. The publicity sought by their chairwoman is of a type open to criticism. She avows her opposition to censorship, yet she in many ways censors pictures. She declares that the pictures shown are unclean some times, but when it serves her purpose, the reverse is the case. She rushes into print so often, with her name always appended, corralling all kinds of publicity, that she has hurt rather than helped her cause so far as the industry is concerned.

Earle E. Reese to Handle Selznick Pictures.

Washington, D. C.—Earle E. Reese, a well-known Washington film man, has joined the sales force of Sidney B. Lust and will handle the Selznick productions and the other films carried by Mr. Lust s exchange through the territory. Mr. Reese was with the International Film from the opening of the Washington office until its business was taken over by the Pathe. By reason of his long connection with the business here, he needs no further introduction.

General Film Takes Space in Newspapers.

Washington, D. C.—Something of a surprise was sprung in Washington last week when it was learned that the General Film Company had contracted with the Washington Times and the Baltimore News for space in those papers as a part of an extensive advertising campaign in which the company is about to enter. It is said that the advertisements will be three columns wide and ten inches deep, will come along fairly often and will be signed by the company.

A. J. Nelson, charge of the Washington territory of the General Film, has returned from a short visit to headquarters. In speaking of his visit Mr. Nelson told of having witnessed the screen exhibition of the British war pictures which will shortly be released in seven installments, each of 2,000 feet. These, with the other series of pictures now being handled by this exchange, has necessitated the increasing of the office force, and Mr. Nelson has arranged to take on three new men to handle this business.

The President to See "War Brides."

Washington, D. C.—Sidney B. Lust has just completed arrangements for the showing of "War Brides," the Herbert Brenon picture featuring Mme. Nazimova, at the White House before President and Mrs. Wilson and their guests. Louis J. Selznick, who controls the picture, and others who are associated with him, are coming from New York for the occasion.

Arthur Melvin Comes to Local Lair.

Washington, D. C.—Arthur Melvin is the latest addition to the sales force of the Fox Film in this city. He was for several months assistant manager of the Philadelphia exchange of the Mutual, and for a year and a half had been manager for George Kleine in Kansas City. Prior to that time he was assistant manager for a little more than a year in the Philadelphia office of the World Film. He comes to Washington well recommended as being a capital fellow, well liked by all those managers whom he has served.

Gardner Mack Leaves City.

Washington. D. C.—"Gardner Mack" (Albert F. Ferguson), the first dramatic editor in this section to establish an independent motion picture department, with daily comment, in a newspaper, after a service of nearly twenty years, is leaving the field to become executive secretary of a civic organization in Duluth, Minn.

Mr. Ferguson is one of the best-known newspaper men in Washington. He was particularly friendly with the motion picture interests and his column in the Washington Times was very often of great help to them. He was a worker for the best that is in the motion picture business. Washington exhibitors are expressing a great deal of regret at his determination to leave the city, for they looked upon him as an ally and appreciated his efforts voiced through his column in the paper.

Whooping Cough Prevalent Again.

Washington, D. C.—It is reported that whooping cough is again prevalent in the District of Columbia, and that in December there were nearly 500 cases under treatment. Exhibitors should bear in mind the fact that a good-sized fine is provided for him who may be prosecuted and convicted under the health laws for permitting a child afflicted with whooping cough to enter a theater. It is also unlawful for a parent to allow a child with the cough to attend a public performance.

Greater Vitagraph May Move.

Washington, D. C.—The Vitagraph V-L-S-E exchange, it is rumored about the city, is on the point of closing negotiations with the owners of the property on Eleventh street northwest, formerly occupied by the International Film Service, taken over by Pathe. The Vitagraph people have for a considerable length of time been looking for larger quarters, for in their present home at 811 E street northwest, they are badly cramped.

Pennington Gets "Around the World."

Lynchburg, Va.—J. B. Pennington, a well-known film man, has just purchased the rights for Jules Verne's play, "Around the World in Eighty Days," for Virginia and North Carolina. The picture will take to the road January 1, playing legit. and picture theaters in the above territory.

Old Rut and New Idea in the Film Business

Manager Mann Has a Few Pertinent Remarks for the Good of the New Year's Business—Will Interest Exhibitors.

WASHINGTON, D. C.—Creative genius is highly desirable in the management of a motion picture theater according to George M. Mann, manager of the Famous Players exchange. "There are a great many exhibitors today," said Mr. Mann, "that are letting custom and tradition keep them in a rut. Just because an idea, a certain method or plan was successful a few years ago is no reason it will win out today.

"Each day in this business old records are broken and old methods cast in the shade by the searchlight of new thoughts—by modern efficient methods of advertising and running of theaters. If you're in a rut, get out as quickly as possible. Don't stick to the trodden path that carries you around in circles, but forge ahead to where the bright lights spell SUCCESS.

"Fearless independence combined with deep study and originality in the method of the running of theaters has won thousands of successes, where sticking to tradition has only collected barnacles and cobwebs. The exhibitor of motion pictures who creates ideas, and then carries them out, builds about him that great mental fortification which competitors dare not enter, while the copyist survives only long enough to prove to the originator of his ideas that his territory is a fertile field upon which to build that house which will gobble up the profits of the less active competitor, by establishing a theater backed by the creative brain of its promoter."

M. M. Roth Buys Orpheum.

McDonald, Pa.—The Orpheum theater, McDonald, was recently taken over by M. M. Roth, who is carrying out a number of improvements in the house. The former owner was Lewis Sucatgky, who has retired from the exhibiting business.

James Delves Undergoes Operation.

Pittsburgh, Pa.—James Delves, secretary of the Pennsylvania Motion Picture Exhibitors' League and of the Pittsburgh local of the Motion Picture Exhibitors' League of America, was taken suddenly ill with appendicitis and was operated upon at the Homeopathic Hospital, Pittsburgh, on Dec. 19. His condition is reported as favorable. The entire trade extended its sympathy and expressed its hope for his speedy recovery. Mr. Shearer, treasurer of the League, looked after affairs during Mr. Delves' absence.

Interesting Snap Shots.

A Natopolis, who operates the Palace theater, at Altoona, and the Palace theater, at Johnstown, Pa., was a recent visitor in Pittsburgh and while here secured for both his houses the Billy West comedies at the Unicorn exchange.

H. B. Kester, owner and manager of the East Liberty Cameraphone theater, Pittsburgh, has returned from a holiday trip to his former home in Canada. He was accompanied by Mrs. Kester.

The Rowland & Clark theaters entertained Grace Valentine, the well-known Metro star, at the Regent theater on the evening of January 4, following the show. Miss Valentine was accompanied by her company, which is playing an engagement at a local theater. The party witnessed the Metro production "The Brand of Cowardice," in which are featured Miss Valentine and Lionel Barrymore.

Pittsburgh's Screen Club's Social Meeting

First Get-Together Except for Mere Business Since Last Summer—Election of Officers Scheduled for Same Time.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Pittsburgh Screen Club has issued invitations for an important business and social gathering at the club headquarters in the Lyceum building, Sunday afternoon, January 7. The event was the first annual smoker and it was expected that a large crowd would be in attendance. This was the first function of its kind held by the Screen Club since last summer, the activities of the organization having been limited to the regular monthly business sessions. On Sunday afternoon the club also held an election of officers to fill present vacancies.

Local Operators Elect.

Pittsburgh, Pa.—The Pittsburgh local of the motion picture machine operators' union at a recent meeting elected the following new officers to serve for the ensuing year: President, Charles Sheppard; vice president, John A. Rhodes; secretary, Joseph Dean; treasurer, H. Brooks; business agent, Ralph Freeman; delegates to I. C. C. T. Council, Sheppard and Freeman; guard, M. L. Old.

Al. W. Cross Gave Xmas Show to Moose.

Pittsburgh, Pa.—Al. W. Cross, manager of the Hudson Feature Film Company, provided an elaborate Christmas entertainment at the Moose temple, Pittsburgh, for the children of the Moose members. A finely selected program of pictures appropriate to the occasion was shown by Mr. Cross.

D. R. Cratty Joins Unicorn.

Pittsburgh, Pa.—D. R. Cratty, formerly manager of the Penn Poster Mounting Company, Pittsburgh, has become traveling representative out of the local office of the Unicorn Film Service. Mr. Cratty is well-known and popular among the exhibitors of this territory and he is assured of success in his new position.

William Osborne Transferred.

Pittsburgh, Pa.—William Osborne, formerly connected with the Philadelphia office of the World film, has recently joined the Pittsburgh branch of the same company in the capacity of road representative.

New Andrews Theater Opens.

New Bethlehem, Pa.—The attractive new Andrews theater, New Bethlehem, Pa., was thrown open to the public recently in an auspicious manner. The house is modern throughout in its construction and equipment, is tastefully decorated and furnished and has a seating capacity of 467. The Andrews is under the able management of Bert A. Hoffman, formerly of Reynoldsville, Pa.

New Melanos Theater.

East Pittsburg, Pa.—Plans are under way for a new moving picture theater to be erected at East Pittsburgh, Pa., in the near future. The builders are N. A. and C. A. Melanos, well-known exhibitors of this section. Harry S. Bair, of Pittsburgh, is designing the house and contracts will be let at once for its construction. The building will be fireproof and modern in every detail. A spacious stage will be installed for vaudeville and a balcony arrangement will be carried out. The seating capacity will be about 800. According to present arrangements the house will be completed for opening about June 1.

Liberty Theater Plans Changes.

Pittsburgh, Pa.—A number of alterations are to be made soon at the Liberty, Penn and Shady avenues, Pittsburgh, the handsome big theater recently taken over by Rowland & Clark. Architect Harry C. Bair is in charge of the work. The lighting system of the house has undergone some changes that make for a great improvement in this particular.

The latest Mary Pickford production, "The Pride of the Clan," will be shown at the Liberty the entire week of January 8. The unusual interest displayed in "The Pride of the Clan" justifies a longer run than has been given any offering at the Rowland & Clark theaters for some time, the management states. It will be shown from January 15 to 23 at the other Rowland & Clark houses.

Remodeled Lyric Again Bright.

DuBoise, Pa.—The Lyric theater, DuBoise, has been re-opened after a month's suspension of business for the purpose of remodeling. The improvements make the Lyric one of the most attractive and up-to-date houses in the locality. A beautiful new lobby was built, the theater redecorated throughout and two new projection machines installed in addition to other equipment. The owner of the Lyric is J. P. Keveder, who personally looks after the details of managing the house. High-class feature pictures are shown exclusively and Mr. Keveder reports a very satisfactory business.

Greensburg's New Strand Theater to Open

Date for Premier of Magnificent Picture House Set for January 12—Will Have Seats for 1,300 Persons and Cost $65,000.

Greensburg, Pa.—Announcement has been made that the magnificent new Strand theater, Greensburg, Pa., will be opened on January 12. The house is one of the finest in Western Pennsylvania and has a seating capacity of 1,300. The cost of its erection was $65,000. The Strand has been in the course of construction for over a year, as neither time nor expense was spared in the work. It is of imposing proportions and beautiful architecturally. The equipment, fixtures and decorations are the best obtainable and no detail appears to have been overlooked.

The Strand will set a high standard in its film attractions also, offering Paramount, Fox and Triangle pictures, with a change of program three times a week. The opening attraction will be "Little Miss George Washington," featuring Marguerite Clark. The owner of the Strand is M. Manos, a well-known exhibitor, who also conducts the Lyric theater in Greensburg. The Lyric will be continued under his management, in connection with the new Strand.

Arcadia Made Artistic.

Brownsville, Pa.—Extensive alterations were recently completed at the Arcadia theater, Brownsville, and the interior of the house is quite artistic and tasteful in appearance. Beside the re-decorations, two new projection machines and other equipment was installed. The improvements necessitated an outlay of over $2,000. Manager Elson Hommel reports steadily increasing business

Griffith is Guest of Honor at Pittsburgh

Managing Director W. M. Patch of the Pitt Theater Gives a Brilliant Luncheon at the William Pitt Hotel on January Third.

Pittsburgh, Pa.—A brilliant luncheon was given in honor of D. W. Griffith, producer of "Intollerance" and "The Birth of a Nation," at the William Penn hotel, Pittsburgh, at noon on January 3, by William More Patch, managing director of the Pitt theater. Men prominent in theatrical and amusement circles and leading newspaper men of the city were present. A brief address was made by Mr. Griffith. The magnificent production, "Intolerance," is having a long and highly sucessful run at the Pitt theater, and Mr. Griffith made his visit here to witness the enthusiastic reception which is being tendered the picture by the people of Pittsburgh.

New Theater in Ligonier, Pa.

Ligonier, Pa.—A new moving picture theater is being erected at Ligonier by R. A. Witt, a well-known business man. The house promises to be modern and attractive, being of fire-proof construction with a handsome tile front. Contracts have been let for up-to-date equipment and furnishings. Mr. Witt, the owner, has had considerable theatrical experience in the capacity of manager and is familiar with the exhibiting business. His brother, H. G. Witt, will be associated with him in the undertaking. The new theater will be ready for opening sometime in March.

Frankie Mann Coming.

Pittsburgh, Pa.—Manager Mayer Silverman, of the Liberty Film Renting Company, has issued an interesting announcement to the effect that Miss Frankie Mann, leading woman of "The Sex Lure," the new Ivan production, will visit Pittsburgh and appear in person at the various theaters at which the picture is shown throughout this territory.

Preparing for Coming Buffalo Screen Ball

Some of the Special Features That the Committee on Film Ball Is Promising—Elaborate Music and Japanese Decorations.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—The musical programme for the Buffalo Screen Club ball at Elmwood music hall on the evening of January 29 will be on an elaborate scale. The orchestra of forty men will be under the direction of Joseph A. Ball, musical director of Shea's theater. The Buffalo Park band has also been engaged for the evening. C. A. Taylor, Metro, general chairman of the ball, will go to New York to confer with his company with a view to having Francis X. Bushman, Beverly Bayne and other stars attend the ball.

Harry Marsey, chairman of the decoration committee, announces that the hall will be transformed into a Japanese garden. The boxes will be beautifully decorated.

Constance Denison Almy, a ten-year-old prodigy, will play the harp and interpret Graecian dances. Another feature will be the staging a film success. A director, cameraman, special lights, settings and other paraphernalia will be supplied at the ball by one of the large producing companies.

Shoes to Advertise "Shoes."

Buffalo. N. Y.—Two hundred pairs of shoes recently decorated the lobby of the Linden theater, Buffalo, when the Bluebird feature, "Shoes," was played at that house. L. E. Barger, manager of the Linden, co-operated with a local shoe dealer to supply the footwear. The word "Shoes," made of large pasteboard letters, was placed on each entrance of the theater. A big banner was used in front of the house. The enterprise of Manager Barger was rewarded with a good attendance.

Had to Cut Out Vaudeville.

Niagara Falls.—"We gave up vaudeville recently because we found it unnecessary," said J. C. Berkey, who conducts the Elite moving picture theater of Niagara Falls. Mr. Berkey was a recent visitor in Buffalo. This is a ten-cent house, with evening shows and matinees seven days in the week. Mr. Berkey recently installed a new Powers' 6-A machine and also decorated his house. He used a special display of flags and banners and got out several one sheets, when he showed the Universal serial "Liberty." Mr. Berkey has first-run of the regular service of the Universal and General at the Falls. He also has been using Fox features on Tuesday; Bluebird features on Thursday; "The Crimson Stain Mystery" on Friday, and the Red Feather features and "Liberty" on Sunday.

J. W. Fuller to Manage Local Pathe.

Buffalo, N. Y.—J. W. Fuller has been appointed manager of the Pathe exchange, Buffalo. He was formerly with the World Film, St. Louis. His representatives are Samuel Taubman, who is covering the Southern tier, and N. I. Filkins, city salesman. H. S. Gans is cashier of the Pathe office.

The Pathe exchange will be moved from 47 West Swan street to 269 Main street about January 15 on the floor above the World Film offices. The new quarters will be quite superior to the old location. One of the largest vaults in the city will be a feature. The poster and shipping departments will be united and the offices will be divided by partitions.

The Pathe exchange, Buffalo, will transact all business and take over all the releases of the International film in this city. The local International office, of which Basil Brady was in charge, will be closed. Mr. Brady visited New York this week. His plans in the film business will be announced later.

G. H. Christoffers' Father Ill.

Buffalo, N. Y.—G. H. Christoffers, manager of the Mutual Film, Buffalo, was called to New York last week on account of the serious illness of his father.

Louis Green Has Charge of Local K-E-S-E Offices.

Buffalo, N. Y.—Louis Green has joined the K-E-S-E Company's forces. He took charge of the Buffalo offices of the company on January 8. Mr. Green has handled the World, Exclusive and Clara Kimball Young films and has had a wide experience in the moving picture business. In his early days he was employed by Mitchel H. Mark at the Academy theater, this city. Mr. Green is a member of the Buffalo Screen Club.

Manager James K. Morgan Resigns.

Buffalo, N. Y.—James K. Morgan has resigned as manager of the Pathe exchange, Buffalo. He was a popular member of the Buffalo Screen Club and active in the affairs of that organization. His successor at the Pathe office has not been announced. "Pearl of the Army," a Pathe serial, has been booked three days a week by Manager Moses of Shea's Hippodrome, Buffalo. Irving W. Goodfield, inspector auditor of the Pathe, was a recent visitor in this city.

Star Shows "Birth of a Nation."

Buffalo, N. Y.—During the week before Christmas the Star theater, Buffalo, managed by Dr. P. C. Cornell, played "The Birth of a Nation" to good houses. The regular policy of the Star is to feature the big road productions.

H. H. Ziems Leaves Happy Hour.

Buffalo, N. Y.—H. H. Ziems will resign as manager of the Happy Hour theater, Buffalo, on January 1. He expects to take another position in the film business.

Hughes Feature Eliminates Road Men.

Buffalo, N. Y.—The Hughes Feature Film Service, Buffalo, has eliminated road representatives and is trying the experiment of reaching the exhibitors by means of the mails only. It is claimed that the saving of the new method means lower prices.

Frank Vine Takes Charge of Unicorn.

Buffalo, N. Y.—Frank Vine is temporarily in charge of the Unicorn office, Buffalo. He will conduct a vigorous campaign on the Billy West pictures and the new program which the Unicorn will announce shortly. Mr. Vine has been with the General, World, Pathe and International. C. H. Barolet will arrange for screenings of the West comedies in Rochester, Syracuse, Utica and Auburn. He is well acquainted with the exhibitors of the State.

A Versatile Exhibitor.

Buffalo, N. Y.—On account of his practical experience in vaudeville Harry T. Dixon, manager of the Sun moving picture theater, 566 Broadway, Buffalo, is able to put on successful special features for the amusement of his patrons. Mr. Dixon formerly toured the country as a whistler and bird imitator. He also had a vaudeville booking agency. Mr. Dixon frequently gives brief, entertaining talks to his audiences regarding the pictures he is showing. He is distributing a business card bearing a tabloid sermon on an amusing subject.

Buffalo, N. Y.—John Cordingly, proprietor of the Gem theater, Oswego, N. Y., will spend the winter in California. He will return in the spring.

Cincinnati Film Doings

By Kenneth Crain, 610 First Natl. Bank Bldg., Cincinnati, Ohio.

Orphans See "Snow White."

CINCINNATI, O.—A unique New Year's party was held on January 1 at the Strand theater, with the management and Howard Saxby, a well-known Cincinnati writer, as hosts, and a thousand Cincinnati orphans as guests, to see the film presentation of "Snow White," featuring Marguerite Clark, and some Burton Holmes moving picture travelogues. The youngsters thoroughly enjoyed their big party, which was one of the largest of its sort ever held in a local theater, and the Strand management and Mr. Saxby congratulated themselves on having started the New Year in the best possible way.

Big Audience Watch for New Year.

Cincinnati, O.—Many of the large downtown picture houses, following a lead set by the vaudeville theaters for some years, and by some of the picture houses last year, gave an extra midnight show on New Year's Eve, beginning at 10:30 o'clock, and nearly all had large houses, consisting of those who desired to be downtown for the celebration of the New Year at the earliest possible moment. All of the Libson houses, the Strand, the Walnut and the Family, adopted this plan, and the size of the audiences indicated the approval of the public very effectually. Marguerite Clark in "Snow White" at the Strand, Clara Kimball Young in "The Foolish Virgin" at the Walnut, and "The Female of the Species," a Triangle attraction, with the first installment of the new Bushman-Bayne serial, "The Great Secret," at the Family, were attractions of holiday caliber.

Botzum Bros. to Build Big Theater.

Canton, O.—The construction of one of the largest moving picture houses in the city is planned by Botzum Brothers, in connection with the remodeling of the property at Market avenue and Second street. The theater will occupy the north half of the property, extending 120 feet deep, and the plans contemplate its equipment and decoration in the most modern style. It will have a large seating capacity, making it a leading house in that respect.

Massillon's New Tax.

Massillon, O.—The City Council of Massillon has passed an ordinance fixing $20 as the minimum annual tax upon moving picture theaters, and $40 as the maximum, applicable to the larger houses. There are four theaters in the city, all of which are covered by the new ordinance, the Lincoln, the Grand, the Dreamland and the Lyric.

Auditorium Theater's Xmas Tree.

Dayton, O.—Manager Gil Burrows and the employes of the Auditorium theater were given a truly "Merry Christmas" on the great holiday, which was, as usual, one of big business for the popular house. Mr. Burrows and his staff gathered for their celebration at a Christmas tree, on the invitation of President Elmer Rauh, anticipating the usual remembrances in the way of small gifts, and Mr. Rauh gave each employe a five-dollar gold piece, Mr. Burrows receiving a larger cash evidence of the company's appreciation of his services.

High Prices in Piqua.

Piqua, O.—The prices charged by May's opera house for the engagement of "Civilization" for three days beginning January 1, set a record, in all probability, for the smaller cities of Ohio, and certainly for Piqua itself. The Ince production showed at one dollar for the better seats, and large reservations indicated that the public was not afraid to spend its money at that rate for so famous an attraction. A large orchestra, with a special musical program.

Ontario News Letter

By W. M. Gladdish. 1263 Gerrard St. East, Toronto, Ont.

Regal Films' Canadian Forces.

TORONTO.—Regal Films, Limited, Canadian distributors of World Brady-Made pictures, with headquarters in Toronto, have been consolidating its Canadian territory. According to S. B. Taube, the Ontario branch manager, the Regal business has opened up better than expected and it is on a good, substantial basis in his opinion.

The Montreal branch crew consists of Manager Charles Berman, formerly of Toronto who previously held the World franchise in the Dominion; Ed. English and Pat Doyle. The latter, who is calling on Quebec theater managers, is also well known in Toronto.

The Winnipeg branch is managed by Les Kauffman, who is assisted by H. Nathanson. Sam Fine, a popular Toronto road man, worked through northern Ontario for the Regal and finally reached Winnipeg, where he has been temporarily attached to the local Regal staff.

M. Kauffman and Jack Berman are working on the road from the Toronto office.

Executive matters, to a considerable extent, are in the hands of A. Aronson, secretary of Regal Films, Limited, who is a New Yorker.

The Regal company has secured "War As It Really Is," the war feature taken by Donald C. Thompson, for Canada. The first Canadian showing of this picture was at the Toronto Regent during the week of January 1.

The Regal company will also distribute the releases of the Educational Film Company in the Dominion. When the Regal opened its office doors a few weeks ago, it had more than 500 reels in stock in the Toronto branch, nearly all of which was new stuff for Canada.

The president of Regal Films, Limited, is E. L. Ruddy of Toronto, who is also the owner of the new Toronto Regent theater. It was therefore natural that the Regent would use World attractions. The first release was seen during the week of January 8 in "La Boheme."

Notes About Universal.

Toronto, Ont.—The headquarters of the Canadian Universal in Toronto were visited between the holidays by Manager Hanna of the Winnipeg Universal office and Manager Finch of the Vancouver branch.

During the closing hours of 1916, the employes of the shipping and poster department of the Universal head office here presented cigarette cases and cigarettes to General Manager Clair Hague and Ontario Manager Bud Lennon as tokens of their appreciation of treatment received.

Harry Price, formerly Blue Bird representative in the Canadian West, has rejoined the Famous Players' organization and has been sent to Montreal.

Bill Bach, Canadian publicity manager for the Universal, has started preliminary advertising work for "20,000 Leagues Under the Sea."

"Intolerance" in Canada.

Toronto, Ont.—Basil S. Courtney of Toronto, who controls the "Birth of a Nation" throughout Canada, has secured the Canadian rights of D. W. Griffith's "Intolerance." The premier presentation of the latter feature in the Dominion will take place in Toronto late in January and, in the meantime, a special road company is being organized for its showing from Coast to Coast. This company will include a twenty-piece orchestra, choir, operators, mechanics, etc.

"Daughter of Gods" Coming.

Toronto, Ont.—Toronto is also scheduled to see Fox's super-feature, "A Daughter of the Gods," at the Royal Alexandra theater during the week of January 9.

Election Now Safe, "Nation" Film Can Show

Nova Scotia Authorities Lift Ban on Griffith Spectacle Imposed Before Election at Request of Negro Voters.

From Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

HALIFAX, N. S.—Another triumph of the moving picture industry over the whims and fancies of a certain portion of the public mind is being revealed here this month with the exhibition of "The Birth of a Nation," for two weeks at the Academy of Music, beginning January 15. Something more than a year ago, following a protest from the colored population of the province, exhibitors were refused permission to screen the picture in any portion of Nova Scotia. This was just previous to the provincial election. The then incumbent officers were running for re-election, and as the colored population represented a vote of about 5,000 in the province, the compliance with their request was deemed expedient at the time. Now that election is over and the present office holders will rule supreme for four years, the ban has been lifted and "The Birth of a Nation" will have a triumphal procession into the city from Winnipeg, a jump of almost the breadth of the continent.

Nova Scotia is the last of the provinces to accept the great American war picture. Theaters in New Brunswick, Ontario and the West have played and are still continuing to play to capacity houses at the original admission charges. These prices will still hold in Halifax. The general policy of the Academy of Music has been stock company, but Manager J. F. O'Connell has closed negotiations with Walter C. McKay of the St. John opera house for a two-weeks' engagement of the Academy of Music Stock Company while "The Birth of a Nation" is being shown in Halifax.

The colored population of Nova Scotia is almost super-sensitive. Through the Halifax papers and other publications they are continually voicing a protest against the issuing of literature or other material that may in any way reflect on the race.

Changes at Academy of Music.

St. John, N. B.—With the completion of the engagement of the Academy of Music stock company at the St. John opera house, January 27, the auditorium will be shut down for two or three weeks, while the new lessee, J. M. Franklin of Halifax, is expending $10,000 on general improvements. The entire orchestra floor will be torn out, the rear lowered and the front elevated. New folding opera chairs will be installed, and the seating capacity will be increased from 1,050 to 1,200.

Walter C. McKay, who has been resident manager for Fred G. Spencer for the past three years, and a theatrical executive of wide experience, will remain in the same capacity for Mr. Franklin, who will devote his time to the management of the Strand in Halifax. Mr. McKay has been actively connected with motion picture and theatrical enterprises for the last fifteen years. He was resident manager for a large house in Lowell, Mass., and for several years was general manager for the Thompson & Woods attractions, with headquarters in Boston. During his stay in St. John he has made a wealth of friends, who are glad to know he is to remain.

Fred J. Spencer's New Strand Details.

St. John, N. B.—A Boston architect arrived in St. John last week to further arrange details with Fred G. Spencer for the new $100,000 Strand theater, ground for which is to be broken on King's Square, opposite B. F. Keith's new Imperial, in April. The Strand, which is to

Star Now Charges 10 Cents.

St. John, N. B.—A. B. Farmer, who has had the distinction to hold to the five-cent admission longer than any other exhibitor in the Maritime Provinces, has finally fallen in line and accepted the doctrines of the high cost of living. The Star, which is the oldest motion picture hall in the city, changed its policy from five to ten cents admission on January 1. Mr. Farmer promises a bill that will compare favorably with any other theater in the city. Children under fourteen are admitted for five cents, and matinees will be five cents to all.

Columbia Theater Opens.

Toronto, Ont.—The Columbia theater, St. Thomas, Ont., formerly the Columbia Hotel in old wet days, has been opened by its owner and manager, Mr. Maclean. The new house has a seating capacity of 800 and the mechanical features include two Simplex machines and fibre screen. Manager Maclean has taken the Universal service.

Ontario Theater Notes of Interest.

Walkersville, Ont.—The Family theater, Walkersville, Ont., was recently destroyed by fire.

Toronto, Ont.—J. O'Connor has taken over the Peter Pan theater, Queen street East and Waverley road, a neat Toronto suburban theater. This house was formerly controlled by L. Plisson.

Timmins, Ont.—J. Bardesseno, of Timmins, northern Ontario, has opened the New Empire theater in the silver mining belt of the "Upper Country." He has booked the "Battle of the Somme" and the special Famous Players' attractions, "An Alien" and "Madame X."

Brookville, Ont.—Messrs. Nugent and Martin opened the New theater in Brockville just before Christmas.

Sudbury, Ont.—Hugh McNenly, manager of the Grand theater, Sudbury, Ont., recently visited Toronto when he announced that the ownership of his theater had passed from the Algoma Amusement Company to the Grand Opera House Company of Sudbury. He reported that business in the North Country was permanently good. He contracted for two Paramounts weekly while here.

Stratford, Ont.—W. I. Kemp, Classic theater, Stratford, Ont., enjoyed a patronage of 1,400 in a six-hundred-seat house on a recent Saturday. The magnet was "The Yellow Menace," he reports.

Louis Rosenfeld Comes Here.

Toronto, Ont.—Louis Rosenfeld, for several years the Famous Players branch manager in St. John, N. B., has been transferred to Toronto where, it is announced, he will manage the local office for Ontario. Mitchell S. Bernstein, of the home office, has been sent to take charge of the St. John branch.

Children's Matinee at the Regent.

Toronto, Ont.—The first children's matinee to be held in a downtown theater of Toronto was the special performance given at the Regent theater on Saturday, December 30, starting at 11 a. m. The attraction was the Paramount release, "Oliver Twist," with Marie Doro in the leading role. The venture was such a success that Manager Roberts has decided to hold Saturday morning shows regularly in future. The performance brought out many of the better class of children who were accompanied by parents or other adults.

Censorship Unintelligent Says Editor

E. C. Hopwood of the Cleveland Plain Dealer Makes Noteworthy Speech Before the Screen Club—"Yellow" Papers and Pictures.

By M. A. Malaney, 616 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Comparing the present condition of the film industry to the situation in which the newspapers found themselves some years ago, when the so-called "yellow pages" were first circulated, E. C. Hopwood, managing editor of the Cleveland Plain Dealer, delivered a ringing speech before the Cleveland Screen Club last week, that will long be remembered.

Mr. Hopwood said:

"I judge the motion picture industry is in the same condition as the daily papers were during the "yellow" period. Newspapers, conservative or otherwise, thought they had to be yellow to compete with the "yellows." The papers gradually saw ahead of themselves and they are down to a sound basis now, with the yellow generally forgotten.

"Without criticising the picture business, I think the average theater manager feels that he must show certain pictures to compete with success. This may go on, for some time, but the public, in the final analysis, is the critic. There must be some credence placed in the statements of many that audiences are tiring of plays with the problems of sex and the social evil dragged through them."

Mr. Hopwood then stated that, in his opinion, there must eventually come an agreement between producers as regards the high salaries paid stars, declaring they seem to be out of all proportion to the services rendered. He also gave his views of the censorship question.

"I regard it first of all, as un-American. Public opinion is quite powerful. This is true as far as newspapers are concerned, and should be the same towards the motion pictures. You cannot expect patrons to make many return visits to your theaters if the plays you show are disgusting. You quickly get the indication of their sentiments at the box office.

"Censorship in Ohio is unintelligent."

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Tie-Up in Rockford.

ROCKFORD, ILL.—The city council failed to do anything with the moving picture question. The real issue has been lost in a sea of technicalities. There is a chance to delay the settlement of the matter by amending and re-amending ordinances, as each change must lie on the table until another meeting.

School Pays Tax Under Protest.

Decatur, Ill.—Internal Revenue Collector John L. Pickering has collected from the school board at Decatur the federal tax on moving picture theaters. The payment was protested because educational films were shown, although admission was charged. Fees were collected for 1915.

Xmas Benefits in Illinois.

Springfield, Ill.—Illinois exhibitors did their share in helping the unfortunate to Christmas pleasures. The Grand opera house at Rockford took up a collection of edibles which were accepted in lieu of the regular admission. Manager M. W. Stults of the Princess at Monmouth gave a free show to the pupils of the city and county. He showed "Gloriana." Tickets to the Star theater at DeKalb were found in sacks distributed from the community Christmas tree. They were good for children only. Manager W. W. Watts of the Gaiety at Springfield helped the Good Fellows by giving a potato matinee. Manager Louis Landau of the Washington theater at Belleville not only gave a free show for the deserving, but saw that automobile owners furnished transportation. Manager Hodgson of the Oak Park theater at Oak Park, had a Christmas tree with a regular Santa Claus.

Galva May Repeal Blue Law.

Galva, Ill.—A movement is on foot to repeal the ordinance which now prohibits Sunday moving picture shows.

Local Pioneer Operator Dies.

Bloomington, Ill.—Bert Dillingham, 30 years old, operator of the first motion picture machine in this city, is dead. He was connected with the Castle theater for some time.

Theater at Canton, Ill., Changes Name.

Canton, Ill.—The lease of the Varietie theater has been purchased from the Ideal Amusement Company by the Garden Theater Company, which will rename it the Garden, the old Garden going out of business. The Garden Picture Company is composed of Theodore Bass, president; J. B. Ross, vice-president and manager; George Ross, secretary and treasurer. R. M. Kingsland is acting secretary and treasurer. Ross will continue as manager in the new house.

Praise for Mae Marsh.

Springfield, Ill.—The work of Mae Marsh in the Triangle film, "The Wharf Rat," won the approval of Vachel Lindsay, poet and motion picture critic. "It is the best work I have ever seen Miss Marsh do," he said. "The Wharf Rat" deserves a place in the catalog of truly fine motion picture plays.

New Illinois Theaters and Changes.

Clinton, Ill.—The new "K" theater was opened with "Friday the Thirteenth."

Wood River, Ill.—The "Kilkare" theater was opened on Christmas eve.

Rockport, Ill.—B. B. Horton and Rex Brown have opened a moving picture show in the opera house. They will give performances once a week.

Macomb, Ill.—The Tokoyo theater on the south side of the square has been reopened by B. F. Grubb of Fairfield. Horace Turner will have charge of the projection.

Donovan, Ill.—R. E. Elliott has opened his new opera house. It is likely a moving picture show will be installed.

Taylorville, Ill.—Joseph McCarty has purchased the Empress theater.

Mendon, Ill.—A new moving picture theater will be erected here, it is reported.

Sullivan, Ill.—Frank Smith has leased the Jefferson theater.

Monticello, Ill.—Frank Norris has purchased the Star theater from Mrs. Della M. Fox. He will move to the new theater on Washington street as soon as it is completed.

Michigan Film Notes

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

No Picture Show Yet in Zeeland.

ZEELAND, MICH.—A municipally owned moving picture theater here or one conducted by some local organization appeals to Mayor John Moeke, he told this to the city council, when after thinking it over for two weeks he decided not to issue a permit to run a theater to Arthur van Kley. Zeeland is the largest town in the state without a moving picture theater.

Decrease in Number of Theaters.

Grand Rapids, Mich.—Reports of the city electrical department show that there are now twenty-six moving picture theaters in the city where six months ago there were thirty-one.

Monitor Film's First Picture.

Grand Haven, Mich.—"Surfman No. 1," is the title of the first picture produced by the Monitor Film Manufacturing Co. The coast guard of this city takes an important part. President L. Grandis Grossman has taken an option on thirteen acres of land for the erection of a studio.

No Sunday Shows in Marquette, Mich.

Marquette, Mich.—Efforts for Sunday moving picture shows in Marquette failed, the city commission voting to table a petition with 150 signatures which asked for Sabbath performances.

Marquette is without Sunday amusements as the result of the enforcement of a state law which is regarded in many communities as a dead letter.

New Colonial Theater Opens.

Iron Mountain, Mich.—Mayor S. Edwin Cruse, acting for the city, congratulated the owners and managers of the new Colonial theater upon the night of its opening performance. The Colonial, which is under the management of Martin Thomas, seats 931. A feature is the music of Sereno's orchestra.

Children's Shows in Battle Creek.

Battle Creek, Mich.—Continued demand for more selected films for children in Battle Creek has resulted in a plan to have pictures believed to be especially suitable designated by W. G. Coburn, superintendent of schools, and Mrs. C. R. Brewer of the Woman's Club. W. S. Butterfield, head of the Butterfield Circuit, has promised to aid in the movement by showing selected programs one day a week.

Michigan Theater Changes.

Escanaba, Mich.—The lease on the Strand theater has been taken over by A. T. Campbell, owner of the Grand theater at Menominee. Among the changes made by the new owner is the installation of a $6,000 orchestra organ. Campbell has had nine years' experience in the photoplay business, going to Menominee from New York City. He will retain control of his Menominee house, placing a brother in charge.

Ludington, Mich.—The Lyric theater has been sold to L. F. Peterson, who for ten years has been leader of the orchestra there. His musical training will play an important part in his policy and he plans to give a consistent photoplay and accompaniment program. He will devote each Saturday and Sunday to special features at an increased admission.

Flint, Mich.—W. S. Butterfield has awarded the contract for the erection of his new 1,500-capacity theater at East Kearsley and Harrison streets. It will cost about $100,000 and is to be completed by August 15.

Battle Creek, Mich.—Ernest Latimore has resumed the management of the Bijou theater, after a short absence, Edgar Momand having been transferred to the Bijou theater at Saginaw.

Saginaw, Mich.—Tableau musical comedies at the Palace theater has given way to a policy of moving pictures.

Battle Creek, Mich.—The Park theater has been sold to John D. Davis, an attorney. He will not operate the house himself.

Lansing, Mich.—A first at the Vaudette theater destroyed two reels of films. The loss was slight.

Ishpeming, Mich.—The Ishpeming theater gave a potato matinee to help the poor.

Ontonagon, Mich.—J. J. Clark of Mass. has been making arrangements to open the Crystal theater here.

WISCONSIN FILM NOTES.

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Ellis C. Bostick Managing Merrill Theater.

MILWAUKEE, WIS.—Ellis C. Bostick has been appointed manager of the Merrill theater. Bostick formerly was an exhibitor at Pekin, Ill., where he owned the Court theater.

Cohodas Exchange Opens in Wisconsin.

Shawano, Wis.—S. M. Cohodas and H. Cohodas have opened an exchange in Shawano, Wis., for the handling of feature films, under the name of Wisconsin-Michigan Feature Film Company, for the states of Wisconsin and Michigan, and will buy in the open market for their territory nothing but high class productions. They are now negotiating for several big productions for the two states named. Would like to hear from all good state right features.

Wisconsin Theater Changes.

Waunakee, Wis.—J. C. Patterson of Lodi has opened a moving picture show here and will give performances twice a week.

Sparta, Wis.—Mr. and Mrs. Bell, proprietors of the Royal theater, have opened their handsome new brick theater on South Water street.

New London, Wis.—E. M. Taylor of Iola has purchased the Grand theater from G. E. Lutsey. E. H. Parks, an experienced exhibitor of Iola, will manage the house for the new owner. A number of changes in the appearance of the house are contemplated.

Madison, Wis.—The Strand theater has installed a new ventilating system.

Milwaukee, Wis.—The Alhambra theater had a good Christmas attraction with the apropriate "The Traveling Salesman."

Milwaukee, Wis.—Omar Smith, organist at the Merrill theater, gave a recital of Christmas music at each performance in the course of Christmas week.

Marinette, Wis.—"Gretchen, the Greenhorn" was the attraction at the Ascher theater when the Woman's Club had charge of three shows to aid a local charity.

Prairie States News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Gets Damages for Defective Film.

OMAHA, Neb.—Because a film was defective and caused loss of patronage to the theater, a jury in Judge Sears' court gave the Monroe theater a verdict of $75 damages against the Kansas City Feature Film Company. George A. Monroe, proprietor of the house, asked for $100, declaring that a certain copy of "Tess of the Storm Country" would not permit of satisfactory projection.

New Theater in Dickinson, N. D.

Dickinson, N. D.—The new Ray theater has been opened under the supervision of Mrs. W. G. Ray. The lobby, 18x35, is in mahogany and white. The auditorium, which is 28x60 feet, has a seating capacity of three hundred. The interior is done in brown with wall panels of hand-painted tapestry paper in brown and pale tan. The columns and ceiling are in ivory and old gold. There is a general Japanese garden effect which is aided by the ceiling basket clusters of soft brown and side lights of Japanese globes. The idea of harmony is carried out in the lobby display, the photograph frames and the poster frames being of the same color scheme as the interior decorations. Wilford Leonberger will be in charge of the projection. The new Ray will be operated at ten cents admission.

Notes from the Dakotas.

LaMoure, N. D.—The Electric theater has added seventy-five to its seating capacity.

Havelock, N. D.—Plans to operate a moving picture show here were made by Charles Noakes and Fred Pfahl.

Detroit's Minutes of the Year

Michigan Exhibitors and Exchange Men Have Prospered—State League Has Not Come Up to Expectations, But Hopes for a Better Record of Usefulness in the Year to Come—New Theaters and Improvements Contemplated.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, Mich.—With a New Year staring us in the face it is well at this particular time to look over the "minutes" of the past year. The year 1916 has been a prosperous one for Detroit's exhibitors and exchanges, as well as for exhibitors scattered throughout the state. The class of pictures have been an improvement over previous years, prices have been higher, a better class of men have come into the business, theaters themselves have been materially improved and in other ways there have been improvements, in the handling of theaters and in the various transactions that enter into the conduct of this industry.

Exhibitors' State League.

True, the state association of exhibitors has not prospered as much as it should; but there is no use in crying over spilt milk. We can only take the facts and try to make a better showing in 1917. Every exhibitor realizes the importance of a strong state organization, and especially during 1917, owing to the meetings of the State Legislature.

Just suppose that a number of drastic and unreasonable bills are introduced into the State Legislature. To you, Mr. Individual Exhibitor, if you are not a member of the state organization, what will you do to have those bills rejected? Are you just going to growl about them and take your medicine? You can't stop fanatics from introducing unreasonable and unjust bills into the Legislature, but you can have them "killed" by proper protests, which should be of the co-operative nature. The bill stands a much better chance of going by defeat if the exhibitors in the north, south, east and west sections of Michigan are ORGANIZED.

New and Modern Theaters.

Many new theaters have been erected during 1916, and they have all been of the modern and progressive type, with every attention given to ventilating, heating, fresh air, conveniences, etc., for its patrons. A number of theaters are in course of construction for 1917, and we find that they are being made larger and even finer than those of 1916.

So each year we become a little more progressive—a little more friendly with our competitors—and more thoughtful of the comfort and satety of our theater patrons.

In this particular time we also desire to call attention to the fact that Mr. Jacob Smith, with offices at 503 Free Press Building, Detroit, continues as our Michigan correspondent. He has served this paper and the exhibitors of Michigan well during the past year, and we are assured that he will keep up the good work in the twelve months to come. Exhibitors, exchange managers and anyone interested in the motion picture business, are always welcome at the office of Mr. Smith and he will be only too glad to serve them in any way he can.

Two Splendid New Theaters.

Detroit, Mich.—Christmas week was an important one for two Detroit enterprises—the Rialto Theater Company and the Del-The Amusement Company. The Rialto theater opened Dec. 21 at Gratiot and Mt. Elliott avenues and is doing a splendid business. It is Detroit's second amphitheater—it seats about 1,600 and is certainly beautiful. J. C. Ritter, proprietor of the Boulevard theater, is president and general manager, while Arthur Hoganson is house manager and assistant to Mr. Ritter.

The Del-The theater is at Mack and Holcomb avenues, seats 1,200 and is also a beautiful playhouse for motion pictures. Space at this time will not permit full technical descriptions of these theaters, but you can expect to see them soon in the columns of the trade's greatest weekly, The Moving Picture World.

Detroit Business Notes.

Detroit, Mich.—The Enterprise Theater Equipment Company, Detroit, celebrates its first anniversary this month. Ray J. Branch is proprietor and he reports a splendid business. During the year he installed thirty-seven Motiographs, twenty-three Hertner transverters and six Powers machines. He says prospects are great for 1917.

Grant Heth, who is the sales agent in Michigan for Minusa screens, says that for the past thirty days he has been busy installing twenty-six Minusa screens throughout the state. The latest installation was made at the new Del-The Theater, owned by Fred De Lodder.

Bert M. Graham, for the past two years special representative for the Universal Film Manufacturing Co., Detroit, has been appointed manager of the Detroit branch of the Tri-State Film Exchange, agents for Art Drama productions.

"Daughter of the Gods" Opens at the Washington.

Detroit, Mich.—"A Daughter of the Gods" opened Sunday, December 24th, at the Washington theater, Detroit, to tremendous business afternoon and evening. Only two shows are given and prices for the matinees run from 25 cents to one dollar, with 25 cents to $1.50 at night. The seat sale thus far has exceeded expectations, there being a practical sell-out for all performances. The newspaper comments were very favorable towards this picture, most of them claiming it to be the greatest screen production ever brought to Detroit. The public is also showing great interest in the picture and apparently has no objection to the big prices. Liberal space is being used in the newspapers to boost the run, while twenty-four sheets can be seen on billboards in every section of the city. The engagement of "A Daughter of the Gods" is for four weeks. The Washington is now working under its new policy of big productions, two shows daily and big prices.

Clara Kimball Young Here for Xmas.

Detroit, Mich.—Clara Kimball Young spent Christmas in Detroit and we are proud of her for it. Miss Young, accompanied by her secretary, arrived Sunday morning, December 24th, and went to the Hotel Statler, where rooms were reserved in advance for her. In the afternoon and evening she appeared at both performances of "The Foolish Virgin" at the Broadway-Strand theater.

At 6 o'clock a complimentary dinner was tendered her by Harry I. Garson, Mayor Oscar B. Marx, Sheriff Milt Oakman, other city officials, John H. Kunsky, A. J. Gilligham and other leading exhibitors. On Christmas morning she entertained 1,200 kiddies at the Broadway-Strand theater with a motion picture show consisting of comedies, followed by a distribution of presents from a huge Christmas tree which she had placed on the stage. It is estimated that Miss Young spent $1,000 of her own money in this act of charity. At the afternoon and evening performances she again appeared on the stage of the theater and addressed a few remarks to crowded audiences.

STATE RIGHTS

Thos. H. Ince Feature

Five (5) Reel Special
Released February 22nd, 1917

Big Box Office Attraction

EXHIBITORS: You know what we mean when we say an INCE SPECIAL. You all know the "Napoleon" of the Photodrama. If you don't, take a look at "CIVILIZATION." "Enough said."

KESSEL & BAUMANN

Thos. H. Ince's Features Coming

STATE RIGHT BUYERS: Secure your territory quickly. Do it now while there is a chance. Other five-reel THOS. H. INCE FEATURES will follow closely. Keep your "Eye" on this Ad.

NEW YORK MOTION PICTURE CORPORATION

A. KESSEL, President CHARLES O. BAUMANN, Vice-President

Long Acre Building, New York City, N. Y.

STATE RIGHTS

Mack Sennett Comedy

Two (2) Reel Special

Entitled

"Nick of Time Baby"

Released February 15th, 1917

"SURE FIRE HIT"

BOX OFFICE ATTRACTION

EXHIBITORS: Be sure to book this first big two-reel MACK SENNETT FEATURE. "SURE FIRE HIT"—will unquestionably "pack 'em in." A great big feature and in only two reels—one of those "get 'em in and out" variety—"one that'll get the money."

KESSEL & BAUMANN

Mack Sennett Two Reel Features Coming

STATE RIGHT BUYERS: Make your arrangements and secure your territory now. Don't wait, or you stand a chance of being "shut out." Other two (2) reel MACK SENNETT FEATURES will follow closely. Watch for the announcement.

KEYSTONE FILM COMPANY

A. KESSEL, President CHARLES O. BAUMANN, Vice-President

Long Acre Building, New York City, N. Y.

Hilliard Theater at Creston, Iowa, Opens

New Picture House Has a Projection Room in Shape of Tiny Brick Cottage on Ground Floor—Two Lobbies—Tables for Refreshments.

By Dorothy Day, Register-Tribune, Des Moines, Iowa.

CRESTON, Iowa.—The new Hilliard theater, Creston, Iowa, recently opened with a most novel feature as a drawing card. The projection room, in the shape of a tiny brick cottage, is on the ground floor. Fire protection is assured with thirteen-inch walls and a brick chimney to carry off the gases of the booth. Artificial vines and flowers entwining a trellis work, partly cover the walls. The two new Power's 6-B machines are supplied with current from two 50-ampere transverters. Unique operating booths are a hobby of Rosenfield and Samish, the proprietors.

Another feature of the New Hilliard is the two lobbies. The outer one is very ordinary, but the inner is given over to tables for refreshments, with railings dividing the exit and entrance doors. The lobbies are at right angles to the theater proper, as the building is L-shaped. The seating capacity is 750.

The opening night was a great occasion for the people of Creston. Special music and flowers were features.

Interstate Film Corporation.

Des Moines, Iowa.—C. W. Jeffries has opened the Inter-State Film Corporation with offices at 702 Mulberry street, Des Moines, Iowa. Arrangements have been made to handle the Budd Fisher, Mutt and Jeff cartoon comedies and "The Marriage Bond," featuring Nat Goodwin for Iowa and Nebraska. Plans are now under way to handle the better class state right features. Mr. Jeffries is well known in the territory, having been associated for the past eight years with the exchanges in Minneapolis, Omaha and Des Moines.

"Romona" at the Majestic.

Des Moines, Ia.—The Majestic theater on Eighth street reopened the day before Christmas with the Clune production of "Romona." The house was attractively decorated with Indian blankets, etc., the lobby was made up to represent the front of the old missions, and the ushers were dressed as Mexicans. The new management secured a company of five Australians especially for the engagement to furnish the music, together with the pipe organ. Business was good all week. Next week the Majestic will show "Civilization" for at least two weeks, to be followed by Nazimova in "War Brides."

Family Theater Remodeled.

Des Moines, Ia.—The Family theater belonging to J. Miloslowsky, owner of the Palace, has been remodeled on the inside, beautiful with a canopy, and has a new manager, H. D. Grove, formerly the manager of the Casino theater in Davenport.

Three Houses Now Dark.

Des Moines, Ia.—Three theaters in this city closed their doors the past week or so. The Elite, a big house on the East Side, recently changed management and went through a course of renovation, but a few weeks after the change the doors were closed. Two suburban houses, the Alamo on Sixth avenue, and the Rex on Twentieth and Clark, have closed up. Des Moines fans seem to prefer taking the car down town to a short walk to the local suburban houses.

Local Business Notes.

Des Moines, Ia.—"The Girl From 'Frisco" serial is going big here. For the first time in the history of serials in this city "The Girl From Frisco" has been booked second run in the downtown district, and the General Film exchange manager says that they only lack one of running the serial in half of the suburban houses. The Royal theater on Eighth and Locust is somewhere about the seventeenth episode and business increasing every week, while the Family will start its second run in the near future.

Des Moines, Ia.—The newly formed Interstate Film Corporation gave a private showing of their first feature for distribution in Iowa and Nebraska at the Casino theater last Sunday morning. It was Nat Goodwin in "The Marriage Bond."

Iowa Theater Notes.

Riverside, Ia.—Yaro Willinger has purchased the Subway theater of Riverside from A. A. Hahn.

Osceola, Ia.—The Campbell Brothers' Amusement Company, which owns a motion picture theater, a skating rink, etc., in Memphis, Mo., has secured a six-year lease on the Osceola opera house, where it will show features, booked independently, and the General films. One of the brothers visited Des Moines during the holidays while their road show was showing in Mason Cty.

Corydon, Ia.—It is reported that Luggar & Patterson have sold the Corydon opera house.

Corning, Ia.—B. G. Buffington recently sold the Lyric theater and the opera house of this city to C. M. Perrigan,

Guthrie Center, Ia.—Powd McLuen of the McLuen theater in Guthrie Center, originated a clever advertising scheme to make the beginning of his serial, "The Iron Claw," well known. A few days before Xmas he sent out a package to all of his patrons labeled "Do not open until Xmas Day." Of course everybody opened the package at once, and inside of many wrappings they found an invitation and a cordial holiday greeting. The invitation was a ticket of free admission to the opening episode of "The Iron Claw" on Tuesday, the 26th. The ticket admitted two, but no children, and the house was jammed all evening. McLuen evidently has found the Pathe serials a paying proposition, since the Pathe exchange inform us that he is already signed for "The Shielding Shadow."

Indiana News Letter

Circle Has 2,000 Youngster Guests.

INDIANAPOLIS, IND.—The Circle theater was invaded Friday by a youthful army in quest of the truth about Captain Nemo and his submarine, the Nautilus. More than 2,000 children, representing various city and state institutions, were the guests of Barret McCormick, manager of the theater, at a presentation of the big marine film, "Twenty Thousand Leagues Under the Sea," from Jules Verne's famous story. In addition to the picture there was a special Yuletide concert by the Circle orchestra.

B. J. Vought Buys Out Partner.

Columbia City, Ind.—B. J. Vought has purchased from his partner, W. L. Pracht, the latter's interest in the Columbia City Amusement Company, which operates the Lyceum and Palace theaters, and the airdome in the summer. Mr. Pracht will remain in Columbia city for a short time to assist Mr. Vought in the business. The Columbia City Amusement Company, since taking charge of the theaters about a year ago, has presented high class, clean worthly pictures for the entertainment of the public.

Old Colonial Passes Out.

Brazil, Ind.—One of this city's first moving picture theaters passed out of existance last week when carpenters began the work of wrecking the interior of the building at 105 East National avenue. The theater, known as the Colonial, was established by Robert Kidd, and for some time was the only show in the city. Since the organization of the Brazil theater company, which took over nearly all the motion picture shows in the city, the Colonial has been seldom used.

Sunday Shows in Valparaiso.

Valparaiso, Ind.—The motion picture houses in Valparaiso will be opened next Sunday for the first time on the Sabbath. The theater managers announce that they will give a percentage of the receipts to charity, and do not expect any interference by the authorities. The managers claim there is a demand on the part of the public for Sunday theaters.

New Irwin Theater Company.

Goshen, Ind.—The Irwin Theater Company, of Goshen, has filed papers of incorporation to engage in the motion picture business. The capital stock is $10,000. The incorporators are May Irwin Baker, Francis E. Baker and B. F. Deahl.

New House in Newcastle to Open.

Newcastle, Ind.—The Strand, one of Newcastle's new moving picture theaters, will be opened soon. The little theater, which has a seating capacity of 250, is located in the Burr block on East Main street. It is under the management of R. Swearingen, formerly of Muncie.

Reopening of Gaiety at Bluffton, Ind.

Bluffton, Ind.—Workmen have finished remodeling the interior of the Gaiety theater and the management is planning to have a formal reopening of the playhouse soon. The numerous changes that have been made enable the theater to rank as one of the prettiest motion picture houses in this section of the state. The lobby has been greatly enlarged, and has been redecorated with lattice work and garlands of flowers. The ladies' rest room, which is one of the new features, is particularly cozy and convenient.

E. Garrison Comes to Manage Theater.

Goshen, Ind.—Mr. and Mrs. E. Garrison and daughter, Miss Pearl, have moved here from Albion, Ind., to take charge of the Lyric theater, which Mr. Garrison recently purchased from James Polezoes. Miss Garrison will assist her father in the management of the theater.

Chas. McDermond Now Owns Orpheum.

Attica, Ind.—Charles McDermond is now sole proprietor of the Orpheum theater here, the partnership existing between him and his uncle, George McDermond, having been recently dissolved.

Colonial Theater Sold.

Warsaw, Ind.—Julius Weingartner, of Fort Wayne, Ind., has purchased the Colonial theater here from Gerard and Cohen, and will take charge at once.

New Indianapolis Theater Co.

Indianapolis, Ind.—The Royal Motion Picture Show, of Indianapolis, has been incorporated with a capital stock of $5,000. The directors are John H. Hartman, B. Eggert and M. W. Jeffery.

NORTHWEST NOTES.

Deering, N. D.—H. F. Koch will open the opera house here as a picture theater on January 20. Universal features and serials will open the house.

Kildeer, N. D.—The Auditorium theater, managed by J. H. McMadden, was destroyed by fire last week.

Thief River Falls, Minn.—W. H. Seitzler has sold the Princess theater here and has gone to Minneapolis to look up a new venture.

St. Paul, Minn.—George Granstrom, of the New Franklin theater, Minneapolis, has also taken over the management of The Park, Selby and Snelling avenues, here.

Lyle, Minn.—Henry Gordon has sold the Joy theater to capitalists of Mason City, Iowa.

Wykoff, Minn.—Edward Johnson and Edwin Kruegar have become owners of the local picture theater.

Paramount Buys Local Exchange.

Minneapolis, Minn.—The Paramount Pictures Corporation of New York announced the purchase of the Famous Players Star Feature Film Company from Bert Barnett, Sr., and Bert Barnett, Jr., here. This exchange, one of the oldest in the city, is located in spacious quarters on the seventh floor of the Produce Exchange building and exhibitors and exchangemen of the city were greatly surprised to hear that the Barnetts had sold their interests. C. L. Peavey, former manager of the Pittsburgh Paramount and Detroit Artcraft offices, assumed the management of the Paramount exchange. C. J. Ver Halen will remain in the capacity of publicity manager of the exchange. The Barnetts have not announced any plans for the future, but will leave for New York, their former home, Dec. 28.

Xmas Gifts and Surprises.

Minneapolis, Minn.—Manager Henry E. Friedman of the Pathe exchange was presented with a humidor full of Le Vengas and a complete desk set of frosted brass by his office assistants Christmas day. Following a presentation speech by Miss Loretta Kennedy Mr. Friedman began the distribution of his presents to his staff of co-workers.

Manager Otto M. Davies of the Minnesota Metro exchange distributed monetary presents to his office force Christmas.

The wholesale cigar company on the first floor of the film exchange building did a big business last week owing to the fact that several exchange managers presented exhibitors and friends with "inflammable and inhalable" gifts with bands around them.

Manager W. K. Howard of the Vitagraph, the youngest exchange manager in the northwest, was forced to use all his youthful strength in delivering a pile of Christmas presents to exhibitors and employes.

"Sunset Princess" Released.

St. Paul, Minn.—The Great West Film Company has announced the release of "The Sunset Princess," featuring Wallace D. Coburn and Marjorie Daw, the second week in January. The feature has been in the process of preparation for release since July.

George W. Malone Joins "U."

Minneapolis, Minn.—C. C. Knapp and George W. Malone have joined the sales force of the Universal Laemmle exchange, Minneapolis. Manager J. F. Cubberley of the Universal reports a big demand for "The Purple Mask" serial.

Theater Changes and New Houses.

The Beyerstadt Brothers have purchased the Empress theater at Rochester, Minn., and now control both Empress and New Garden. The Empress was reopened Dec. 19 with Paramount pictures and a 20-cent admission price.

Ferroe & Knutson have purchased the opera house at Milan, Minn.

W. T. Hickey's new Armory theater at Ripon, Wis., played to over 1,000 people on its opening night last week. "The Battle Cry of Peace" was the feature being shown.

G. S. Harding is completing his Elko theater at Bemidji, Minn., and expects to have it open by Feb. 1.

Staples, Minn.—The New Palace theater here, seating about 700 persons, will be opened shortly showing Paramount pictures five days of the week. H. E. Poole is manager of the new house.

Among Exchange Men.

E. S. Flynn has left the Supreme Feature Film Company exchange and is now covering the Iowa territory for Elliott & Sherman in the interests of "Ramona."

Andy Campion has resigned as manager of the Unique, Minneapolis.

Manager H. E. Friedman of the Pathe exchange has booked "Pearl of the Army" in the New Aster for first run in Minneapolis.

Minneapolis Filmdom News of Holiday Week

The Big Surprise Was the Pathe and International Deal—Business Brisk Due to Fair Weather—Big Showing Made by "The Crisis" and Other Hits.

By John L. Johnston, 604 Film Exchange Building Minneapolis, Minn.

MINNEAPOLIS, Minn.—Surprise has followed surprise here for the last few weeks, but Pathe's taking over of the Hearst enterprise was the big thing. Hugh C. Andress resigned as manager of the Hearst International Exchange, 606 Produce Exchange building, Dec. 30, and Mr. Felkin of Chicago was sent here to take his place. Mr. Felkin arrived in time to witness Andress' private showing of "Patria" at the New Grand, Minneapolis, and get acquainted with several exhibitors, when word came from New York that, beginning January 1, the Pathe exchange would handle the International's business. Mr. Felkin returned immediately to Chicago and has announced his intention to enter another field. Mr. Andress has not made known his plans for the future. Manager Henry E. Friedman of the Pathe exchange, although busily engaged in boosting Pathe productions, expressed himself as delighted with the merger with the International and he has begun preparations for exploiting the new films. Mr. Andress' showing of "Patria" attracted a good crowd of exhibitors from the Twin Cities and the film won much favorable comment. Mr. Andress has represented the International here since May, when he began an aggressive campaign on "The Mysteries of Myra." Mr. Andress handled the work of the office alone and deserves special credit for the work he has done for the Hearst interests.

Holiday Business Good.

Minneapolis, Minn.—Fair weather during holiday week did much to bring big business to the downtown theaters of both Minneapolis and St. Paul. In Minneapolis "The Black Butterfly" and "Gamble in Souls" drew good houses at the Strand, "Snow White" proved an excellent drawing card at the New Garrick, while "The Crisis" and "Purity" did a good business at the Lyric and Metropolitan respectively. At the St. Paul Strand "The Sunbeam" and "Black Butterfly" drew well. Mary Miles Minter in "Faith" attracted good houses to the Blue Mouse. "A Woman Alone," "The Hands of the Enemy" and "The Road to Love" did well at Starland, Alhambra and New Majestic respectively.

Ormi Hawley Here in Person.

St. Paul, Minn.—Ormi Hawley will appear in person at the Blue Mouse here shortly, when "Race Suicide," in which she is featured, is run. Manager O. A. Rowe has also bid for "The Libertine."

"Crisis" and Other Big Features Going Strong.

Minneapolis, Minn.—The past week's calendar has been completely smothered by big events in the film world hereabouts. "The Crisis" opened at The Lyric, the Paramount exchange was sold, "Purity" began a two weeks' run at the Metropolitan, Margueite Clark in "Snow White" was offered at the New Garrick at increased prices, Cristmas and 20 below zero weather followed by snow and rain all had their place on the program.

"The Crisis" was shown to about a thousand invited guests at The Lyric on Friday evening, Dec. 22, and opened at the theater Sunday, Dec. 24, to S. R. O. business at a dollar top. Despite some of the stiffest opposition Minneapolis has seen in many months the big Selig feature, controlled by Elliott and Sherman of Minneapolis, continued to draw big houses at each performance during the opening week. A thirty-piece orchestra conducted by George Koehler, who wrote the special musical scores for the feature, adds to its attractiveness and the picture is being shown in a completely re-decorated theater. Manager Frank A. McInerny of The Lyric sought eight of the prettiest girls in Minneapolis for ushers for "The Crisis." E. A. Brehaney is the manager of the "Crisis" company, F. A. McInerny, house manager; John Lewis and R. M. Volkmar, operators; Joseph Kugler, agent and the ushers are: Misses M. Stay, Ruth LeBeaux, Denice, Lorain Schlagel, Clara Mackaben, Ilien, Hazel Moe and Mrs. Webb, C. J. Bulliet is publicity manager.

H. A. Sherman, president of the Sherman-Elliott Co., has announced that a Western "Crisis" company is being organized to open a run at Omaha late in January. Mr. Sherman has also stated that the opening of the feature in Boston has been postponed for a short time. W. N. Selig attended the opening of the feature here as did Governor Burnquist of Minnesota, his staff and city officials.

Strand Signs Contracts for Big Films.

Minneapolis, Minn.—The signing of contracts for the Clara Kimball Young, Mary Pickford and other feature releases, in addition to Triangle and Metro service, has brought the Minneapolis Strand theater into the line of the best theaters in the west. The Strand, owned by the Saxe Brothers of Milwaukee, and managed by James A. Keough, has climbed the ladder of popularity in Minneapolis in leaps and bounds, the varied program, the attractiveness of the theater, special music and lavish publicity bringing about success. The Strand, located on Seventh street, between Nicollet and Hennepin, seats a few more than 1,300 persons comfortably and displays pictures from 11 A. M. until 11 P. M. The Strand put out 10,000 copies of a large weekly newspaper, edited by C. G. Branham.

Distribution of Selznick Pictures.

Minneapolis, Minn.—Before returning to New York Ben S. Cohen, personal representative of Lewis J. Selznick, announced that in the future all Selznick products will be distributed throughout this territory by Messrs. Harry Rathner and Myron Conhaim, managers of the Unity and Supreme exchanges, Film Exchange building.

Emily Stevens at Two Houses.

Minneapolis, Minn.—Emily Stevens, Metro star, had the pleasure of playing to enthusiastic audiences at two different theaters in two different types of plays two weeks ago. "In the flesh" Miss Stevens was at the Metropolitan and "in the film" she appeared at the Strand in "The Wager." By arrangement of the WORLD correspondent Miss Stevens attended a performance of the latter and was greeted by a capacity house of admirers. It was the first time Miss Stevens had seen "The Wager" and she was greatly interested. Miss Stevens saw the film from the balcony, parquet and projection room, where the various pieces of equipment were explained by Publicity Manager Branham and Operator Sloan. Later in the week Miss Stevens returned to the Strand to see Mae Marsh in "The Wharf Rat" and Douglas Fairbanks in "The Matrimaniac."

From the Exchanges.

Mendel Gottlieb, manager of the Favorite Film Corporation, has secured state rights on "The Libertine." C. G. Branham is handling the publicity campaign on the feature.

Ben Rosenberg has announced that he has secured rights for showing "Around the World in Eighty Days" for the E. L. K. Film Company.

Guy Crandall has opened an exchange at 322 McKnight building and has among other features "Home Sweet Home," a Griffith film.

Fred Larkin, former Anoka exhibitor, has opened the Feature Distributing Company exchange at 814 Produce exchange building.

Globe on Canal Street Opens

New Orleans' New Fichtenberg House a Thing of Beauty—Fireproof and Perfectly Appointed—Occupies One of the Most Valuable Sites on Canal Street—No Steps to Balcony—Premier Show.

By N. E. Thatcher, 3801 Canal street, New Orleans, La.

NEW ORLEANS, La.—The opening of the new Globe theater on Canal street has been the event of motion picture history here so far this season. The Globe is a Herman Fichtenberg enterprise and a very meritorious one at that. It would be a hard matter to find a more beautiful and more perfectly appointed motion picture house anywhere, the only regret being that the seating capacity is smaller than a theater of such magnificent finishings should have. In the construction of the building nothing that would add to its attractiveness and the convenience of the patrons was omitted. It occupies one of the most valuable lots on Canal street and is in the center of the business district. It is absolutely fireproof, being constructed of steel and concrete throughout. It is finished in the most tasteful manner.

The walls and ceilings are of caenstone finish, made soft and restful by a flood of subdued light; the corridors are cork floored and all of the metal trimmings are of Benedict nickel or German silver, and there is an air of simple elegance in every nook and corner of the building. Telephone booths, ladies and gentlemen's rest rooms are among the minor provisions for the patrons. A mammoth Austin organ and a baby grand piano are provided for the musical accompaniment of the feature pictures, and these instruments are presided over by Professors Seels and Huffman, both musicians of note. A novelty in the seating arrangement is that no stairs are required to gain access to the balcony. Seats in that section are reached by means of an easy incline which leads through the loges and constitutes, practically a part of the main floor. In every particular, novelty, completeness and richness of furnishings and appointments dominate the theater.

Upon the occasion of the formal opening of the house with the presentation of "The Common Law" Clara Kimball Young's first Selznick-Picture release, a veritable bower of the richest blooms was provided for the lobby in the floral offerings of the friends of Mr. Fitchenberg. Many of the designs were most elaborate, and they were so great in number that they overflowed to every nook and corner of the available space in the theater.

Clara Kimball Young Helps Charity.

New Orleans, La.—Clara Kimball Young with a company of players, under the direction of Charles Giblyn, has just completed taking a series of scenes to be made a part of a forthcoming release on the Selznick program. This was Miss Young's first visit to New Orleans, and she is delighted with the photographic possibilities of the city and with the very cordial recepton whch she was accorded. Every social distinction which she found it possible to accept was provided for her and she had a very busy time between the enjoyment of southern hospitality and the duty of picture making. She steadfastly declined to appear in a public manner in any theater in which her pictures were being shown, much to the regret of the managers. However, she entered with delight into a project to aid in procuring Christmas presents for the poor children of the city. She manifested interest in the operation of the annual doll and toy fund project which is an institution in New Orleans, and she wanted to help. Under the direction of the photoplay editor of the Times-Picayune, Miss Young appeared with some of the prominent ladies of the city on Canal street amid a shower of coins in the automobile in which she was riding. Thousands of people thronged the streets and it required the constant efforts of a squad of police to clear the way for the machine. A very substantial addition was made to the public fund by Miss Young's effort and many a poor little fellow had her to thank for a merry Christmas.

D. L. Cornelius to Be Here Permanently.

New Orleans, La.—D. L. Cornelius, managing director for the Saenger Amusement Company, has been here making arrangements for taking up his residence in New Orleans. He expects to be settled here with his family not later than Jan. 15, and after that time he will direct his chief efforts to the management of the new Strand theater which is slated for opening on Feb. 15. The new Strand is to be quite the most pretentious theater that has yet been opened in the south and everything that goes with the showing of all that is best in photoplays in the best possible manner is to be provided.

Manager Stephens' Anniversary.

New Orleans, La.—On last Saturday S. T. Stephens rounded out his first year as manager of the local Mutual Film exchange and he was made the guest of honor at a dinner in a little quaint Italian restaurant where every effort is directed toward food and not toward sumptuous furnishings. About the table were the heads of all the departments in the Mutual exchange, and two or three of the close business friends of Manager Stephens. The sumptuous feast was thoroughly enjoyed by every one present. The after dinner hour was spent in felicitations.

S. T. Stephens.

Under Manager Stephens's direction the local Mutual exchange has been placed in an enviable position in the motion picture field here. Not only has the business of the office been steadily and largely increased, but the strongest sort of a working organization has been built up by Mr. Stephens. He has the happy faculty of cementing his organization into one big and contented family, with the result that any of his men would fight for "Steve" before they would fight for themselves. He is the oldest exchange manager in point of service in the city and he has surrounded himself with some of the best men in the business. It is said that out of the seventy-five theaters now operating in the city the Mutual has accounts with sixty-eight of them, and the country business shows about the same average. If it falls off any, Al Dunning, the nestor of the road men in this territory, is sent out.

Exhibitor Bloomsteil Extends.

Donaldsonville, La.—William Bloomsteil of this city will open motion picture theaters in Houma and Thibadeaux and conduct them in conjunction with his local theater. Bookings have already been made for the new houses.

Buys Lomo Theater.

Hattiesburg, Miss.—Vernon Baird has purchased the Lomo theater here and has already improved the service by adopting a program of feature productions for each night in the week.

Parent Co. Takes Over Local World Film.

New Orleans, La.—An important change in the motion picture field here was the taking over of the New Orleans exchange of the World Film by the parent company last week and the auditor for the company has just completed his examination of the books. The local World exchange has been for the past several months under the control of the Southern World Film Corporation, which was an affiliation of the S. A. Lynch Enterprises of Atlanta, Ga. Mrs. Anna H. Sessions was made manager of the exchange when the transfer was made, and she proceeded to make the office show such a marked increase in receipts and decrease in operating expenses that the World officials decided to take advantage of a provision in the lease and terminate the relations with the Southern World Film Company, taking over the business for themselves. Mrs. Sessions and her present force of employes will continue to administer the affairs of the local World exchange.

Auslet-Woodward Theater Corporation.

Booneville, Miss.—The Auslet-Woodward Theater Corporation has been formed with Jack Auslet as president and general manager, C. C. Woodward secretary-treasurer. Its main office is at Booneville, Miss. This firm has taken over the Princess theater at Booneville, Miss., and the Lyric at Louisville, Miss. They are booking the operat house at Baldwin and contemplate leasing several other theaters in Mississippi and to build one at New Albany and Pontotoc. Mr. Auslet is an old experienced showman and has had considerable experience in the motion picture business both as manager of theaters and handling of feature pictures and working for exchanges. This firm reports excellent business since they have inaugurated a feature every day at their houses. Paramount, Pathe, Mutual, World, and special pictures are shown in their houses, also Fox productions.

J. I. Dodson, Leading Salesman.

Kansas City, Mo.—J. I. Dodson was the lucky man whose hard work won him the prize for the largest increase in business in the last four weeks of the year, in the Universal territory under the direction of R. C. Cropper, at Kansas City. Mr. Cropper's district includes Kansas City, St. Joseph, Omaha, Oklahoma City, Sioux Falls, Cairo, Fort Smith and Wichita exchanges.

L. H. Chandler with "U."

Kansas City, Mo.—L. H. Chandler is

now traveling for the Universal out of Kansas City. Mr. Chandler was formerly with the Federal Film Company there.

Edward E. Hiller Goes on Road.

Kansas City, Mo.—Edward E. Hiller, for the past two years booker at the Pathe exchange, Kansas City, Mo., starts on the road early this year, with Southern Missouri and Central Kansas territory. Mr. Hiller has received an ideal training for a road position. He for years traveled for a road show; then he managed the Varsity moving picture theater at Lawrence, Kan., and then went into the Pathe office. He knows all the exhibitors in his new territory; and he is personally acquainted with most of them, having sold films to them in the Pathe office.

Local Exchange Notes.

Kansas City, Mo.—J. B. Gruwell has been transferred to the Chicago office of K-E-S-E, after two years on the road from Kansas City territory.

The Metro exchange at Kansas City has added 50 per cent. to its office quarters, because of increasing business.

Local International's Head.

Kansas City, Mo.—J. S. Applegate, the manager of the new International exchange recently established in Kansas City, has had a short, but successful career in the motion picture game. Until a year ago he was in the automobile business, having traveled for several companies from the factories and from various branch houses over the country. One day about a year ago, his friend M. Sheridan, of the Pathe office at Denver, asked him why he did not go into the motion picture business, and he decided to try it. He obtained a position as traveler with the Pathe office at Denver, and was on the road for five months, and was then given the management of the office. In the early fall of this year, however, he was offered the management of the new International office which was to be opened in Kansas City, the company having decided that the St. Louis office was too far away to give quick service to the great Southwest. Mr. Applegate accepted the position and opened the new house in Kansas City the first of November.

J. S. Applegate.

One of the ideas which Mr. Applegate has used very successfully in the management of the office, is his careful selection of the traveling salesmen and watchful interest over their efforts on the road. Each salesman is given special attention and help in his territory, and is expected to make a good showing. Mr. Applegate gives as much of his personal attention as possible to the weekly results of each salesman's trip, and he knows just what each is doing. In this way, when the company some day asks him for a man to put in charge of a new office, he is in a position to say just who is the man best qualified for such a place.

The new branch is opening in fine shape, the new serial "Patria" receiving a number of bookings before it was even released. The other features which the company has released are going in fine shape, and are being booked in the best houses in the territory.

Mr. Applegate weighs two hundred fifty pounds in his stocking feet, and says he is not ashamed of it.

Still More Rigid Censorship Likely

In Kansas City, Result of Emotional Explosion Over Sensational Films and Posters May Be a Sterner Supervision of Pictures, Lobby Displays and Advertisements—Bishop Interested—Situation in State.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The rigid censorship of all pictures to be shown in Kansas City by the censor board, the intrusion of various civic bodies into the matter of watching for improper pictures, the enlistment of police powers to control and regulate lobby displays, stricter supervision and control of newspaper and other advertisements—these are some of the immediate results likely to follow the recent "explosion" with reference to censorship in Kansas City. And now comes another, semi-official, but quite as serious.

Bishop Lillis Issues a Circular.

Two weeks ago Bishop Lillis, the head of the Catholic church in this district, delivered a sermon on the moving picture show, in which he deprecated the tendency on the part of some exhibitors to present pictures that appeal to degraded tastes, and that give too close familiarity with crime. Apparently this sermon was a warning, and a forerunner of possible drastic suggestions. For last week the bishop issued a circular, in which he called upon Catholics to use all their influence against exhibitors of improper pictures, particularly against shows that were advertised as for adults only. One paragraph of the circular is especially significant. It follows:

"We are convinced that city officials, if supported by public opinion and sympathy, will cheerfully assist in eliminating all films of debasing character by influencing legislation and by enacting laws that will subject these shows to stricter supervision and to heavy fines in case of violation by the ones who at present feel themselves above the law and who brook no interference from outraged society. And we are equally convinced that if parents, Catholic organizations and church societies realized their rights and were mindful of their obligations the photoplays that now are questionable and sources of evil, would soon become the agencies of incalculable good. The most effective protest that the people can make against offensive and indecent picture shows is their refusal to attend them."

The Situation in the State.

Here is the situation: First, some of the church bodies are insisting on an extension of the censorship control, the enforcement and utilization of a section of the old law providing for organization of local censorship bodies to co-operate with the state censorship board. Second, many educational bodies are urging that some new basis of control of improper pictures be discovered and established. Third, the federation of women's clubs is urging that the censorship be taken away from the department of public instruction and put in the hands of an unofficial body—a committee made up of citizens, from whose decisions appeals can be made only to the courts. Fourth—and here is the crucial point—most of the legislators have a more or less well-developed idea that the present censorship law, in form and in practice, is unjust, and fails of its purpose.

It is obvious that there is a big chance to get action by the Kansas legislature that will remove a great deal of the obnoxious character of the present law—and perhaps to remove the law altogether.

"Family Night" Shows.

Here is anotner phase of the subject. Sudden and widespread interest is being taken in the experiment in Kansas City, Kan., and in Kansas City, Mo., of providing special programs for "family night" at the neighborhood theaters. The Parent-Teachers' associations, perhaps the most powerful organization in the two states, when it gets started on a project, has conceived the notion of having special programs agreed upon for one or two nights a week, to which the children shall be urged to come. These programs are to be approved, on a plan arranged in each instance, by the exhibitors and committees of the associations. Where such arrangements have been made, the exhibitors have not been disturbed by the censorship with reference to their other programs—indeed, the close touch that the plan gives with the parents and teachers, seems to enable the exhibitor to provide programs for all nights that are popular and acceptable. Such censorship, or co-operation in selection of programs, has not proved irksome.

This plan is being urged upon communities in the two states by the state Parent-Teacher organizations; and it is notable that it seems to disregard censorship of shows for other than the family-night occasions.

In Missouri, the proposal of the newly elected governor to impose a tax on moving picture theaters has been rejected by the governor's advisory commission.

Must Have Been One of Bowles' Ideas.

Kansas City, Mo.—Thirteen salesmen and heads of departments of the Kansas City Universal office were guests of R. C. Cropper, district manager, at the theater, and a New Year's party at the Edwards Cafe. The entertainment features culminated in the mysterious and sensational appearance of a girl in a purple mask, descending a stairway at the critical part of the program, a purple spotlight playing upon her. The "Purple Mask" had been released only a few days previously. The fact that the Universal bunch was dining in the large room where hundreds of other people were enjoying their New Year's celebration, gave the scene particular significance.

Harry Burton's New Idea.

Brookfield, Mo.—Harry Burton has been "cashing in" with a new idea, for which he has the co-operation of the Pathe exchange at Kansas City. This is the showing of slides bearing the pictures of stars in coming attractions, but without the identifying names of these stars. Mr. Burton offers prizes to the persons who can guess the names of the stars. The picture slides are shown two weeks or more before the film is to be run, and before any of the "paper" is set up. The prizes are awarded at the opening night of the program in which the stars appear.

Missouri and Kansas Theater Changes.

Braymer, Mo.—Harry Pill has bought the Braymer opera house, now a moving picture theater, from Clifton Barcus.

Cowgill, Mo.—F. A. Strawhackett has bought the Nelson property here; it consists of a handsome building, which houses the electric light plant, the Cowgill Garage, and the moving picture theater, and all these enterprises will now be operated by Mr. Strawhackett.

Cameron, Mo.—Mr. Jarboe, formerly of Carrollton, Mo., has opened his new $10,000 moving picture show house here.

Bucklin, Mo.—Wiggin & Burke have bought the Iris tneater from J. F. Hammil.

Boonville, Mo.—W. S. Merrill has bought the Stevens opera house, and is managing it.

Selden, Kan.—J. A. Phillips has opened a new show here; he has shows now at Oakley and Colby, and is the professor in the high school at Colby.

Topeka, Kan.—J. W. Wristen has bought the Iris from H. S. Montgomery.

Snow Hits Mountain Business

Rocky Mountain Film Distribution Snowed Under—Two Weeks Storm Blocks All Lines and Theaters Can Get No New Films—Reserve Programs at a Premium —Serials Have Been Refused to Inaccessible Places.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, Colo.—An almost uninterrupted snowstorm of two weeks' duration, interspersed and followed by a protracted spell of zero weather, has wrought havoc with the film industry in the Rocky Mountain region. Film service is demoralized to an extent never before experienced in this district.

Even at best the task of handling of films in this district is fraught with hazards which the exchange managers and exhibitors only can realize. Some idea of the difficulties encountered by them can be had, however, when it is known that three days and nights are required to transport films one way to some of the more distant points in the state. And this with conditions favorable.

Now that mountain passes are blockaded by great snow drifts and train service either wholly suspended or badly crippled, it is next to impossible to run a film exchange or operate a theater.

There is hardly an exchange in Denver that has not at least one feature tied up back of a snow blockade, and some ten or a dozen pictures are temporarily out of commission.

Advance bookings have been knocked into a cocked hat and the forces of the various exchanges are working night and day trying to bring order out of chaos. Theaters, big and little have been hit by the unprecedented condition, and many houses in the mountain towns have been able to keep open only by the fact that they had reserve programs on hand before the storm began. Some of these theaters change programs daily, but now are running one program until another can reach them, whether it is one day or a week.

The vaults of local exchanges, which ordinarily contain hundreds of reserve reels, are emptied through the necessity of filling in where programs have either failed to reach their destination or have been held up on the return trip. Even should the weather moderate to such an extent that regular train schedules can be resumed, it is estimated that several weeks will be required in which to straighten out the tangled mass.

A saving feature of the present difficulty is the fact that few serials have been affected by the transportation tie-up. Taking warning from their experience of last winter, when different episodes of several serials were held up back of a snow blockade in the Durango district, thus spoiling the sequence of the screen story being run in scores of other houses, the exchange managers this year refused to book serials in the inaccessible regions.

To add to their other difficulties the exhibitors throughout the state, including Denver and the other large cities, have had a very poor holiday season. A dull spell is not unexpected just prior to Christmas, but this year it reached unprecedented proportions and conditions have not since improved. Unfavorable weather undoubtedly is the cause of the slump, and when the temperature moderates it is expected that business will return to normal.

Denver Screen Club Ball February Third

Club Sets New Date—Mary Miles Minter, Anita Stewart and Wallace Reid Expected —Clara Kimball Young Hoped For.

Denver, Col.—The weekly luncheon and meeting of the Rocky Mountain Screen Club, held during the holidays, was the largest and most enthusiastic in the history of the organization. Every exchange manager and most of his assistants and nearly all of the local exhibitors, in addition to a number of out-of-town visitors, were present.

The date of the big Screen Club ball, which has been set on numerous occasions and then changed for one reason or another was definitely fixed for Feb. 3. Mary Miles Minter, Anita Stewart and Wallace Reid will be the guests of honor. All these stars have promised to come to Denver to participate in the festivities. Others may be added to the list later on.

It is expected that Clara Kimball Young and her company of players will be here for the purpose of staging scenes for "The Easiest Way," in which case they also will be invited to attend. Wires have been sent to the Selznick management seeking information concerning the date of the arrival of the company, but as yet no response has been received, and, therefore, it is indefinite as to whether or not Miss Young and her company will participate.

Harry Noland and H. E. Huffman, president and secretary, respectively, of the Screen Club, desire, through the MOVING PICTURE WORLD, to invite any and all moving picture people who happen to be in this vicinity on or about Feb. 3 to stop over in Denver and be the guests of the club at the grand ball. Any who can avail themselves of the invitation are requested to wire or write either of these officers so that arrangements can be made for accommodations and for their entertainment while in the city.

J. Albert Hall, who played the part of the police captain in "The Yellow Menace," was among the guests at the Screen Club luncheon. He is appearing in a vaudeville sketch at the Orpheum in Denver. He entertained the members with stories of his experiences while performing for motion pictures and of studio life in general.

James Thompson of the Majestic theater of Grand Junction and A. B. Anderson, a Pueblo exhibitor, were among the other out-of-town guests who made short speeches.

Swanson-Noland Theater Newspaper a Hit

In Grand Junction, Colo., the Movie Fan, a Newspaper Boosting Majestic Theater Attractions Becomes Leading Local Weekly.

Denver, Colo.—For a theater to print a newspaper as a medium to advertise its attractions is not a new enterprise. But for such a publication to grow to the proportions that it is the leading weekly in a town of 15,000, with the demand for advertising space so great that scarcely enough room is left to publish the moving picture news, for which it is gotten out, is a condition quite unusual.

Such, however, is the case in Grand Junction, Colo., where the Swanson-Noland Company operates the Majestic theater, one of a string of moving picture houses in this region, and in addition publishes a weekly called The Movie Fan. The Movie Fan was gotten out originally to exploit the attractions at the Majestic, and advertising was solicited to help defray the expenses of this kind of publicity. Out of the venture has developed a paying newspaper proposition.

Each week the paper furnishes new evidence of the enterprise of its owners and James Thompson the local manager. The latest plan to be staged by the theater through its weekly is a contest among school children whereby every pupil of the elementary grades who attains an average of 80 per cent in his studies will be admitted free to especially arranged matinees at which children's pictures are shown.

The first of these matinees was staged Jan. 6 and another Jan. 10. June Caprice in "The Ragged Princess" was the attraction at the first, and Baby Marie Osborn in "Sunshine and Shadows" was shown at the second matinee.

The Majestic management could not hope for financial return through this enterprise because the performances were special and no one could buy his way in. The theater's gain is more than a financial one. It has won the friendship of the children, their parents and their teachers, and has helped to popularize The Movie Fan.

Local Fox Office in First Place.

Denver, Colo.—While not boastful, the Fox organization in Denver is plainly proud of its achievement in capturing first prize in the nationwide "Business Getting Contest" recently staged among the exchanges of the Fox Film Corporation in the United States.

When it is considered that the film rental game in the Denver territory has drawbacks that are uncommon to any other territory in the country, the local Fox office is deserving of great credit for their victory over every Fox exchange in America. The indefatigable work of Manager A. W. Eden was largely responsible for bringing the prize to Denver, but he is reluctant to accept the credit, and says that it was the assistance given him by his corps of aides that did the work. And to prove that his statement was not idle chatter he divided the cash prize among his office force when the money arrived last week.

Denver, Colo.—Samuel L. Baxter, veteran moving picture exhibitor, owner of the Isis theater, has won out in the competition among local theater owners for the privilege of the first showing in Denver of "A Daughter of the Gods." Mr. Baxter has booked the big Fox feature for a fifteen-day run. Admission prices will range from 25 cents to one dollar.

San Francisco Newslets.

The new theater nearing completion at Ellis and Mason streets is to be known as the Casino, instead of the Strand, as was originally proposed.

Louis Lurie, of the Rialto theater, was recently called to Los Angeles on business.

Sol L. Lesser has exhibitors guessing as to where "War Brides" will be shown first in this city. He has it booked for presentation at 25, 50 and 75 cents, but has not announced the name of the house.

The Turner & Dahnken circuit has approved plans for extensive improvements at its house at Reno, Nev., including the installation of a storm front and an addition to the stage.

The Regent theater at Fillmore and Clay streets is now being conducted by J. B. Lyons.

The Electric theater at Church and Market streets has been reopened by O. B. Olson, the projection equipment having been installed by Walter G. Preddey.

Corcoran, Cal.—The Neev theater has been opened under the management of R. A. Neev.

Garden Grove, Cal.—The Columbia theater is to be opened as a moving picture house by Tone & Wood.

A. A. Berrard, the new owner of the Modesto theater, Modesto, Cal., was a recent visitor here.

G. A. Metcalfe has shipped a motor-generator set and projection equipment to Shelton & McClain, who will shortly open a house at Tonopah, Nev.

The stage of the Cortland theater, on Cortland avenue, is to be set back twenty-five feet and other improvements made in the house.

H. F. Davis, formerly of this city, has purchased the Rex theater at Vallejo, Cal., from Thomas Smith.

The Turner & Dahnken Circuit has booked "Lonesome Town," featuring Kolb and Dill, for presentation at the Tivoli theater during the week of Jan. 14.

E. H. Emmick Goes to Los Angeles.

San Francisco, Cal.—E. H. Emmick, president and general manager of the Peerless Film service, has gone to Los Angeles and plans to make his headquarters there, leaving the San Francisco office in charge of H. Salmson. He has arranged to handle all of the De Luxe Lasky Film Corporation's productions in Southern California, Arizona and New Mexico, and will enlarge his distributing facilities. Mr. Salmson returned recently from Los Angeles delighted with the Christie comedies he saw and has since succeeded in booking these over the entire Turner & Dahnken circuit.

Supply Man Back from Seattle.

San Francisco, Cal.—Walter L. Stern, who has been at the Seattle office of G. A. Metcalfe for several months, has returned to the home office, arriving just before Christmas. A good business is being done despite the reports of exhibitors of a light holiday trade.

Cameramen Gather at Submarine Wreck.

Eureka, Cal.—The recent spectacular wreck of the U. S. Submarine H 3 on the beach near Eureka, Cal., brought cameramen from San Francisco to the scene in a hurry, the trip to the northern city having been made by Bertin E. Moisant, of the Mutual Weekly; L. C. Hutt, of the Pathe News; E. Carl Wallen, of the Hearst International, and Ralph R. Earle, who has been making scenic pictures for Pathe of late. The accompanying picture shows the quartette of crank grinders on the beach with a newspaper photographer, the submarine showing plainly in the breakers in the background, while in the distance can be seen the vessels waiting for an opportunity of assisting the disabled diver.

Camera Men, from Left to Right: Bertin E. Moisant, Mutual Weekly; L. C. Hutt, Pathe News; E. Carl Wallen, International; Ralph P. Earle, San Francisco.

Film Shippers Should Take Care

In San Francisco Inspectors of United States Bureau of Explosives and the Transportation Companies Investigating Packing Cases—Legislature Meets Soon—It is Wiser to Be Careful in Film Transportation.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Cal.—Trouble is in store for the shippers of films who insist on sending out this article packed in cases that are badly battered or worn or insecurely fastened. Inspectors of the United States Bureau of Explosives and of transportation companies have been quietly investigating the condition of shipments, and recently held up twenty cases at the Ferry depot. Most of these cases were fastened with pieces of rope, or with straps of webbing that were badly worn. Members of the Film Exchange Board of Trade are exercising care in making shipments, and it is stated that most of the films that have been held up are the property of outside exchanges to whose attention the need of extreme care has not been brought.

This matter is of particular importance at the present time, as the State Legislature meets within a few days and it is desirable that no regulations be passed to further hamper the shipment of moving picture film or the carrying of the same as hand baggage. The agreement made last spring between this organization of film exchange men and transportation companies is very satisfactory to film exchange interests, and it is hoped that it can be continued unchanged. In order to maintain this agreement effectively it is particularly desirable that the membership of the Board of Trade be enlarged to include all of the important shippers and the indications are that this will be accomplished very shortly.

Local Vitagraph to Move.

San Francisco, Cal.—The local Vitagraph exchange, for the past two years located at 986 Market street, where the entire second floor is occupied, will move about the middle of January to the fifth floor of the Musical building at 985 Market street. The new quarters will be fitted up in splendid shape and will contain more than double the amount of floor space now being occupied. A large exhibiting room will be a feature of the exchange and reviews will be given when desired by exhibitors. The building to which the Vitagraph exchange will move is admirably adapted for film exchange purposes, being of fireproof construction, with a wide entrance and both freight and passenger elevators.

T. L. Haines, Jr., Makes a Trip.

San Francisco, Cal.—T. L. Haines, Jr., of the local branch of the Atlas Educational Film Company, recently made a trip to Los Angeles and vicinity in the interests of the projection machine and camera business of this firm, which has become quite large.

New Exchange for Film Row.

San Francisco, Cal.—The De Luxe Lasky Film Corporation, which is located at the present time in the Humboldt Bank building on Market street, is to remove to 107 Golden Gate avenue about the first of February, to the quarters now being occupied by the Fox Film. Arrangements have been made by E. H. Emmick of San Francisco and Los Angeles to handle its features in the Los Angeles field, and offices will be opened in the Los Angeles Investment building, but later it is planned to secure a location on Olive street. Ralph Clark, for a long time manager of the local office of the World Film, but more recently with the California M. P. Corporation, has been appointed special traveling representative out of the San Francisco office and is making his first road trip. The first release, "The Conquest of Canaan," has been booked solid to the end of March, as has also been the "Witching Hour."

Artcraft Takes More Room.

San Francisco, Cal.—The Artcraft Pictures Corporation has found it necessary to take over another office in the Pacific building in view of the activities in connection with the George M. Cohan productions. The second Mary Pickford release is expected here shortly and a review for exhibitors will be given as soon as it is received. Western Division Manager Arthur S. Kane has been here for some time, but will leave shortly to visit the branches at Salt Lake and Denver. J. J. Patridge is now covering Arizona in the interests of this concern, and the Northern California territory is being covered by a recently acquired addition to the force, N. F. Haas.

New Fillmore Theater to Be Enlarged.

San Francisco, Cal.—The New Fillmore theater of Kahn & Greenfield, although in use for about two years only, has proved too small and arrangements have been concluded for enlarging it to a capacity of about 2,000.

Irving Lesser Spends Holidays in Home City.

San Francisco, Cal.—Irving Lesser, for several months manager of the Los Angeles branch of the All Star Feature Distributors, Inc., spent the Christmas and New Year holidays here, and during his stay his brother, Sol L. Lesser, made a hurried business trip to the southern city.

Fire Inspectors Visit Operating Booths.

San Francisco, Cal.—Inspectors for the Fire department have been making the rounds of the moving picture houses of late and a number of operators have been ordered to remove fire extinguishers from places near the projection machines to positions outside the booths. They claim that in the event of fire operators would not be able to reach the extinguishers by the machines, but that were these hung just outside the door they are always available.

Portland's New Year's Prospect

A Visit to Some of the Suburban Exhibitors—Recent Manufacturing Plants Are Expected to Help Business—Methods of Film Distributors Are Condemned—Desire for the Co-operation of the Exchanges.

Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—About the first of each year it's customary to go around and get the views of exhibitors on the business they expect to do during the next twelve months and to listen generally to rhapsodies of optimism. So the writer set forth the other evening and propounded to a few exhibitors the question: "What is the prospect for 1917?" and each made answer as herein stated.

George Maple, who manages the Ideal at 24th and Thurman, for the Ideal Amusement Company, said: "Tell the Easterners, particularly the film distributers and producers, the truth about the situation in Portland. There has been too much boosting, with the result that those who fix the prices on films have put the cost 'way up, and exchanges have assumed a 'take it or leave it' attitude that is hurting the business in the Rose City. Let me say the prospect for 1917 depends a great deal upon the manufacturers and exchanges, and if these people maintain their present attitude, the prospect is not promising. The exchange is too far from the exhibitor. The manager sits in Seattle or San Francisco and fixes the price, and if the exhibitor complains of poor business, he makes no attempt to investigate the trouble or suggest a remedy. The exchange makes it a point to stay away from a complaining exhibitor until he finally cancells."

Other exhibitors expressed the same views as Mr. Maple on that point.

The fact is that during the past year moving picture men in this territory have had a hard row to hoe and prosperity that has come to the West in mercantile lines has apparently had little good effect on the exhibitor. However, Portland theater men are optimistic. With the millions of dollars now being invested here by ship-building concerns and thousands of men being employed in them, Portland has a most wonderful year ahead of it. Most of the exhibitors say the money is in the town and the only question is: "Will the manufacturers turn out the film for which the patron wants to pay his good money to see, and will the exchange act reasonable in its distribution?

The Victoria Dons Holiday Garb.

J. B. Washtock had his theater, the Victoria, all warmed up and a comfortable crowd waiting for the opening when the writer called. He said the shipbuilding industry had brought many new families to his district and he anticipated a much bigger 1917 business than that of the year just passed. Mr. Washtock has fixed his house up in style, with cretonne lamp shades and curtains, and has made the foyer and lobby a bower of evergreens for the holiday week.

Graeper Says Prospect Is Good.

W. A. Graeper, of the Union Avenue, had a good crowd for the cold snowy evening and was showing a dandy program, featuring "The Parson of Panamint." Mr. Graeper expressed his belief that the coming of the many new industries to Portland would undoubtedly make 1917 a good year.

Tivoli Has a Contest.

The Tivoli was doing nicely notwithstanding that most of the youngsters in Albina were just around the corner coasting down Russell street hill. Mr. Phillips is running a contest that he says is arousing interest. He was most optimistic about the effect of the ship building plants now operating in Portland, saying that one firm was going to put on 1,000 men on February 1.

Exchanges Should Be Here.

John Adams, the new owner of the Broadway at 19th and East Broadway, is operating under a more high-class policy than the former owner and is meeting with dandy success. The unreasonable demands of the exchanges upon exhibitors, the location of many feature exchanges in Seattle when Portland is a logical distributing point for the Pacific Northwest, are handicaps to the industry here, he declared. He cited that a Seattle exchange had demanded that he put up nearly a hundred dollars as a deposit before he could get service. He reiterated the sentiment that the prospects for general business were most encouraging and that exhibitors would get in on the profit if exchanges would co-operate with them.

"Pitt" Has Faith in Coming Year.

E. T. Pittmon, Rose Bud theater, also has faith that the betterment of general business conditions now taking place will have a good effect on the moving picture business. To show that he has confidence of getting returns, he exhibited a sample week's program. There was "Rip Van Winkle," with Thomas Jefferson, "The Shine Girl," Pendleton Roundup, "The Right to Be Happy." and a couple of serials, all costing good money.

Tebbetts Expects Boom Soon.

W. E. Tebbetts, Alhambra theater, was the next exhibitor interviewed. He anticipated that the opening of the steel mills and ship yards would make itself felt in his neighborhood about March. He said there was every indication that money was loosening up, and that mercantile establishments were already doing a much larger business than last year at this time.

Ayres Is Optimistic.

W. A. Ayres, of the Sunnyside, is satisfied that general business for the coming year will be better than last, and stated that his December receipts as compared with those of the year before indicated that.

Manufacturers, Please Note.

This is a frank statement of the situation in Portland gathered from an inspection of the outlying districts where theaters used to flourish in the early days of the industry. If Portland exhibitors would get together and make suggestions for the mutual betterment of the industry, the following would undoubtedly be among them:

Establish feature exchanges in Portland; it is the logical distributing point for many theaters in the territory. Cooperate with exhibitors; no mercantile establishments treats its customers with as little sympathetic understanding as the exchanges do, and prospers in the long run. Send out real stories in films, not merely miscast stars. Improve the general programs, some of them have woefully degenerated. Lay off on costume plays, they don't go here no matter how good they are.

All this comes from exhibitors in a booming town where everything is prospering in business and manufacturing.

James' Broadway Has Fine Opening.

Portland, Ore.—James' Broadway, the new name for the old T & D, at Broadway and Stark, had a most auspicious opening December 23. "Idle Wives" being the initial show. A thoroughly renovated house greeted the patrons, the big foyer being tastefully done over in bright and pleasing colors that create home-like atmosphere.

The lamp room is now on the first floor and makes the foyer more cozy by taking up a lot of waste space. The picture is a foot smaller all around than that which was thrown by the T & D, and the projection is excellent. Mr. James has employed a bevy of black-haired girls as ushers who are costumed in old rose.

Christmas Day the big 2,200-seat house stood 'em up all over.

New Theater for La Grande.

La Grande, Ore.—Mrs. M. B. Gardinier is putting in a theater, 60x110 in size, in a building two blocks from the Arcade. The new house will seat 672, all on the ground floor. It will be called the Colonial. It will open January 20. The equipment was furnished by the Service Film Company, the Film Supply Company, Heywood Brothers & Wakefield, all of Portland.

The Arcade, which Mrs. Gardinier has leased to Meyers & Lieter, will be improved when the lease expires and the seating capacity will be increased to 700.

G. F. Traveller Weds.

Portland, Ore.—Invitations have come this way for the wedding of H. C. Feldman and Miss Mae O'Neill at Salt Lake City, December 27. The couple will reside in Seattle. Mr. Feldman has been road man for General Film about a year, working out of Portland, Seattle and Spokane.

C. O. D. for Alleged Damages.

Portland, Oregon.—Pathe exchange recently had a can of its own film returned with a C. O. D. attached for a sum in which the exhibitor claimed to have been damaged by the alleged tardy arrival of his paper for a future show. This was an unheard of proceedure, the exchange claimed, inasmuch as the trivial damage, if any, had not been liquidated nor ascertained. The matter was placed in the hands of the exchange men's board of trade and replevin proceedings would have been started had not the exhibitor released the C. O. D. on demand.

Bill Mead Weds.

Portland, Oregon.—Bill Mead, former traveling representative of Triangle in this territory, passed through Portland recently en route to Los Angeles on his honeymoon trip. He was married December 13 to Miss Elizabeth Heinlen.

Mr. Mead has severed his connection with Triangle and his journey to California is to engage in film pursuits there. He was undoubtedly a big factor in making the Pacific Northwest Triangle office successful and popularizing the service in the

Heard on Portland's Film Row.

Eddie Hudson, of Pathe, has gone to Butte. He was two years with the Portland office. E. E. Goehler, road man for the same firm, has resigned his position to become an automobile salesman, his former occupation.

H. O. Strom has opened the theater at Houlton, Oregon. He also operates the Strand at St. Helens.

Sons of Vets' Band With "Pearl of the Army Sign."

Portland, Oregon.—The new Pathe serial "Pearl of the Army" had an auspicious opening at the Hippodrome December 17 when it was shown at the big house in connection with "The Shielding Shadow" which is nearing completion.

On the Saturday preceeding the serial's opening, the management of the Hippodrome and the Pathe exchange staged a parade with appropriate banners and led by the sons of the Spanish American War Veterans.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Spokane News Letter

By S. Clark Patchin, E. 1811, 11th Ave., Spokane, Wash.

Box Parties at Picture Theaters.

SPOKANE, Wash.—Spokane society folk are giving moving picture theater box parties at the Clemmer and Liberty theaters. This is bringing considerable business to the two theaters. One of the principal ones given recently was that given by Waldo G. Paine, vice president and traffic manager of the Spokane & Island Empire Railroad Company to a party of friends at the Liberty, and that by Miss Genevieve Steele and Miss Estelle Culliton, given to sixteen guests at the Clemmer. These are generally followed by tea or lunch at one of the leading restaurants or cafes.

Film News and Notes of Spokane.

Spokane, Wash.—Ralph Ruffner of the Liberty theater has resumed his midnight matinees, which he found so successful for a time last winter. He presented Douglas Fairbanks in "His Picture in the Papers," and it was greeted by capacity audiences.

Miss Lottie Kruse, a Spokane girl, and former pupil of Mrs. Pauline Dustan Belden, who went to California last March to enter Griffith's studio, is another Spokane girl to make good in moving picture productions. Miss Kruse has signed a one-year contract, according to word just received by friends, for the ingenue lead in the Continental Producing Company. She is working in a 12-reel picture entitled "The Spirit of '76," which, it is said, will require six months for completion.

The hearts of twenty-five orphan children of the Episcopal Church Home for Children, and many boys and girls of All Saints Episcopal Cathedral, Holy Trinity and St. James Churches who have no mothers and fathers were gladdened Saturday, December 30, with gifts and entertainment at the Clemmer theater. This arrangement was made by Dr. H. S. Clemmer and Bishop Herman Page of the Episcopal Church.

Spokane, Wash.—"Purity," the moving picture production which has been refused admission to other towns of this section, was shown at one performance in Coeur d'Alene, Idaho, recently, when the mayor, S. H. McEuen, and Councilmen Nelson and Kilbourne visited the theater as a censor board and ruled that the picture was immoral. It was taken off. Mayor McEuen declared that the picture was not fit for any one to see.

SEATTLE NOTES.

"The Unborn" at the Strand.

Seattle, Wash.—L. J. Schlaifer, who has bought the state rights in Washington, Oregon and Idaho, of "The Unborn," has rented the Strand theater for this week for the showing of his picture.

New Theater at Lewiston, Idaho.

Seattle, Wash.—A. H. Hilton is soon to open a new theater in Lewiston. The name by which the house will be known has not yet been decided upon. Lyle Putnam opened Mr. Hilton's old house, the Star, two days before Christmas with "The Hidden Scar."

Levy Signs Triangle for Melbourne Theater.

Seattle, Wash.—Eugene Levy, owner of a string of theaters in Western Washington, signed a contract this week for Triangle to be shown at his Melbourne theater in Tacoma.

Spokane Business Last Year Was Good

Theater Managers Are for the Most Part Content—Local Exchange Managers Look for a Satisfactory Coming Year.

By S. Clark Patchin, E 1811 11th Avenue, Spokane, Wash.

SPOKANE, WASH.—Moving picture exhibitors, and exchange managers as well, look for a prosperous new year and speak well of the business of the year just closed. Despite pessimism on the part of some because the state went dry last January 1, all but two of the exhibitors are optimistic and all look for a better business for the ensuing year.

Ralph Ruffner, manager of the Liberty theater, said: "Throughout 1916 business was excellent and standing room audiences were the order of business a great part of the time. We have booked a number of the leading productions to be shown in the immediate future and look for a still better year in 1917."

C. E. Stilwell, president of the Stilwell theaters, which are the Class A, Casino, Rex and Unique, and of which B. W. Copeland, formerly proprietor of the Rex is manager, said: "Since starting the chain of theaters, also since taking over the Class A in the spring, business has been good. It has been excellent at the Unique throughout the year and business has been good since we took over the Casino. I look for business to be much better for the ensuing year, according to present indications."

James McConahey, manager of the Best Show, said: "The so-called wise ones and the knowing ones predicted that the sides of the moving picture houses would budge with attendance, but for the 12 months of 1916 our business has not been up to the standard and in fact was the slowest for four years. The high cost of living takes the money of the people and they do not have the money to spare to attend theaters even at five cents."

J. W. Allender, manager of the Lyric theater, said: "Business is all right and I look for it to be much better in the future. Prohibition made it a little worse for the first five or six months, but that has been overcome and things are improving."

A. H. McMillan, manager of the Majestic theater, said: "Our business shows a substantial increase over last year, and prospects are very bright for the future."

E. M. Densmore, manager of the Gem theater, in the Union Park section, reports business has been good for the year and that it is looking better for the future.

Dr. H. S. Clemmer, of the Clemmer theater, said: "The year 1916 exceeded the year 1915 in gross receipts and I have no hesitancy in predicting a greater increase in business in 1917."

What Exchange Managers Think.

W. Potter, manager of the local exchange of the Universal Film & Supply, said: "Business was much better in 1916 than in 1915, and is picking up all the time. I am looking for a successful year, for 1917, in this territory."

George Ekre, manager of the General Film exchange in Spokane, said: "Our business was pretty fair for the year and prospects are still brighter for 1917."

R. C. Madden, manager of the Mutual exchange in Spokane, said; "Business has been fine and the future is bright, as many new theaters are opening in this territory. I look for a great improvement starting with the new year."

Peter Carroll, manager of the Pathe exchange in Spokane, said: "We have had more business in this territory than we have been able to supply. We have not a reel of either first, second or third choice film in the place at this time for Spokane houses. I contemplate increasing my force by adding a stenographer and another clerk."

H. J. Rosebaum, northwestern manager of the Art Craft Film Corporation, of Seattle, spent a couple of days in Spokane on business and in conference with Ralph Ruffner, of the Liberty. He said: "While we are just getting started indications are bright for a prosperous new year."

Seattle Exhibitor Loses Appeal Case

W. H. Smith of the Strand Has Been Fined for Running "War's Women" Last September—County Supreme Court Sustains Sentence.

By S. J. Anderson, East St., Seattle Wash.

Seattle, Wash.—The appeal brought by W. H. Smyth to prevent the city of Seattle fining him for running "War's Women" at his Strand theater last summer, was lost at the trial on Dec. 19 in the Supreme Court of King county. It will be remembered that it was stated in the Sept. 2 issue of the WORLD that, after the picture had been passed by the censorship board and had been running five days, Mayor H. C. Gill, accompanied by the chief of police, entered the theater during the performance, ordered the picture off, and had Mr. Smyth arrested and fined $50, charging that in showing "War's Women" the latter was violating the city ordinance.

When Mayor Gill was campaigning for the office he now holds, the Seattle Exhibitors' League paid for the making of a film showing the candidate at work, and put it on at all their theaters. It was Mr. Smyth who called for Mr. Gill in his own car, acted as director for the picture, then took the finished film around to the theaters. And yet Mr. Gill did not even take the trouble to tell Mr. Smyth a few hours before the show opened that he would not allow the picture to be run longer.

At the trial no witnesses were allowed to appear for Mr. Smyth. He was permitted to answer two questions asked by his attorney, viz., "Did you show the picture" and "Did you see it before showing it?" Mr. Smyth answered both questions in the affirmative. When the question as to whether the picture had been passed by the censors came up, the prosecuting attorney objected and Judge Everett Smith sustained the objection, stating that the censors were not recognized as an official board and that what they said had no weight—this in spite of article 3 of the city ordinance, which gives an exhibitor the legal right to show any picture which has been passed by the censors. Mr. Smyth was allowed to answer no more questions put by his attorney, and judgment was given on article 1 of the city ordinance, which prohibits an exhibitor from showing an obscene and lescivious picture, while article 3 was totally ignored.

Film men and exhibitors of the city realize that it is such a trial as this, in which one of their number is branded as a criminal, which hurts the motion picture industry, and it is rumored among the exchanges that they will lend moral and financial aid to Mr. Smyth in an appeal to a still higher court; while all those connected with the trade are going to work for a definite understanding with the city authorities, so that an exhibitor after meeting all legal requirements with regard to a film, may have some assurance that there is no danger of suddenly being pounced upon and fined.

Calendar of Daily Program Releases

Releases for Weeks Ending January 20 and January 27

(For Extended Table of Current Releases See See Pages 430, 432, 434, 436.)

General Film Company

Current Releases

(Serial No.)

MONDAY, JANUARY 15, 1917.

SELIG—Delayed in Transit (Comedy—Two parts).. 21633-34
VITAGRAPH—The Mystery of Lake Lethe (Drama) 21635
SELIG—Selig-Tribune No. 5 (Topical)..... 21636

TUESDAY, JANUARY 16, 1917.

ESSANAY—The Little Missionary ("Black Cat Feature") (Drama—Two parts)..... 21637-38
KALEM—Cupid's Caddies (Comedy)..... 21639

WEDNESDAY, JANUARY 17, 1917.

ESSANAY—One on Him (Comedy) and Yosemite Valley (Scenic) 21640
KALEM—The Homesteader's Feud (Episode No. 23 of "The Girl from 'Frisco") (Two parts—Dr.).. 21641-42

THURSDAY, JANUARY 18, 1917.

SELIG—Selig Tribune No. 6 (Topical)..... 21643
VIM—Title not reported..... 21644

FRIDAY, JANUARY 19, 1917.

KALEM—The Black Circle (Episode No. 14 of "Grant. Police Reporter") (Drama)..... 21645
VITAGRAPH—The Professional Patient (Comedy).. 21646
VIM—Title not reported..... 21647
KNICKERBOCKER STAR FEATURE—Title not reported 21648-49-50

SATURDAY, JANUARY 20, 1917.

ESSANAY—The Sinful Marriage (Sixth of "Is Marriage Sacred?") (Two parts—Drama)..... 21651-52
KALEM—The Wrecked Station (No. 115 of "The Hazards of Helen") (Drama)..... 21653
SELIG—Cupid's Touchdown (Comedy)..... 21654

General Film Company

Advance Releases

MONDAY, JANUARY 22, 1917.

SELIG—Title not reported.
SELIG—Selig-Tribune No. 7 (Topical).
VITAGRAPH—The Lover's Knot (An episode of "The Skipp r Series") (Drama).

TUESDAY, JANUARY 23, 1917.

ESSANAY—What Would You Do? ("Black Cat Feature"—Two parts—Drama).
KALEM—Title not reported.

WEDNESDAY, JANUARY 24, 1917.

ESSANAY—Canimated Nooz Pictorial No. 23 (Cartoon-Com). —Alaskan scenic on same reel.
KALEM—Title not reported.

THURSDAY, JANUARY 25, 1917.

SELIG—Selig-Tribune No. 8 (Topical).
VIM—Title not reported.

FRIDAY, JANUARY 26, 1917.

KALEM—Title not reported.
VITAGRAPH—The Burlesque Show (An episode of "The Dangers of Doris") (Comedy).
VIM—Title not reported.

SATURDAY, JANUARY 27, 19..

ESSANAY—The Magic Mirror (Seventh of "Is Marriage Sacred?") (Two parts—Drama).
KALEM—Title not reported.
SELIG—Title not reported.

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending January 20 and January 27

(For Extended Table of Current Releases See Pages 430, 432, 434, 436.)

Universal Film Mfg. Company

SUNDAY, JANUARY 14, 1917.

	(Serial No.)
REX—No release this day.	
IMP—Midnight (Drama)	02083
POWERS—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon Comedy)	
—Wonders of the Orient as Seen by Dr. Dorsey (Educational)	02084
BIG U—The Call for Help (Two parts—Drama)	02085
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 3—"The Capture—Two parts —Drama)	02086

MONDAY, JANUARY 15, 1917.

RED FEATHER—The Double Room Mystery (Five parts—Drama)	02087
NESTOR—Treat 'Em Rough (Comedy)	02088

TUESDAY, JANUARY 16, 1917.

GOLD SEAL—The Prodigal Widow (Three parts—Drama)	02089
VICTOR—The Masked Cupid (Comedy)	02090

WEDNESDAY, JANUARY 17, 1917.

IMP—A Slave of Fear (Two parts—Drama)	02091
L-KO—Heartsick at Sea (Comedy)	02092
UNIVERSAL—Animated Weekly No. 55 (Topical)	02093

THURSDAY, JANUARY 18, 1917.

VICTOR—Putting One Over on Ignatz (Comedy)	02094
POWERS—No release this day.	
BIG U—Bloodhounds of the North (Two parts—Drama)	02095

FRIDAY, JANUARY 19, 1917.

VICTOR—His Little Room Mate (Two parts—Comedy)	02096
UNIVERSAL—Screen Magazine No. 5 (Topical)	02097
NESTOR—No release this day.	
BIG U—The Little Rebel's Sacrifice (Drama)	02098

SATURDAY, JANUARY 20, 1917.

BISON—Brute Force (Two parts—Drama)	02099
JOKER—Barred From the Bar (Comedy)	02100
LAEMMLE—Homeless (Drama)	02101

SUNDAY, JANUARY 21, 1917.

REX—The Bubble of Love (Two parts—Drama)	02102
POWERS—Mr. Fullerpep—He Goes to the Country (Cartoon-Comedy)	02103
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Edu.)	02103
L-KO—The Fatal Key (Comedy)	02104
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 4, "Facing Death") (Two parts—Drama)	02105

MONDAY, JANUARY 22, 1917.

RED FEATHER—Heart Strings (Five parts—Dr.)	02106
NESTOR—A Macoroni Sleuth (Comedy)	02107

TUESDAY, JANUARY 23, 1917.

GOLD SEAL—Souls United (Three parts—Drama)	02108
VICTOR—The Honeymoon Surprise (Comedy)	02109

WEDNESDAY, JANUARY 24, 1917.

LAEMMLE—No release this day.	
L-KO—The Battle of "Let's Go" (Two parts—Comedy)	02110
UNIVERSAL—Animated Weekly, No. 56 (Topical)	02111
BIG U—The Red Goddess (Drama)	02112

THURSDAY, JANUARY 25, 1917.

BIG U—A Wife's Folly (Two parts—Drama)	02113
IMP—Black Evidence (Drama)	02114
VICTOR—The Black Nine (Comedy)	02115

FRIDAY, JANUARY 26, 1917.

IMP—The Fugitive (Two parts—Drama)	02116
REX—No release this day.	
VICTOR—Hell by the Enemy (Comedy)	02117

SATURDAY, JANUARY 27, 1917.

BISON—The Daring Chance (Two parts—Drama)	02118
JOKER—Love Me, Love My Biscuits (Comedy)	02119
LAEMMLE—The Blood-Stained Hand (Drama)	02120

Mutual Film Corporation

SUNDAY, JANUARY 14, 1917.

	(Serial No.)
VOGUE—A Lisle Bank (Two parts—Comedy)	05276-77
GAUMONT—Reel Life No. 37 (Subjects on reel: The Kid Glove Industry; Producing Pickles; Care of the Teeth; Irrigating Fish Wheels) (Mutual Film Magazine).	

MONDAY, JANUARY 15, 1917.

MONOGRAM—The Adventures of Shorty Hamilton, No. 1, "Shorty and The Yellow Ring" (Two parts—Drama)	05278-79
MUTUAL STAR PRODUCTION—Beloved Rogues (Five parts—Comedy-Drama) (No. 165)	

TUESDAY, JANUARY 16, 1917.

GAUMONT—Tours Around the World, No. 11 (Subjects on reel: From Gibraltar to Algeciras; In Tunisia; Bois de Boulogne (Largest Park of Paris) (Travel)	05280

WEDNESDAY, JANUARY 17, 1917.

MUTUAL—Mutual Weekly, No. 107 (Topical)	05281
GAUMONT—See America First, No. 71 (Subjects: A Trip Up Mt. Lowe, Cal.; Mr. Common Peepul Investigates) (Cartoon-Comedy)	05282

THURSDAY, JANUARY 18, 1917.

CUB—Jerry's Big Doings (Comedy)	05283

FRIDAY, JANUARY 19, 1917.

MUTUAL—Uncle Sam's Defenders, No. 3, "A Jack Tar in the Making" (Topical)	05284

SATURDAY, JANUARY 20, 1917.

AMERICAN—Almost a Friar (Drama)	05285

SUNDAY, JANUARY 21, 1917.

VOGUE—Tailor's Trimmings (Two parts—Com.)	05286-87
GAUMONT—Reel Life, No. 38 (Subjects on Reel: Oranges in California; The Air; The Hyro-ski; Automatic Apple Graders; How to Remove Shattered Glass) (Mutual Film Magazine)	05288

MONDAY, JANUARY 22, 1917.

MONOGRAM—The Adventures of Shorty Hamilton, No. 2, "Shorty in The Tigers' Den (Two parts—Drama)	05289 05290
MUTUAL STAR PRODUCTION—The Gentle Intruder (American—Five parts—Drama) (No. 166	

TUESDAY, JANUARY 23, 1917.

GAUMONT—Tours Around the World, No. 12 (Subjects on Reel: Bordeau to Pauillac, France; Monastery of St. Thessalonica. Greece; Gorges of the Nive, French Pyrenees) (Travel)	05291

WEDNESDAY, JANUARY 24, 1917.

MUTUAL—Mutual Weekly, No. 108 (Topical	05292
GAUMONT—See America First, No. 72 (Subject: Historic Virginia) (Scenic) Absent Minded Willie (Cartoon-Comedy)	05293

THURSDAY, JANUARY 25, 1917.

CUB—Jerry and the Outlaws (Comedy)	05294

FRIDAY, JANUARY 26, 1917.

MUTUAL—Uncle Sam's Defenders, No. 4, "Afloat and Ashore" (Topical)	05295

SATURDAY, JANUARY 27, 1917.

AMERICAN—A Double Revenge (Drama)	05296

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Stories of the Films

General Film Company

KALEM.

THAT TERRIBLE TENDERFOOT (Jan. 2).—The Screaming Sculls, a bad lot of bums, terrorize the town of Blazing Berry Gulch. They take particular delight in making the tenderfoot dance for them. Noticing that the ringleaders supply of shells has been exhausted the diminutive tenderfoot knocks him out with a blow.

The proprietor of Blazing Berry Gulch's lone booze emporium hires the tenderfoot on the spot as a bouncer. In a short time Grizzly Gus, the "Wolf" of the Prairie, appears upon the scene properly heeled with shooting irons. The tenderfoot bouncer entices him into a rear room of the thirst parlor and nearly despatches him by dropping a bag of sand upon his head. This endears him to Polly, the darling of the town, and arouses the hatred of the "Wolf."

When the "Wolf" succeeds in capturing Polly and carrying her off to his lair, the tenderfoot takes up the trail and in a hand to hand encounter he exacts his revenge for the insult to Poly

THE FALSE PROPHET—(No. 21 of "The Girl from Frisco"—Two Parts—Jan 3).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Daniel (Ronald Bradbury); Saint Sam Doolittle (Edward Clisbee). Directed by James W. Horne.

A faker, calling himself Daniel II, with his three "saints" comes to Santa Loma with warnings that the end of the world is near and calling to the populace to give up their worldly possessions and prepare for the day of doom. He quickly gathers an ignorant following about him and Barbara seeing the manner in which they are being duped, attempts to expose him.

But her first efforts result in serious danger for she is mobbed by Daniel's followers for her "sacrilege." But Barbara works quietly away with the aid of Wallace, and on the day that Daniel had prophesied for the end of the world springs her coup with the result that following some stirring dramatic scenes the prophet and his "saints" are lodged behind bars.

THE HOUSE OF SECRETS (No. 12 of "Grant, Police Reporter"—Jan. 5). The cast: Tom Grant, of The Chronicle (George Larkin); Nina (Ollie Kirkby); Mr. Black (Robert Ellis); Davis, Submarine Commander (Harry Gordon); Mansfield (William McKey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Grant, police reporter on the New York Chronicle, is out on Long Island hunting quail, when his curiosity is aroused by the furtiveness of three armed men led by a woman on horseback who are conveying a covered load of something by motor truck along a deserted road he happens to cross. His curiosity leads him to investigate.

The trail leads to an abandoned house. Grant sees barrel after barrel of gasoline stored in the cellar of this mysterious looking house. After the truck leaves he investigates and has a pitched battle with a wireless operator he surprises at work on the top floor. The operator presses a button thereby precipitating Grant into the basement. Breaking his bonds he again surprises the secret operator and in a struggle on the roof top Grant throws his adversary over and sits down at the wireless mechanism to unravel the mystery.

He manages to pick up a message that astonishes him. He is in communication with a submarine lying on the bottom of the nearby harbor that expects to take on a supply of gasoline and oil, an act that a neutral country cannot tolerate. Meantime Nina, the girl spy in the employ of the foreign government, has summoned the submarine crew by wig wag signals.

Grant manages to call the Brooklyn Navy yard before the raider's crew arrives. Then begins a fight; in and out of windows, across slippery roof tops, the chase takes the reporter, culminating in his daring leap for the wireless frame. Uncoupling the cross piece he swings down and out, describing a huge circle through the air until the momentum of his swing enables him to hook his legs around the limb of a tree on the opposite side of the yard. Scrambling to the ground he captures his prisoners just as the marines from the navy yard rush up.

THE MOGUL MOUNTAIN MYSTERY (No. 113 of "The Hazards of Helen"—Jan. 6). The cast: Helen, operator at Lone Point (Helen Gibson); Bert Morgan (P. A. Pembroke); Squirt Booth (George Routh) his accomplices (Wm. Burns and Gus Pullian); "Lefty" (W. Foster); division superintendent (G. A. Williams). Written by S. A. Van Petten. Directed by Walter Morton.

Bert Morgan and **"Squint"** Booth are freight agents for rival railroads concerned in getting the contract for hauling the gold ore produced by the Mogul Mountain mine. The contract finally falls to the road employing Morgan upon his promise to have cars in operation over an abandoned spur track within three weeks' time.

"Squint" learns that there is a law on the statute books which says that a railroad's right of way reverts to the owner of the adjoining property if no trains are run over the rails within five years. He purchases the adjoining farms but falls under the suspicion of Helen, the telegraph operator at Lone Point. Helen telegraphs her suspicions to the division superintendent who looks up the law and determines to send a special train over the abandoned spur track before four o'clock of the same day that the five-year period would expire.

"Squint" has left one of his lieutenants on guard at the mine to watch developments. Learning that the "special" has started and realizing that he must prevent its completing the trip at any cost, he forces Helen, on duty, to stand by while he telephones his aide to release the brakes on an empty car at the mine.

As "Squint" and his confederates rush out of the station Helen runs down the track towards the onrushing runaway car. In her desperation she can only think of one thing to do and Fate wills that a lineman repairing the telegraph wires shall be the one to aid her. Proceeding a bit further up the track she orders the lineman to climb a pole and to lock his legs around the cross arm in such a manner that his hands and arms are free. Helen then climbs to the top of the pole and as the runaway car, bearing a box of dynamite that "Squint" has placed in it, rounds the curve she reaches up her arms for the lineman to grasp.

With the pole swaying beneath its extra weight, the lineman takes a firm grip on Helen's wrists and swings her out over the track and drops on to the runaway car as it passes. In a few minutes she has recovered her breath and is tugging at the brake wheel. She stops the runaway within inches of the oncoming special, thereby earning the gratitude of both Morgan and the division superintendent.

RIVAL ROMEOS (Jan. 9).—The cast: The rivals (Ham and Bud); the girl (Ethel Teare); the marriage broker (Henry Murdoch). Written by S. A. Van Petten.

"I'd rather get married than batch with you as the cook," said Ham to Bud on a summer's morning, when Bud's stew proved particularly tasteless. "You've got nothing on me," Bud retorted. "I was thinking of acquiring a wife myself." Whereupon without further ado our boon companions step forth in quest of wives that can cook—and live on nothing per week.

Ham calls at a marriage broker's office in search of his dream girl. When he is shown the portrait of a raving beauty and told to procure a marriage license and wait that afternoon in the park for her, he does a little raving himself, after paying the fee exacted by the broker. Bud calls later in the day and is shown the identical picture that had set Ham's heart to pounding. He, too, takes up his station in the park to wait for his bride-to-be.

After an all night vigil, Ham and Bud awake to a realization that they have been gloriously stung! Whereupon they make a bee line for the marriage broker's office, capture the girl and start for the Rev. Hookem's cottage. Ham appears to lead in the race for the altar but his license proves to be of the canine variety and Bud steps to the front waving a regular license. At this critical juncture, the unscrupulous broker takes a hand in the farce and proclaims himself the lawful husband of the girl. Ham and Bud exchange kicks and return to their bachelor quarters, sadder but wiser.

THE RESURRECTION OF GOLD BAR (No. 22 of "The Girl from Frisco"—Two Parts—Jan. 10).—The cast: Barbara Brent (Marin Sais); Ace Brent, her father (Frank Jonasson); Congressman Wallace (True Boardman); Dick Dingle (Ronald Bradbury); an old prospector (Edward Clisbee). Written by Robert Welles Ritchie. Directed by James W. Horne.

It is Barbara Brent's birthday and under her breakfast plate her father has just placed a jewel box. As he sits waiting for Barbara to appear, he recalls the circumstances of her birth, and in memory he is living again in the boom mining town of Gold Bar. As though it were yesterday, he pictures his rapture over the tiny bundle the nurse has placed in his arms and his triumphal entry into the open street that the miners can feast their eyes upon his daughter. His anguish over the death of Barbara's mother; the sudden pinching off of the gold vein and the desertion of the town by all of its inhabitants, recur vividly to him.

Barbara coaxes her father and Congressman John Walace, her fiance, to take her to the deserted town of Gold Bar as a birthday treat. Arriving, with provisions for several days' stay, they come across an old prospector who has lived all these years near the scene of the strike. He is suffering from hunger and exposure. They make him comfortable and then set out to explore the deserted grocery of Dick Dingle, now a convict. One of the floor boards gives way under Barbara's weight and when she draws up her foot, she finds a gold nugget clinging to the heel of her shoe. A search reveals a sack of nuggets which the jolly conspirators bury near the creek where they will be unearthed by the old prospector.

Events now follow one another in rapid succession. While the prospector is off to bank his discovered gold, Barbara, her father, and her finance, actually discover gold and file a claim in the name of the old prospector with Barbara as his partner. News of the find spreads like wildfire and there is a general rush for the deserted town by eager goldseekers. In a fight to prevent the stealing of their claim, Barbara and the old prospector hold off Dingle, who has been released from prison, and his confederates, until Wallace can return from the land office. Dingle is taken in hand by the sheriff and prosperity once more returns to Gold Bar.

ESSANAY.

AMONG THOSE PRESENT—(Two Parts—Jan. 9.)—The cast: Robert Ricketts(Richard C. Travers); Grace Stanton (Gertrude Glover); Colonel Stanton (John Cossar).

Colonel Stanton refuses to permit Robert Ricketts to marry his daughter, Grace, because Bob, a young millionaire, is an idler. As police commissioner, however, the colonel has not been so busy himself in the work of rounding up a notorious society burglar. The papers roast him unmercifully. Ricketts and Grace set out to capture the Raffles in order to prove that Bob is not altogether worthless. In laying their net at a society function, suspicion, by freak chance, falls upon Ricketts. The young millionaire is thus spurred to furious effort in apprehending the real robber, and finally does. Then Bob and the colonel make a little deal. Bob gives the colonel credit for capturing the burglar in return for his consent to the marriage of the young couple.

CANIMATED NOOZ PICTORIAL NO. 22—(Jan. 10)—Canimated Nooz films a wrestling match in this number. After many tedious hours the contest is called off in order to give the contestants a chance to assume more comfortable positions. Sleep checks are given the spectators. Admiral Cheeseanrye of the Swiss navy hears President Wilson's vivid descriptions of the American navy and desires to inspect it. Sec. Joe Daniels whistles and the navy steams out from behind a rowboat. The first of a series of Alaska and the Yukon scenic shares this reel. It takes the spectator from Vancouver, British Columbia, to Taku glacier.

THE WIDE, WRONG WAY—(Fifth of "Is Marriage Sacred?"—Two Parts—Jan. 13).—The cast: Constance Crawford (Marguerite Clayton); Hugh Chilvers (Edward Arnold); Wilson Ardmore (Sidney Ainsworth); Amos Crawford (Thomas Commerford).

Constance Crawford and Hugh Chilvers are of different dispositions. She, standing at the portal of life, is eager to venture forth; he, who has seen all there is to be seen, desires to settle down. Hence, when they marry each other a barrier of uncongenialty arises between them. Constance listens to the evil counsel of Wilson Ardmore, Hugh's best friend, and seeks those pleasures she loves without her husband. The result is inevitable. The young wife is threatened with dire compromise when her sister, Agnes, who has had a past, rushes forth to rescue her. Agnes finds Constance in the net of the man who had brought corrow into her life—Chilvers' best friend. Ardmore suddenly realizes the great wrong he is about to perpetrate, however, and brings happiness to Agnes as well as a better understanding between Constance and Hugh.

VIM.

THE BOYCOTTED BABY—(Jan. 4).—Among the prohibitions contained in the ordinances of Cordeliaville are "Lovers" and "Babies," and the law is prosecuted in this village by the Women's League, but lovers know no laws and Babe Hardy and Kate Price are no exception. Meanwhile a woman arrives in town with a baby and seeing the notice hides the baby. Babe and Kate find the motherless child and decide to take it home.

The Women's League in a body visits Kate's home to protest against further love-making in Cordeliaville. Babe is at the house when they arrive and they find a sheepish expression on his face which perhaps is explained when the new-found baby begins to cry. The scandal is worse than if a murder had been committed in the village of Cordeliaville, and it takes many an explanation and unlooked for circumstance to straighten out the mix-up.

KNICKERBOCKER STAR FEATURE.

TEMPTATION AND THE GIRL (Three Parts—Jan 5).—Philip Langdon, a young physician in the East, becoming addicted to whisky, loses his practice and friends, together with his sweetheart Marjorie. He goes West and becomes a schoolmaster. One of his pupils is Neeta, the daughter of a half-breed who secretly sells whiskey to the Indians. The pupils each bring gifts to the teacher, and, deciding she will bring something a man will enjoy, she gives him some of her father's whiskey, which he throws away. She refuses to forgive him until he consents to accept her gift. He drinks it and the old craving returns with renewed vigor. While under the influence of the whiskey he wanders in the mountains for several days. Neeta, realizing what she has done, follows and finds him. They confess their love, and next day, she returns home, but is regarded as an outcast.

Philip recovers and decides to marry Neeta, but his friend, Dick, tells him he could never hope to introduce her to his people, and that he should return to the East and marry Marjorie. Neeta overhears the conversation, and refuses to marry him. The next day, as he and Dick start out along the mountain trail, Neeta hides in the underbrush. Dick sees her, and becoming repentent, tries to attract Philip's attention to Neeta. However, she threatens to kill herself if he does. Feeling that it is Fate, he lets matters take their course, and Neeta watches as the man she loves disappears forever.

Universal Film Mfg. Co.

NESTOR.

TREAT 'EM ROUGH (Jan. 15).—The cast: Jack (Eddie Lyons); his wife (Priscilla Dean); Dave (Lee Moran); his wife (Edith Roberts). Written by Bess Meredyth. Produced by L. W. Chaudet.

Jack and Betty are married; so are Dave and Helen married. But several years before, rumors were rife to the effect that Jack cared for Helen and Dave cared for Betty. So that as Jack gives Betty a very scanty kiss the latter feels in her heart that Dave would have been far more affectionate to another. And in the case of Helen, the same sentiments abide. And the two men are business partners, too.

Helen protests against Dave's going on a fishing trip with Jack. She therefore writes a note to Jack pleading with him to dissuade Dave from going and signs herself, "for auld lange syne, Helen."

Betty, finding herself without money, goes to the office, sees the signature, takes a taxi by mistake with Dave and they arrive in time to see Jack caring carefully for Helen, who has sprained her ankle. There is trouble to pay until a young grizzly happens along and solves the difficulties.

L-KO.

A LIMBURGER CYCLONE (Two Parts—Jan. 10). Phil, a waiter, is in love with a cabaret dancer who returns his affections. One day a customer orders a limburger cheese sandwich and when it is taken from the icebox by Phil it hops all over the place. Odd adventures follow until Phil captures the recalcitrant cheese. Meantime the odor of the cheese has caused many patrons of the joyshop to faint.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

The bar man conceives a plan whereby he can put Phil out of the way and win for himself the heart of the admired cabaret dancer. He takes $500 from the till and informs Phil it is the bequest of his late lost uncle. Then the bar man informs the landlady that Phil has robbed the till and the chase for him begins. But ere this he is safely wedded to his cabaret charmer and when the capture is effected the two are thrown in jail, there to spend their honeymoon.

A terrible cyclone, however, interrupts their bliss, and their prison, among other things, is blown over the cliff. The picture fades as explanation, denials and accusations are made by the whole crew lying in the ruins.

HEARTSICK AT SEA (Jan. 17).—Mr. Dinty Doozleberry gets a letter from his uncle which informs him that he has left him $2.60, and so he starts to Hong Kong, China, to collect. A man and his wife are on the boat on which Mr. Dinty Doozleberry takes passage and trouble starts when he tries to serve them soup. Of course, he's put in the kitchen when he can't pay his fare. The chase after Mr. Dinty Doozleberry finally is staged on an aeroplane and funny situations are the result.

IMP.

JOHN BATES' SECRET (Jan 13).—Richard Weinart, a gentleman of means, in double life is a noted safecracker down as Edward Stevensen. His daughter, who cares only to aid the poor, visits the slums and comes in contact with many criminals. After she has a talk with some of them, they inform her that they can't be straight on a salary of $5 a week. They also tell her to get evidence on Edward Stevenson, but they do not know that he is her father, and she does not know of her father's double life.

The girl goes home and tells her father of her day's experience. After hearing her story, he leaves for his office to assume his other role. He has his costume changed and has left the office when his daughter enters. She remains there, waiting for him to return, and as he opens the door, she gets one look at him, and realizing that he is her father, faints. He gives her water and leaves the office as she is almost recovered.

He goes to the gang of criminals and tells them that they cannot longer beat the law. Later, they catch Stevenson, and he shoots himself.

A SLAVE OF FEAR" (Two Parts—Jan. 17).—The cast: Robt. Warner (M. K. Wilson); Bud Stevens (Earl Page); Mike O'Connor (Lou Short); Kate O'Connor (Agnes Vernon).

Robert Warner, a big but timid man, is a victim of Bud Stevens, known as the "Bully." Robert is in love with Kate O'Connor, whose father is a policeman, but he is too bashful to declare himself.

Kate signifies her intention of going to work in the factory where Robert and Bud are employed, and, just as Robert anticipates, Bud shows him up to be a coward before Kate. To his mother Robert confesses his chagrin at the treatment he receives from Bud, and the mother tells him the story of his father who believed in using brute strength. Robert decides that he will not follow in his father's footsteps.

One night while he is calling upon Kate, Bud arrives and insults him before the girl and her father. This is too much and Robert decides that he will teach Bud a lesson, and, securing a gun, waits for him. He follows Bud for some distance and to his astonishemnt sees Bud receive, at the hands of his friends, the same treatment that he had given him. Later, he discovers the trio in the act of robbing a store and quietly takes Budd's knife which he had inadvertently left near the window he pried open.

The next day Robert uses the knife in the presence of Bud, who immediately demands his knife, asking Robert where he got it. Robert informs him that he picked it up from the place where Bud left it. Bud now realizes that Robert has the upper hand and persuades his companions that they should "clean up" Robert. Meantime, Robert has told Kate about the robbery and she in turn has told her father, so that when Bud and his companions call at Robert's home they are taken in custody—and Kate decides that her love is for Robert.

VICTOR.

THE MASKED CUPID (Jan. 16).—An irate husband thinks of giving his wife a new frock and returns home to say so when their maid's steady decides to steal some jewels. Adventures meet Mr. Husband on his way home and the officers, following him, arrive in time to get him and the steady, who hasn't succeeded in getting the jewels, but some baby clothes which Mr. Husband does not know are in the course of "construction."

PUTTING ONE OVER ON IGNATZ (Jan. 18).—The cast: Maudie (Alida Newman); Tottie (Peggy Custer); Bud (Al McKinnon); Monty (Eugene Walsh); Ignatz (Walter Belasco). Written and produced by Capt. Leslie T. Peacock.

Maudie, a leading woman, has a tooth set with a diamond which is reputed to be the gift of royal blood. The manager of the company absconds with all the cash, leaving the entire chorus stranded far from home. Bud, the comedian, collects all the money in the crowd, which does not amount to $1, and sends one of the boys with Maudie to Ignatz's store to make a small purchase.

Ignatz is impressed by the tooth. Later, Bud sends Monty, the juvenile, to the store and Bud with Maudie visit Ignatz and tell him that Maudie has lost her diamond tooth worth $1,000, and offers him $500 if he can find it. She thinks she lost it in his store. They promise to return at a certain time to see if he has been successful in finding it.

Then comes Monty who tells Ignatz that he has found a diamond tooth in the bag of walnuts which he has purchased, and Ignatz persuades him to sell it for $250. With the money, the troupe proceed to the station. Ignatz appears and they are forced to run for their train, pursued by their tearful victim.

HIS LITTLE ROOM-MATE (Two Parts—Jan. 19).—The cast: Carter (Carter De Haven); his father (Ed. Clark); the girl (Madge Kirby). Scenario by Harry Wulze and Maie Havey. Produced by Carter De Haven.

Carter, at college, plays a trick on a professor by putting a skeleton in his bed. In doing so he knocks a vase out of the window. It strikes a girl below and she loses her memory. Carter thinks she is dead and carries her into his room. She recovers, however, and he finds himself the guardian of a pretty orphan, who can recall nothing of her past. Carter has a terrible time keeping her hidden from the sight of the professor and his classmates, and is forced to spend his nights sleeping out on the campus.

One day, the maid, who secretly hopes to make a hit with Carter, discovers hairpins on the floor of his room. She hurries to the professor and relates the story of her find. The professor listens and goes with her to make a search.

In the meantime Carter has been forced to furnish a wardrobe for his adopted daughter, and the situation becomes so trying that he tries to make her leave. But, as she does not know where to go, or he where to send her, he is forced to keep her secretly in his room. The professor learns the truth and orders Carter and the girl to leave. They do so, but not until Carter has had a battle with the professor and has taught him some manners. Carter marries the girl and takes her home, fearing she will turn out to be a missing mother of a pair of twins. His father and mother will not accept the girl as their daughter-in-law, till the real father proves to be an old friend of Carter's father, and a wealthy oil magnate. Then everything is settled in a satisfactory manner.

BISON.

BRUTE FORCE—(Two Parts—Jan. 20).—The cast: John Clayborn (Geo Pearce); Lee Sanderson (Jas. Farley); Bless Harding (Jane Bernoudy); Hank Harding (Mr. Hahn); Tess (Miss Hallenbeck). Scenario by Earl R. Hewitt. Produced by A. W. Rice.

John Clayborn has been absent from a small mountain town for some time. He returns and he is an ordained minister. Tess' uncle, old Hank Harding, who owns a large farm, is not much enthused over ministers as he likes his whiskey too well. Harding's daughter, Bess, is so devoted to her father that she will not leave him to marry Lew Sanderson.

Lew does not appreciate the arrival of Clayborn, as he realizes that Bess likes him as does Tess, but Clayborn considers the latter but a child. Bess promises her father that she will not marry so long as he lives, so Lew builds three or four stills on Harding's place and then informs the revenue officers that Harding is operating stills.

During his calls, Clayborn visits the home of one of the men who is dying and has worked for Lew and has been mistreated. He tells him of the plot and Clayborn arrives at the station just in time to meet the officers and explain that it was only a trick against Harding. Lew, who has laid his plans well, has taken a couple of jugs of moonshine to Harding's, plied him with drinks, until he is in a drunken stupor. Clayborn secures the aid of Bess and they destroy the stills, but the old man, hearing a noise, takes his gun and shoots Clayborn in the arm.

That night, Lew sends word for Bess to meet Clayborn at a certain house and sends word to Clayborn to meet her at the same place. When the minister arrives, he is beaten and taken to the loft; when Bess arrives she learns of the ruse that has been played upon her and Lew demands that she marry him or he will have her father sent to prison. He threatens Clayborn with damaging Bess' name if he will not marry them. Just as he is on the point of performing the ceremony, the officers fire the house.

Clayborn rescues Bess from the burning loft, and, at the risk of his own life, drags Lew from the burning building, but he later dies. Tess for a time is heartbroken because she has lost the minister, he and Bess being happy in their love.

JOKER.

WHEN DAMON FELL FOR PYTHIAS—(Two Parts—Jan. 11).—Besides being president of the Senate, and the husband of the shrewdish woman in Syracuse, Damon was a ninety-horse power souse. His legislative assignment was confined to keeping his jug full, and this was no easy task with half the country working for prohibition. Dionysius, a man who never ventured near the bright lights, issued a proclamation that any guy caught making booze on or after the Fourth of July would be sent up for life.

Damon's best friend was Pythias, a noble soldier who loved the clanging of swords and women's laughter, and was married to Calanthe, a Roman beauty. One day Dionysius spied Calanthe, and asked his prime minister who the chicken was. He was told that she was Pythias' wife.

"Call Pythias to me," said Dionysius. "I have an idea." And straightway he sent his soldier to capture a band of moonshiners. But Pythias routed the moonshiners, and brought the ringleader back in chains, much to Dionysius' discomfiture. Also to the dismay of Damon, who saw his source of happiness thus rudely shattered. In desperation, he formed a conspiracy with the blind piggers to take Dionysius' life, but woe followed him. The good sword doubled up, and Damon was caught like a rat in a trap and thrown into jail.

Pythias knew that Mrs. Damon would never forgive her spouse if he did not say good-bye to her before being deprived of his head, and offered to stay in jail as hostage for him while Damon went home to bid farewell to his better half. But Damon had litle heart for the business, and when he espied Calanthe, he straightway forgot all about his duty to die. At last the sight of his wife recalls Damon to duty, and he arrives at the palace just as faithful Pythias is about to lose his head. Dionysius is so overcome with the spectacle of such friendship, that he forgives the two on the spot.

BARRED FROM THE BAR—(Jan 20).—The cast: Bill (William Franey); Tessie (Lillian Peacock); The Boss (Milburn Moranti); leader of Anti-Saloon League (Gale Henry). Scenario by Karl L. Coolidge. Produced by William Beaudine.

Bill has been admitted to the bar and is now serving drinks for himself. He's in love with Tessie Tuff, but the boss tells him of the day when he was lured to the big city by one, Gale, and there left to starve. So, Bill spurns Tess and goes out to carry a banner for the saloon and collides with a banner carrier for the Anti-Saloon parade.

Bill gets to his feet, not knowing he has grabbed the wrong banner and thereby brings the women of the Anti-Saloon League into the saloon and the boss recognizes his own long lost wife in Gale, the leader of the ladies. Tess fails to see the joke and a fight ensues.

RED FEATHER.

THE DOUBLE ROOM MYSTERY—(Five Parts—Jan. 15).—The cast: William Newman (Edward Brady); Morris (Edward Hearn); Georgianna (Gertrude Selby); McHugh (Hayward Mack); Willy (Ernest Shields). Scenario by E. J. Clawson. Produced by Hobart Henley.

Morris, a hardened criminal, is imprisoned for larceny and has engaged William Newman, a police court lawyer, to defend him. As recompense, Morris gives Newman his vest in which are sewed four valuable diamonds. Newman is attracted by a girl who slaves for the proprietress of his boarding house. Georgianna, who is afraid of Newman, is arrested for the theft of several cheap rings belonging to the proprietress, which have been mislaid. While in prison Newman promises to pay her bail, if she is willing to meet his advances.

Newman cuts the diamonds from the vest, as he is determined to get away with all instead of one, acording to the agreement. The new hole in the vest is discovered, and Morris is brought before the chief. The two are left alone and Morris hits the chief and disappears through the window.

Georgianna's case is dismissed, but she thinks Newman is responsible for her being set free. On arriving at his rooms a fierce struggle ensues. A knock is heard and she is told to hide behind the couch. Morris enters the room and shoots Newman, who falls dead.

Georgianna is held for the murder, Morris having escaped into the room adjoining Newman's, in which McHugh, a newspaper reporter, is dressing.

Willy, a roustabout in the boarding-house, and an admirer of Georgianna's, becomes suspicious. He stacks furniture and looks through the transom when the furniture falls with a clamor. Morris is terrified and is about to draw his revolver when McHugh hits him with a bottle and then handcuffs him. Leaving Willy to guard the captive, he dashes to the police station and to his office to write up his scoop.

Meantime, Bennett, another reporter, arrives and looking over the transom sees Morris still handcuffed and Willy guarding him. He phones for help, and is disappointed because of not being the first to get the story. McHugh feeling sorry for them sends Willy and Georgianna, who has been set free to live with an uncle of his.

BIG U.

THE JEWEL OF DEATH (Two Parts—Jan. 7).—The cast: Afga (William Clifford); Djalma (Paul Machette); Col. Van Alsten (Paul Machette); Nellie Van Alston (Belle Bennett); the Nautch girl (Edna Maison); Sir Hugh Wheeler (Louis Fitzroy); Nana Sahib (Henry Schaum); Gen. Havelock (Bud Osborne). Scenario by James Dayton. Directed by W. J. Fahrney.

The story opens in a Hindu temple of Buddha in Northern India, where six priests are performing the rites of their ancient religion. A band of Tartar coolies steal in and attack the devotees. The sacred eye of Buddha, a magnificent emerald, flashes fire, and the coolies fall back in awe. One overcomes his fear and gouging the stone from the head of the idol escapes. One of the priests, just as he is dying, curses the despoilers and pronounces a malediction upon the possessors of the stone.

Djalma, the high priest, discovers the dead bodies and vows to devote his life to the recovery of the sacred stone. The curse soon shows its effects. The coolies, who have reached the desert, quarrel, and one kills the others. In the jungle he becomes a madman, and throws the emerald away. It hangs suspended in the air, and as he dies it settles on his breast. It is found by a caravan who take it to Sir Hugh Wheeler, the English commandant, who purchases it for his niece. The merchant who sells it dies suddenly. The evil power still follows the stone. On the parade ground at the English headquarters, a priest harangues the Sepoy troopers, telling them that they are being defiled by using greased bullets. They throw down their arms and begin the Sepoy rebellion.

Nana Sahib offers safe conduct to all English troops and residents, then villainously slaughters the soldiers, including Sir Hugh, while the women and children are taken back inside the gates. Djalma, the high priest, sees the fate of Sir Hugh, and smiles as he observes the fatal toll of the stone. All of the white people are slaughtered, except a little baby, which a native woman secretes, and gives to the high priest for adoption. Djalma names him Afga and swears that he will eventually restore the stone to its sacred resting place. Twenty-five years elapse, and each owner of the emerald has some calamity befall him. Colonel and Mrs. Van Alston give their daughter, Nellie, the emerald. This is observed in a vision by the high priest, Afga, shortly after he has promised the dying Djalma that he will work unceasingly to restore the stone.

Afga's astral body journeys to London, while Nellie sleeps and worships the gem. Nellie, in a dream, sees him and the idol, and connects the absence of the idol's eye with her emerald. She awakes, to find the stone suspended in mid-air, and faints from fright. Nellie's illness puzzles the doctors. Colonel Van Alston is ordered to India, and takes his wife and daughter with him. In viewing the sights at Cawnpore they come to the Temple of Buddha. Afga and Nellie meet, and Afga gaining the Colonel's consent to cure Nellie, lays his hands on her brow and she becomes well.

Meanwhile native devotees of the Goddess Thug, observing the valuable stone on Nellie's neck, attempt to strangle her. Afga observes this in a vision, and saves the girl by turning the leader into a dog. The following day Nellie goes to the temple, and meets Afga. He takes her before the idol and tells her the story of the emerald. She returns it and he replaces it in the head of the Buddha, where it flames with fire. Then Afga folds Nellie in his arms.

SHATTERED IDEALS (Jan. 11).—Wilful Rose insists upon marrying "Good-For-Nothing Jack," instead of Ned, her parent's choice, and her father orders them from the house. Three years elapse and Jack has proven himself unworthy. Rose is prevailed upon to come home. Jack tells her to take the child with her.

The family later move West and Ned is foreman of their ranch. Jack is seen near his wife's home. Observing her grandfather put a bag of money in his buggy, little Rosie, Jack's daughter, full of mischief drives off. Jack and his friend, Bill, overtake her and Bill wishes to throw the child over a cliff and Jack, still unaware that it is his child, interferes. Jack is wounded and dies. As the father-in-law appears with Ned, the child is taken home to her widowed mother.

THE CALL FOR HELP—(Two Parts—Jan. 14).—Roger Wilson, a New Yorker, when informed that his gold mine, in Mexico, is not paying because of mismanagement, informs Herbert Warring, in love with his daughter, Marie, that she may become his wife if he succeeds in putting the mine on a paying basis. Warring departs for Mexico, Pedro, a Yaqui, in charge of the mine, is informed of Warring's selection and that he is to assist him.

Warring thinks the force too large and fires some of Pedro's men. The Yaqui is enraged. The Wilsons are expected in Mexico. Pedro plans to hold up their train. A ruse gives Warring the information and he arrives with his men as Pedro fires on the train. He wins the hand of Marie and ownership of the mine.

BLOODHOUNDS OF THE NORTH—(Two Parts—Jan. 18).—The cast: The Embezzler (William Lloyd); His daughter (Pauline Bush); The Refugee (James Neill); Captains of Mounted Troopers (M. J. MacQuarrie and Lon Chaney).

In an out-of-the-way spot in the mountains refugees from the United States and Canada, who are wanted for various crimes, have gathered. A man wanted for embezzlement arrives with his daughter Pauline. The embezzler is a natural leader and, to James' chagrin, becomes the leading spirit in the colony. Two members of the Northwest Mounted Police, Lon and Mac, are on the embezzler's trail. The embezzler, without James' knowledge, stations his men and instructs them to fire on the police. Mac is wounded. The embezzler's daughter takes him to her cabin. On one occasion the girl leaves the cabin and confers with her father. Lon follows and learns that her father is the man they are seeking.

Believing that he has the girl at his mercy, Lon makes advances. Mac interferes because he, also, has fallen in love with Pauline. Lon then tells him of the girl's father. Mac goes to James and demands the surrender of the embezzler. James complies, and Mac arrests Pauline's father. The girl then appeals to Lon, promising him everything if he will save her parent.

Lon lifts his revolver to shoot Mac. However, other refugees mistake Lon's intention. Lon is shot, and as they shoot at Mac the embezzler is killed. They are about to finish their work when another one of the mounted police comes up and covers them, while Mac disarms them. The girl looks from her dead father to Mac, whom she has already learned to love.

THE LITTLE REBEL'S SACRIFICE—(Jan. 19).—Edith Eldridge, daughter of Colonel Eldridge, disguises herself as a boy to enlist in the Confederate Army. Her identity is discovered and she is rejected. Federal raiders burn the Eldridge house and Edith's father is killed. To avenge the murder, Edith turns spy for the Confederates. She goes to the headquarters of General Johnson. The General pleads with her to give up her perilous undertakings, but she insists. Alone she enters the Union lines near the quarters of Lieutenant Phillips. She feigns illness and the officer carries her to the quarters. Lieutenant Phillips falls in love with Edith. She secures the outline map of the Union fortifications and makes her escape.

As a result of the information the Confederates attack. Edith sees both her brothers killed. She witnesses the danger of a Confederate ammunition wagon and attempts to drive it across the stream. The Confederates are repulsed and Lieutenant Phillips captures Edith, and takes her back to the Union camp. A friend of Edith's goes to the governor, who after hearing Edith's story, pardons her. She meets Philip, and all ends well.

REX.

THE BUBBLE OF LOVE (Two Parts—Jan. 21).—The cast: Violet (Ruth Clifford); Jack (Douglas Gerrard); Burton (Willard Wayne); Daphne (Betty Schade); Mrs. Seton (Nanine Wright). Scenario by Alice Von Saxmar. Produced by Douglas Gerrard.

At one time, Jack Armstrong was wealthy, but riotous living had left him almost penniless. He is in love with Daphne, a frivolous woman who appreciates a man for what he can give her—but to him she does not appear in this role.

With his fortune gone, Jack writes her a note telling of his loss and also of his love; asking if her love for him is great and big enough to help him start over again.

True to her nature when Daphne discovers his change in fortune, she transfers her affections to Burton Musgrove, who has made quite a lot of money on the stock market. Daphne and Burton come to the party which Jack is giving and arrive just in time to see Jack talking to Violet, "the mouse," an orphan girl whom he is educating. When later he attempts to explain about her, his friends only scoff at his story.

Daphne gives Jack her answer—she is to marry Burton Musgrove. Jack now feels that life is no longer worth living. Violet, whom he regards as a child, is in reality a woman and loves Jack. She divines that something is

wrong and does not allow herself to be far away from him. Jack arranges all his plans, and just as he is ready to drain a glass of poison, Violet dashes it from his hand and so saves his life. For the first time, he sees her as she is—a grown woman and realizes the love for him that she has in her heart.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE NO. 5 (Jan. 19).—This reel contains a physical culture course given by a woman authority in which are seen twenty-minute daily exercises for all parts of the body; Our Dumb Friend, which shows the dishonest feeding of chickens and how to tell a bad one from a good one; Engineering, the loading of vessels, showing how time and labor are saved; a Domestic Science course, after which any husband can make a good waffle, and the Travelogue, in which the central section of New York City is visited. There are views of the best hotels, street scenes, railroad stations, the Public Library, Fifth Avenue, homes of the best known men and women in the world and comedy aplenty in the scenes "How the City Looks to the Strange Visitor."

POWERS.

MR. FULLERPEP—HE GOES TO THE COUNTRY (Jan. 21).—Mr. Fullerpep, tired of city life, goes to the country and with him goes a flivver. Both have a strenuous time getting back, and their adventures cover much ground and fun.

IN THE LAND OF THE SON OF HEAVEN, AS SEEN BY DR. DORSEY (On Same Reel as Foregoing).—The far-famed temples of the sun-kissed land, the wonderfully heavy carved temples, in and out-of-door scenes in Peking and street scenes and festivities with their attendant ceremonies make the feature resplendent with charm.

LAEMMLE.

THE FACE DOWNSTAIRS (Jan 10).—A tramp sees a servant girl leaving a house and believes it a good time to make a haul. Arrived at the house he peers into a side window and hears the mistress telling her husband to try to get home by 9 o'clock. It is then 4:40 o'clock. The tramp rejoices and is planning his entrance when the mistress sees him and again phones her husband, telling him of the tramps's progress into the house.

The husband jumps into a machine parked in front of his building. The wife has gone upstairs to their baby. The owner of the machine, having seen Friend Husband, with two cops, give chase. They arrive at the house at the psychological moment and after arrests and explanations the tramp rides away with the officers.

HOMELESS (Jan. 20).—A pet dog, the greatest treasure of his mistress, while out riding one day in his mistress' automobile, is attracted by the sight of a cat. He jumps from the auto to chase the feline. During the pursuit the collie is lost and tormented by two small boys, who tie a tin can to his tail and chase him. Later he is rescued by a ragged boy, whose home is any place where he can lay his head. Upon restoring the dog to his mistress the boy is rewarded by a good home.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 53—(Jan. 3.)

City crowds having fun. Ice skating brings out throngs of skaters in parks.—Chicago, Ill.: Subtitle: Kiddies enjoy ice.

$500,000 fire ruins. Science aids to clear up debris after explosion fires iron works. Los Angeles, Cal. Subtitles Oxygen torches cut wreckage. Electric magnet hoists giant weights. Ice hampers firemen's work.—St. Louis, Mo.

Thousands sing carols.—Holiday throngs join in chorus on capitol steps.—Washington, D. C. Subtitle: The President's daughters and Secretary McAdoo.

Horses' holiday treat. Lovers of animals give holiday treat to hard-working equines.—Boston, Mass.

Volunteers go to church. Motor-aid-corps, that aids wounded soldiers, attend worship.—South-end-on-the- Sea, England. Subtitles: Parade through city. Receiving mail in trenches.

Soldiers loot city. Retreating Bulgars pillage city as they flee victorious invaders.—Macedonia, Greece.

Mummers in Quaker City. Decked in newest creations, subjects of King Momus amuse thousands with their antics.—Philadelphia, Pa.

Honor lost mate.—Suffragists pay impressive tribute to Inez Milholland Boissevain who died for the cause.—Washington, D. C.

Inaugurate governor. Simple ceremonies mark second induction of Governor Whitman as state's chief.—Albany, N. Y.

Cartoons by Hy Mayer.

GOLD SEAL.

THE PRODIGAL WIDOW (Three Parts—Jan. 16).—The cast: Paul Braintree (Edward Cecil); Henry (Carl Von Schiller); Bina (Neva Gerber); Allan Bradley (Chas. Perley); Gambler (Clyde Benson). Written by Walter Woods. Produced by Ben Wilson.

Paul Braintree had come west prospecting and had sought his fortunes in the mining district. His brother, Henry, had gone to Mexico and had acquired valuable oil lands—also a wife, Bina, a great flirt. Jack Winthrop, a young college student; a lawyer, Allen Bradley, and Dr. Le Rene are among her most devoted admirers.

Things have not been going very well in a financial way for Henry, and his lawyer announces his credit is no longer good. Paul pays a visit to his brother, and for the first time is attracted by a woman, but the hopelessness bewilders him. Bina recognizes a new victim and when she confesses her love, he quits his brother's house, leaving a note that business interests call him home

Henry's affairs reach a crisis, and he chooses the easiest route, feeling that his brother has deserted him at the crucial moment. Bina wires Paul of his brother's suicide, as he has struck it rich and is celebrating in the mining camp. He goes home and blames Bina for Henry's downfall, and when she appeals to him he flings her from him and goes back West.

Bina plots to revenge herself on Paul. Dressed very elaborately she goes to the mining camp and begins a flirtation with the gambling sheriff, and is entertaining the gamblers when Paul arrives. She repulses him when he attempts to make her leave. He goes home, gets his horse and returning to the dance hall, with a gun forces her to leave the place, holding off the men and starting a fight between them to distract their attention while he takes her away.

Arrived in the wilds, he forces her to don overalls and to cook her own meals. Paul falls over a cliff, and Bina, puzzled by her own sensations, is nursing him when Allen Bradley, her husband's attorney and an old admirer of hers arrives and tells her her fortune in Mexico has been restored. As she is wondering why the news fails to enthuse her, the gamblers arrive. She refuses Bradley, and fights for the man she finds she loves.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode 4—"Facing Death"—Two Parts—Jan. 21).—The cast: Patricia Montez (Grace Cunard); Detective Phil Kelly (Francis Ford); Mrs. Van Nuys (Jean Hathaway); Silk Donahue (John Duffy); Pete Bartlett (Pete Gerald); Bull Sanderson (Jerry Ash); Stephen Dupont (John Featherstone); Jacques, the butler (Marie Biannchi). Written by Grace Cunard. Produced by Francis Ford.

Safely arrived at his own room with his captive, whom he has carried on his shoulders from the sewers where he had captured her, "Sphinx" Kelly seats the girl in a chair and throws off the cape which had previously concealed her features. Great was Kelly's chagrin to discover that the girl whom he had presumed was Pat was not his fair tormentor by any means—but another girl whom Pat had dressed in a costume like her own to fool the detective.

For some time Patricia refrains from activities and "Sphinx" Kelly imagines that his tormentor has given up her practices of trying to humiliate him in perpetrating crimes and misdemeanors. But at an utterly unexpected time, Pat resumes her work. It came about, this time, at the Paris Academy where Pat decided to thwart a scheme to cheat out of his just reward the rising young artist she had befriended.

Pat had posed for the pictures and her old enemy, Stephen Dupont, the art dealer and money-lender, who had previously suffered from the girl's depredations, was determined that a cheap daub he had caused to be entered for the grand prize should get the award of judgment. Pat overhears a conversation in which Dupont arranges to bribe the committee of award. Pat breaks into the Academy, transposes the pictures, and the award goes to a certain numbered picture—when the drapes are drawn it is Pat's nude likeness that gets the prize.

In celebration of her victory Pat assembles her friends at the studio of her artist protege, to have a jollification. Dupont hears of the plan and brings a gang of ruffians to clean up the place. Kelly also knows of the party and goes there in time to enter into the fray. There is a general fight, of fierce and rough-and-tumble sort, that ends in Dupont spiriting Kelly away in an autoombile.

Pat follows with her Apaches, and breaks into the house where Kelly has been made a prisoner. Kelly is in a room on the ground floor where a drove of alligators are kept in a tank. The floor is being drawn from under Kelly, that he may fall into the water and be at the mercy of the hungry alligators. Pat is in the room overhead, breaking through the ceiling as the eposide ends with Kelly hanging precariously to the wall of the room, with the alligators waiting eagerly in the tank below for their expected breakfast.

Mutual Film Corporation

GAUMONT.

THE VAMPIRES—(Episode Nine—THE TERRIBLE WEDDING—Three Parts)—Jan. 18)—The cast: Philip Guard (Edmond Mathe); Normandin (Marcel Levesque); Venenos (Charles Moriss); Irma Vep (Juliet Musidora); Jane, Philip's wife (Louise Lagrange).

The Vampires do not give up their attempts on the life of Philip Guard even after he is married. The wife of the janitor who was accidently poisoned by wine meant for Philip's wedding is now in Philip's employ. She is anxious to avenge her husband's death, and consults a fortune teller. The fortune teller is a Vampire. By hypnotizing her visitor, the woman influences her to open the door of Philip's home to the Vampires. Normandin has fallen in love with Augustine, and has followed her to the fortune teller. She will not reveal the reason for her visit and he watches her day and night. It is this vigilance which finally rewards him by finding the Vampires descend on Philip's home.

The Vampires are put to flight when they are discovered trying to asphyxiate Philip and his wife. While Philip and Normandin go for the police, Augustine and Jane, Philip's wife, are kidnapped and carried to a house in the suburbs. Normandin, pursuing the automobile, fired a shot that punctured the lubricating oil tank. This dripped, leaving a trail which Normandin followed slowly but successfully on a bicycle.

Philip and Normandin find that Jane and Augustino are kept prisoners in a cellar of the house. Philip leaves his revolver with his wife while he and Normandin go for the police. The official raiding party arrives while the marriage of Irma Vep and Venenos is being celebrated. Every exit is watched, and the police break in upon the Vampires. All are killed or captured, but a count shows that Irma Vep is missing. She has secured a revolver dropped by a policeman and hurried to the cellar to be revenged upon Jane and Augustine for the death of her companions.

Jane, however, defends herself by shooting Irma, who drops at the feet of Normandin and Philip who have also hurried to the cellar. Thus the last Vampire is accounted for, and Philip has freed France of the terrible criminal menace. Normandin marries Augustine, and the two pair live happily ever after.

REEL LIFE NO. 38—(Jan. 21).—The stir in scientific circles when air was first liquified has not yet subsided, and even the layman has been unable to appreciate some of the wonderful things which can be done with liquid air. The Gaumont company has caught some of these for the screen in its picture called "The Air." A goldfish swimming is a bowl is dropped into a liquid air bath and immediately removed so hard that it is broken with a hammer as if made of marble. The same process is repeated with the blossoms of flowering plants. Other experiments with air show how one can be asphyxiated with his own breath, how nitrogen is a dilutent of the oxygen in the air, and how a substance burns in pure oxygen.

Another entertaining subject on the same reel visualizes the orange industry in California. There is a view of a 6,000-acre orange grove, and then follow pictures of the processes of picking and handling. It may come as a surprise to some that the oranges are given a bath and disinfected before they are sorted.

The next picture is interesting for all who enjoy water sports. It is a series of views of a hydro-ski. This is apparently two baby canoes braced together, the occupant of the queer water craft standing with a foot in each as if in big shoes. In reality he is standing upon treadles which work a wheel placed between the two canoes at the stern. The contrivance is guided with a paddle.

How apples are automatically graded for the market is a picture on this reel which shows the care taken in packing them according to size. The machine is complicated in mechanism, but the process is understood at a glance.

On the same reel is a short picture in the series, "Things Not Generally Known." It shows how scattered glass is removed from the floor with wet absorbent cotton.

TOURS AROUND THE WORLD NO. 12—(Jan. 23).—The war has turned the thoughts of the world in admiration toward France, the one nation that did not seek war yet has sustained its awful shock so heroically. It is certain that the close of the war will see a general exodus of sight-seeing Americans to the sister republic. With this in mind the Gaumont company has filmed for American spectators some of the sights which will be seen on a tour of France, aside from pictures of devastation in the war zone. The first series of pictures in Gaumont's "Tours Around the World" No. 12 shows Bordeaux, France, and sights along the river down to Pauillac, near the coast, noted for its wines.

Although the fourth port of France, Bordeaux is situated 60 miles inland on the Gironde river. A beautiful picture is of the Place des Quinconces, one of the city's principal promenades. Another is the monument in honor of the Girondists. The city's importance depending upon the sea, there is a comprehensive view of the quays.

The Monastery of St. Thessalonica, located just outside Salonika—now in the hands of the Allies—is typical of monastery life in that part of Greece which recently was redeemed from Turkish rule. The pictures show in detail the manner of living of the men who have turned their backs on man the better to glorify God in the mountain country. The monasteries derive their income principally from the raising of olives and the breeding of pigs.

A third section of the reels brings to view some remarkable views of the gorges of the Nive river in the French Pyrenees.

SEE AMERICA FIRST—NO. 72 (Jan. 24).—"Historic Virginia" is the title of this release which is devoted to Williamsburg, Hampton, Old Point Comfort, and Norfolk. These places and the surrounding territory are rich in American history, for in this vicinity the cavaliers made their first settlements of the colony named in honor of England's queen.

At Williamsburg are pictures of the old powder horn" built in 1714, the court house, and Bruton Parish Church, the court church of colonial Virginia. The present building, erected in 1710, is claimed to be oldest Episcopal church in continuous use in America. There is a good picture of William and Mary college, founded in 1693, as well as of the Moore house, the dwelling on the James river in which were drawn the terms of surrender of Lord Cornwallis. There are also pictures of the spot near by where the British surrendered Oct. 19, 1781, and the peace monument erected one hundred years later by congress to commemorate the event.

At Hampton is pictured St. John's church, the oldest but one in America, where services have been held continuously since 1628. At Hampton Roads, the stretch of water where the battle between the Monitor and Merrimac was fought, is shown, as well as the beautiful resort hotel at Old Pont Comfort. There are comprehensive views of Norfolk, and pictures of the light houses at Cape Henry.

On the same reel is an animated cartoon by Harry Palmer called "Absent Minded Willie."

MUTUAL.

UNCLE SAM'S DEFENDERS (No. 1—"From Civilian to Soldier"—Jan. 5).—Synopsis published in issue of Dec. 23, on page 1856.

UNCLE SAM'S DEFENDERS (No. 2—"Our Boys at the Border"—Jan. 12).—Synopsis published in issue of Dec. 23, on page 1856.

UNCLE SAM'S DEFENDERS (No. 3—"A Jack Tar in the Making"—Jan. 19).—This chapter deals with the graduating of the sailor lads from the landlubber's class into seasoned salts before they are admitted to the warships. Some extensive views of Newport and Anapolis Naval Academy are also shown in this reel.

REHABILITATED (Dec. 8).—The cast: Tom Blake (J. Warren Kerrigan); His Mother (Louise Lester); His Sweetheart (Vivian Rich); The Bandit (Jack Richardson).

Engine No. 19 is the pride of Tom's heart, but as he is unable to let drink alone he is discharged. Feeling that he no longer can obtain employment, he leaves home, and soon starts on the downward path. He is about to enter a bar-room when the face of his mother haunts him. He puts aside the temptation and decides to return home.

A bandit tries to overpower the engineer on the Limited, but is captured by Tom who creeps over the top of the car. He refuses a reward, but states that if he had his position back he would prove himself a man.

He returns to his mother and sweetheart who have read of his heroism and are pleased to see him.

VOGUE.

A LISLE BANK (Two Parts—Jan. 14).—The cast: The Boarder, in arrears (Paddy McQuire); The Star Boarder (Arthur Moon); The Widow (Margaret Templeton); Her Daughter (Gypsy Abbott); The Sleuth (Ed. Laurie).

Gypsy, the daughter of the widow Templeton, who keeps boarders, is wooed by both Paddy, the boarder in hard luck, and Arthur, the star boarder. Paddy fails to pay his board bill and does not appear at the office in time and is fired. He goes to the ocean to commit suicide. Meanwhile a bank has been robbed and the booty hidden in an old sock, near the ocean's edge. Paddy finds the sock. Paddy and the burglar struggle on a jack-knife bridge and both fall into the water. The burglar is caught and Paddy is complimented for capturing the desperado. However, he is soon in the depths of despair, when he finds Gypsy has married Arthur.

MUTUAL STAR COMEDY.

THE HONEYMOONERS (Jan. 13).—George is engaged to be married, and his bachelor friends have fun at his expense. They are all present at the wedding, and swear to abstain from matrimony forever.

Cupid, however, aided by moonlight, shady lanes, etc., manages to soften their hearts, and one by one they sneak off to the minister's, are married, and swear everyone to secrecy.

However, George secretly witnesses the weddings, and later invites them all for a cruise on "Honeymoon Yacht." Here he confronts them with the evidences of their guilt, and they confess.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON (No. 1—"Shorty and the Yellow Ring"—Two Parts—Jan. 15).—Shorty through an accident discovers a band of men, who are smuggling Chinese into this country. He goes to the city to get a position and there is hired as a body guard to Anita Keller, who is a secret service woman, and who has been sent out to break up the Chinese smuggling ring. Shorty overhears a plot to kidnap the girl and hires himself out to one of the band as a cab driver. He arrives at the Mandarin Inn just in time to see Miss Keller disappearing through the door. Once in the den the girl is offered to the highest bidder and has just been sold when Shorty and the officers he called in, arrive. Shorty sees that Miss Keller arrives home safely, and feels a dawning of love for the girl. The girl gives him her photograph and card, and as the scene fades she says good bye to Shorty and he is most disconsolate.

CUB

JERRY'S WINNING WAY (Jan. 11).—The cast: Jerry (George Ovey); Hank (George George); The Girl (Claire Alexander); The Landlady (Helen Gilmore); The Father (M. J. McCarty).

Jerry, in an attempt to rescue a girl from a boarding house, where she has been placed by her father, first projects himself into a melee with the police in which the latter get the wettest end of a garden hose. He disguises as a woman when he next makes an attempt at a rescue. He cannot resist the temptation to have a little fun with the cop, the boarder and the girl's father, who are misled by his costume and all make love to him. Jerry's fooling on the job instead of tending strictly to business gets him in seriosu trouble, and he does not effect the rescue.

NIAGARA FILM STUDIOS.

THE PERILS OF OUR GIRL REPORTERS (Chapter 1—"The Jade Necklace"—Two Parts—Dec. 28).—Dorothy Desmond, an inexperienced Kentucky girl whose father, an editor, had been shot at his desk by a political opponent, and whose mother had dropped dead of shock, found herself left virtually penniless. She believed she had a gift for writing and came to New York to seek a position on a newspaper. She was assigned to Chinatown to get an opium den story. She missed her escort and bravely and foolishly went to Chinatown alone. She yielded to the invitation of a Chinaman to enter his shop and inspect some beads, and he was at the point of attacking her when a storm of revolver shots broke, and a tong war was on.

At the crack of the first pistol the Chinese shopkeeper desisted from his evil designs and shoved Dorothy into a secret room, the door of which he closed and locked on the outside. The girl was mad with fear. To her through the deadening walls came the sounds of the shooting. Then the shots ceased as suddenly as they had begun—and she heard faintly the gongs of police ambulances and patrols.

Had she been liberated she would have seen whitejacketed emergency surgeons and orderlies picking up dead and wounded Chinamen and putting them into the wagons, while blue-coated officers with busy clubs rounded up other Chinamen, dragging them from all sorts of odd holes and corners and packing them into patrol wagons.

"Worst tong fight in years," a sergeant observed pleasantly to a newspaper man. "Seven dead already, and some of the wounded sure to die. These Chinks shoot mighty straight for heathen. In the dark, too. What always puzzled me was how one tong could spot the other tong when they get mixed up in one of these nasty little wars. All Chinks look pretty much alike to me. You can never find out what started one of these shooting festivals. They won't tell a white man a thing. We can take our fill of guessing, though. Maybe it was a woman taken away from a member of one tong by a member of another. Maybe it was opium, maybe—you can think up a whole lot of maybes if you try, but what's the use"?

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THE PERILS OF OUR GIRL REPORTERS (Chapter 2—"The Black Door"—Two Parts—Jan. 3).—Isabel Ralston, a young newspaper reporter, is sent by the order of her managing editor into the middle of a mystery that recalls Poe's "Murders of the Rue Morgue." Cynthia is the niece of an old lady, Harriet Kennedy, whose wealth and the imminence of her departure from this mundane sphere, have inspired her relatives with greed and caused them to conspire so that her demise may be hastened. But Cynthia is more than that. She is of the "criminal type." Miss Ralston falls under the evil sway of Cynthia and her band of harpies who have installed themselves in old Miss Kennedy's home, because, having befriended the old woman once, she has been sent for by the latter in her extremity.

Jonas Slaughter is a lawyer and a sort of relative of old Miss Kennedy. H is also an occupant of the house. Slaughter and Cynthia, together with the dissolute nephew of Miss Kennedy, plot to kill the old lady and to throw the blame on Miss Ralston and John Farrar, Miss Ralston's law office fiance, who has accompanied her at her request and who is stormbound as she is in the house of "The Black Door."

James Kennedy, the nephew, who is egged on by Cynthia to garrote his aunt in her bed, and who is nerved to the deed by the administration of cocaine, is recognized by Miss Ralston, who has been kept awake by the storm, and brought to book by her for the crime, after she herself has been accused. The unmasking of the real murderer, James Kennedy, is skilfully handled. The mystery of the "Black Door," is solved when it is discovered that Cynthia has been in the habit of telling most industriously a story, which is based on an old southern superstition, that the front door of a house occupied for more than a century turned black when any member of the family died, and that it was she who blackened the door with a big brush in order to impress on the minds of simple folk that the death of Miss Kennedy had been wrought by some mysterious agency.

MUTUAL.

MUTUAL WEEKLY NO. 105—(Jan. 3.)

Eureka, Calif.,—U. S. submarine H-3 wrecked in dense fog. Crew of 24 men nearly perish in 10-hour battle with waves. Subtitle: The crew was saved by the heroism of the Coast Guardsmen and the breeches buoy.

Quincy, Mass.—10,000-ton oil burning steamer is floated. Miss Andrea Fenwick christens the "Julia Luckenbach."

New York City.—22d Engineers back from border. Sweethearts, friends and home folk give bronzed soldiers Christmas welcome. Subtitle: Col. Cornelius Vanderbilt.

Washington, D. C.—Christmas carols on steps of U. S. treasury. Subtitle: The President's daughter leads the chorus.

New York City.—Park employees receive Christmas gifts. Old veterans get $10 each from Mrs. Russell Sage.

Baltimore, Md.—Largest single order for telegrams in history of world. Cardinal Gibbons sends 110,000 telegrams to raise money for charity. (Exclusive pictures by Mutual Weekly.)

Brooklyn, N. Y.—Children make merry on decks of grim warships. Jackies of the U. S. S. "New York" provide Santa Claus for kiddies. Subtitle: Homeward bound and happy.

Washington, D. C.—Suffragists pay tribute to Mrs. Boissevain. Unique service is held in hall of capitol.

Boston, Mass.—Christmas tree for horses. Bananas, apples, carrots and corn on the cob are Santa's gift to work horses.

Venice, Calif.—Peter Begay wins Marathon. Young Indian does 9 miles in 50 minutes.

New York City.—Squadron "A" back. Cheered as they pass up 5th avenue in war dress.

Denver, Colo.—Colorado guard receives armored motor car. The gift of citizens of state.

New York City.—Charles M. Schwab pledges big steel plant to nation's aid. Steel financier tells Lotos Club at dinner that Bethlehem plant excels the Krupp works. Subtitle: "Peace Welcome, but we all want a conclusive peace and not a peace that presages another war."

MUTUAL WEEKLY, No. 106 (Jan. 10).

Dorchester, Mass.—Franklin Park Toboggan opens. Kiddies enjoy first slide of the season.

New York City.—Society folk open Waldorf ice palace.

Philadelphia, Pa.—The Mardi-Gras of the North.—Mummers make Merry Marking the advent of the New Year.

Los Angeles, Cal.—Here's a schoolroom that moves. It follows railroad section gang. A night session is also provided for adult workers.

Omaha, Neb.—Old bridge out—new one put in. Million Dollar steel structure weighing 11,200,000 pounds slips into place without hitch.

Terre Haute, Ind.—High cost of fuel causes city to buy its own coal mine. Mayor Gossom opens first municipal coal mine and city will supply common people with coal at coast price.

Galveston, Texas.—Fumigation of building causes fire. Board of Health sure that no germs remain in this rooming house.

Athens, Greece.—The King of Greece receives General Sarrail.

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Hempstead, N. Y.—Eight army airmen fly to Philadelphia. Flight of 165 miles is made in 97 minutes.

Thos. W. Lawson, of "Frenzied Finance" fame, goes to Washington. Will tell Congressmen of alleged "Leaks" in peace negotiations.

London, England.—The army service corps and their army work shop.

Marseilles, France.—Dynamite workers in ammunition factories build their own barracks.

Paris, France.—Blessing the ambulance. The Russion Pope blesses the ambulance donated by Russian Residents.

Springfield, Mass.—World's greatest aero motor tested. Government experts see giant engine develop 300 horsepower.

A Contrast.—Two horse power. Mr. Farmer saws his winter wood.

Oakland, Cal.—Oldest bell in the world arrives here. Cast in Spain, A. D. 1247, it welcomes the New 1917.

New York City.—Old converted church burns. City's landmark gives firemen stubborn fight.

Presidio, Texas.—Uncle Sam's tractor company No. 1 in action. Great tractor hauls 75 tons lead over roughest roads in the country, trailers carry 100 tons.

Miscellaneous Subjects

PARAMOUNT.

PARAMOUNT PICTOGRAPHS, NO. 44 (Dec. 3).—Subjects on reel: Modeling from Life; First Aid to the Four Footed; Taking the Bumps Out of the Ocean; Scenic Gems from Italy (Lake Orta).

PARAMOUNT PICTOGRAPHS, No. 45 (Dec. 10).—Subjects on reel: The Evolution of a Poster; Holiday Resorts of Italy; A Little Experiment in Lip-Reading; The Turkey Farm.

PARAMOUNT PICTOGRAPHS, No. 46 (Dec. 17).—Subject on reel: An American Vesuvius; Championship Billiards; The Toll Gate of the Atlantic; Fifty-Fifty—Plastique.

PARAMOUNT PICTOGRAPHS, No. 47 (Dec. 24).—Subjects on reel: A Day with the Girls at Vassar; Witching for Water; Foiling the Submarine; The Modern Swordsman; Uncle Sam's Frontier Wonderland.

PARAMOUNT PICTOGRAPHS, No. 48 (Dec. 31).—Subjects on reel: Fine Arts with Hammer and Anvil; Niagara in Harness; Experiments in Physics; Remaking Young Citizens.

THE SLAVE MARKET.—(Famous Players—FiveParts—Jan. 1).—The cast: Ramona (Pauline Frederick); John Barton (Thomas Meighan); Firebrand (Albert Hart); Anna (Ruby Hoffman); Portuguese Joe (Wellington Playter).

Ramona is the daughter of the governor of Port Royal. She is a school girl living in Spain. John Barton, a soldier of fortune, is cast ashore in Spain penniless and scrapes an acquaintance with Ramona by rescuing one of her pets. He is putting up at a rather questionable tavern where he learns of a huge treasure buried by "Firebrand", a pirate, and secures plans of the spot in which it is concealed.

Ramona sails for Port Royal and Barton is on the same ship. "Firebrand" attacks the ship and captures as part of his booty Ramona, whom he appropriates for himself after Barton has been knocked overboard in her defense. Until the acquisition of Ramona, Firebrand's favorite has been Anna, who now becomes jealous of the Spanish beauty. After attempting to make Ramona accept his attentions peacefully, Firebrand vents his wrath upon her and orders her confined in one of his cabins.

Barton, recovering from his injuries sufficiently to make his way ashore, stumbles upon the cabin in which Ramona is a prisoner but the jealous Anna discovers him and informs Firebrand of the supposed duplicity of his new favorite. The pirate chief rushes to the cabin and when he attempts to force his attentions upon Ramona she kills him.

Anna denounces Ramona as the culprit and, in a fit of vengeance, suggests that Ramona be sold as a slave in the public market. Her rare beauty causes lively bidding among the men who attend the sale. Meanwhile Barton has gone in search of the buried treasure and has found it. He has bought a horse on which he comes in search of Ramona—only to find her on the slave block, with a horde of men frantically bidding for her.

Plunging into the crowd, he fights his way to the front and forces the bidding until, after a soul-stirring scene, he succeeds in vanquishing his rivals, and rides off triumphant in search of a minister.

THE EVIL EYE—(Lasky—Five Parts—Jan. 4)—The cast: Dr. Katherine Torrance (Blanche Sweet); Leonard Sheldon (Tom Forman); Frank King (Webster Campbell); Clifford, Katherine's brother (J. Parks Jones); Mexican Joe (Walter Long); Rosa, Sheldon's servant (Ruth King); Michael (William Dale).

An alarming epidemic has broken out in the vineyards of which Leonard Sheldon is the manager, and in answer to his wire that a doctor be sent to the little Mexican settlement at once, Katherine Torrance, a young and beautiful physician, is sent. Accompanying her is her younger brother, Clifford, weak-willed and dissipated.

The inhabitants of the village are ignorant and superstitious and the situation is a grave one. Upon Katherine's arrival, Sheldon, thunderstruck that a woman should tackle such a job, tries to persuade her to return, but this she declines to do and goes about her duties, faithfully caring for the afflicted. The light which she wears on her forehead in order that she may see clearly into the throats of her patients, arouses the suspicion of the benighted Mexicans, and as the disease spreads, the trouble is accredited to this light, or "evil eye," and the medicine which she leaves is thrown away.

The friendship of Leonard and Katherine is rapidly ripening into love, but both are unconscious of this fact, so deeply are they absorbed in their strenuous duties. Seldon falls ill and is unable to transfer the payroll to the bank, so Katherine volunteers to do it for him. A hold-up is planned by Mexican Joe, leader of the employees, but his plans are thwarted. Clifford braces up and becomes of great assistance to Katherine.

Rosa, Sheldon's servant, is in love with Frank King, his assistant, whose affection for her is cooling. Sentiment against Katherine is growing daily and she decides to leave. Rosa's parents try to wring from her the name of the man responsible for her unfortunate condition and Leonard, believing it is Clifford, is about to announce himself as the guilty one when Frank confesses and sends for the priest. Leonard mistakes Katherine's tears as grief at Frank's wrongdoing, and is only awakened to her love for him when Clifford tells him to take her in his arms, which he promptly does, announcing to the crowd that they may send for a man doctor—Katherine is to be his wife.

GREAT EXPECTATIONS (Famous Players—Five Parts—Jan. 8).—The cast: Estella (Louise Huff); "Pip" (Jack Pickford); Abel Magwitch, alias Provis (Frank Losee); Joe Gargery (W. W. Black); Mrs. Gargery (Marcia Harris); Miss Havisham (Grace Barton); Mr. Jaggers (Herbert Prior). Directed by Robert G. Vignola.

"Pip," an orphan, lives with his sister, whose husband runs a country blacksmith shop. The boy's life is a drab one until, in an effort to escape his sister's wrath, he runs into a graveyard where he is seized by an escaped convict, Provis, who threatens him with instant death if he does not give him food and a file with which to remove the ball and chain from his ankle.

Pip does as he is bid, only to have the convict captured and brought to the blacksmith shop, where poor Pip nearly expires for fear he will be apprehended. But the grateful Provis lies to save him. The next step in the history of Pip is the arrival of Mr. Jaggers, a London lawyer, who is so struck by his gentility that he selects him as a companion for Estella, the adopted daughter of his client, Miss Havisham, a most secretive and peculiar woman.

The companionship of the two youngsters ripens into love as they grow older, until Pip learns to his dismay that Miss Havisham has deliberately encouraged them with the purpose of breaking his heart. The young lovers are separated and Pip is made the beneficiary of a legacy which enables him to go to London, live as a gentleman and be thoroughly educated. He does not know the source of this income, but believes that Miss Havisham is secretly making amends for her cruelty.

He finally discovers the whereabouts of Estella and they plight their troth. That night Pip is dashed to the depths of despair by the arrival of Provis, the convict, who reveals the fact that it is he who has been supplying Pip with money. The poor boy believes that Estella will scorn him when she learns the truth, but he has reckoned without the finer qualities of Estella who comes to his assistance and even helps the convict in his fatal effort to escape the police. Over his dead body there arises the vision of a new romance as the two young lovers pay homage to the better side of this remarkable man's character.

HE DID IT HIMSELF.—(Black Diamond.—Jan. 22.)—High Spigh, an ambitious but unsuccessful detective, arrives at his office and proceeds to look over his morning paper. In it he finds an account of how Herr Trigger, a scientist, has discovered a powerful explosive and that several foreign nations are bidding for the secret.

While he ponders over this a girl enters the office. She tells him that she is Gretchen, the daughter of Herr Trigger, and that she wants him to find her father, who has disappeared. She tells him of the discovery of the explosive, how her father's assistant tried to steal the formula, how Senor Frijoles and a Spanish girl called at the house to buy the secret on the previous day and how, the next morning, she found the laboratory wrecked and her father gone.

High Spigh takes the case and Gretchen takes him to her home where he finds a clue in the shape of a huge footprint. He follows the trail down the street till he runs into the owner of the foot, a big Mexican. On seeing the detective's badge the Mex runs. He seizes a bunch of toy balloons from a street vendor and floats off into the air with them.

High punctures the balloons with shots from his revolver. The Mex falls through a skylight into a room with his explosives. When the big Mex announces that the police are on their trail, the gang seize Herr Trigger and all dive through the trap in the wall, sliding through a subterranean passage to the river.

Meanwhile High leaps to the top of the building, drops through the skylight and finds himself in the den. There he carelessly drops one of the bombs and is blown up into the sky. He lands in the river from which he is rescued by Gretchen whom he sends to Frijoles' office to find the missing formula if possible.

Frijoles sends the gang to their cave with Herr Trigger while he and the Spanish girl go to his office. He stops to buy a cigar and she enters the office which is on the thirty-fifth floor of an office building, and finds Gretchen opening the safe. She and Gretchen have a fight with bowie knives which ends as a mouse runs across the floor and both girls jump on a desk and hug each other for safety. Frijoles enters and he and the Spanish girl lock Gretchen in the safe and push it out the window. High Spigh enters just in time to see this. He turns and runs down the thirty-five flights of stairs and reaches the grounds in time to catch the safe as it lands.

Releasing Gretchen, he sends her home and trails Frijoles, who orders a barrel of powder sent to the den. High hides in the barrel and arrives at the den. Frijoles and the Spanish girl capture Gretchen and take her to the den where they tie her and her father, set a fuse to the barrel of powder and leave them to their fate. Grtchen gets free, pushes the barrel down the mountain where it chases the gang up a tree. High comes out of the barrel and covers the gang with his gun. They try to resist and he shoots. A dissolve shows him at his desk, having dreamed of all this. His feet are on the desk in front of him, his gun in his hand. As he pulls the trigger he shoots his own toe, wakes up, and dances around the room holding his foot.

K-E-S-E, INC.

THE LAST SENTENCE—(Five Parts—Edison—Jan. 1).—The cast: George Crosby (Marc MacDermott); Cynthia Ford (Miriam Nesbitt); Renee Kerouac, a Breton fisher-maiden (Grace Williams); Hoel Kalloc, Renee's suitor (Herbert Prior); Mrs. Crosby, George's mother (Florence Stover); Georgiana, daughter of George and Cynthia (Gladys Cane); Georgette, Renee's daughter (Elaine Ivans); Val Lewis, a pampered only son (Raymond McKee); Mrs. Lewis, Val's mother (Mrs. Wallace Erskine). Scenario written by Edward Griffith. Directed by Ben Turbett.

George Crosby, a New York lawyer, with a passion for painting, wearied of his legal duties, sails for Brittany, where he meets Renee Kerouac, a fisher-maiden, and sketches her as a Corregan, a fairy who destroys the men who refuse her love. Hoel Kalloc, her betrothed, becomes jealous, and George marries her, after saving her from Hoel's brutality. He soon realizes her inferiority and the impossibility of introducing her as his wife; so he sends her to a convent to be educated, promising to send for her as soon as she has acquired the polish necessary in his sphere of life.

Returning to America, he keeps his marriage a secret and is struggling to forget; when he

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receives a note that a girl, who she has named after him, has been born to her. George later meets Cynthia Ford, with whom he falls in love, and on receiving word of the death of Renee and the baby in a fire in the convent, they become betrothed. However, during the following winter, Renee re-appears, and when George denies that he knows her, she leaves her baby in the care of her landlady and goes away. The next morning in the snow in front of their house the Crosbys find her body. Clutched in her hand is the crucifix George had given her, on the back of which had been scratched the word "pardon." The landlady identifies her as the mother of the baby who has been left in her care; and George, placing the crucifix around the baby's neck, pays the landlady to take care of her.

Four years pass and a daughter, Georgiana, is born to Cynthia and George. In the meantime, Georgette wanders away from the landlady's home and is adopted by a barge captain. Raoul Kerouac, now a French naval officer, comes to inquire for his lost sister, Renee. Seeing Cynthia's child, he mistakes her for Georgette. George writes a confession, revealing the truth; but Cynthia destroys the confession without reading it, on account of her faith in George.

Sixteen years later, George is now Judge Crosby, while Georgette has secretly married Val, the reprobate son of Mrs. Lewis, in whose home she is employed as a maid. In an effort to cure him of his love for drink, his mother sends Val away, and Georgette is left alone.

A girl is brought before Judge Crosby, charged with murdering her baby; and her conviction seems assured. Among the evidence is a crucifix with the word "pardon" scratched on the back. The judge is seized with apoplexy, as, realizing the pisoner is his daughter, he sentences her to death. He has pronounced his last sentence.

Cynthia's love for George survives all else; she strives to secure Georgette's freedom, and finally gets word to Val in the far north, whose answer states the baby is safe with him. Val returns with the baby, and he and Georgette sail for Brittany on their belated honeymoon. For the first time in years, George's heart is lightened, although his body is distorted with pain.

THE MASTER PASSION (Edison—Five Parts—Jan. 8).—The cast: Julia Long (Mabel Trunnelle); Jack Carter, her fiance (A. Lincoln); George Bender (Robert Conness); Mrs. Long (Helen Strickland); Prof. Alberto Martino (Richard Tucker); Vernon Devere, a valet (William Wadsworth); Marie Jardin (Ann Leonard); Ralph Carter (Raymond McKee); Cora Bender, Julia's daughter (Olive Wright); Le Duc de Lac (Bigelow Cooper). Directed by Richard Ridgely.

Goaded by ambition for wealth, and the pleas of her mother, Julia Long breaks her engagement with Jack Carter and marries George Bender, president of the National Bank. Her first years of married life are filled with happiness. Julia possesses a voice of more than usual merit, and Bender engages Prof. Alberto Martino to instruct her.

Martino becomes a frequent visitor, while Julia makes rapid strides with her singing. Bender, occupied with his work, seems to be unable to fulfill his duties to the home. Martino, taking advantage of Julia's loneliness, paints the great future that she might win through her wonderful voice. If she will but flee to Paris with him, he promises, the world will be at her feet.

Threatened by the father of a girl whom he has wronged, Martino is forced to flee, and Julia leaves her home and little daughter, Cora, to seek fame with the musician. Time passes and Julia is in Europe, alone and penniless, deserted by Martino. She is picked up unconscious on the steps of the Opera House where she has been seeking an engagement, and is carried into the dressing room of Marie Jardin, a famous prima donna. Mme. Jardin listens to her story and makes Julia her protege. Under her teaching Julia's voice develops rapidly and she commences to achieve success.

Eighteen years later, in America, Ralph Carter, the son of Julia's first sweetheart, and Cora Bender, Julia's daughter, whom she has deserted, are in love. Bender refuses to consent to the marriage and in an effort to make Cora forget, he arranges a trip to Europe.

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Julia, known as Julia Marina, a world-renowned prima donna, lives in Paris. She has carried on an affair with Duc de Lac, and has weared of paying his gambling debts. At Monte Carlo, the Duc meets Bender and his party. Due to the workings of Julia's mother, Cora is forced to accept the Duc de Lac as her fiance. The Duc hastens to Julia to tell of his engagement to a rich American girl.

While out walking, Julia sees Bender with her mother and a young girl and realizes the girl must be her own daughter. She awaits an opportunity to meet Cora alone and confirms her identity. Cora, impressed by the talented lady, accepts her invitation to call. Cora's visits to Julia's dressing room become more and more frequent. Bender finds Julia's card in Cora's room and goes to the theater.

Julia, unable to restrain herself, tells Cora that she is her mother. Bender, coming into the room, finds them embracing each other. At first wrathful, he cannot withstand Cora's pleas, and he and Julia are reconciled. Julia discovers the rich American girl of whom the Duc spoke is her daughter. She orders him to break his engagement. In order to prevent the marriage, she threatens to reveal the relations that have existed between them. The Duc is defiant. Julia sacrifices herself and tells Bender the truth. Bender wreaks his wrath upon her, and, taking Cora, returns to America. Julia seeks solace in her art, but in a quarrel with the Duc she loses her voice. Months pass and Bender, repenting his hasty action, returns to take Julia back home again.

CHRISTIE FILM CORP.

BLACK HANDS AND SOAPSUDS (Jan. 15).—The cast: The cashier (Billie Rhodes); the engineer (Eddie Barry); the chief rubber (Harry Ham); the Englishman (George French); the proprietor (Harry Rattenberry). Scenario by W. E. Wing. Produced by Al. E. Christie.

In the "Scientific Scrubbery," there is rivalry between the head rubber and the engineer. The hand of the cashier is the prize for which they plot and counterplot. The engineer lets the mercury race up and down the tube, and the patrons fry and freeze while he lingers at the desk, until the rubber throws him bodily to the Stygian regions below. Even the proprietor, Prof. Steamem, is against the engineer, so he plans revenge.

An Englishman is wandering about the dormitory when he is seen to have a black hand imprinted on his back. The patrons thinking the Mafia is after the place, run in all directions through the plant, even alarming the women and adding them to the chase.

At the same time, the engineer pops a safety valve to give the effect of a bomb, and this adds a few feet to every jump they make. Bringing up in the engine room, they find that the engineer had caused all the trouble. They chase him out and leave the chief rubber and the cashier in each other's company. The "Scientific Scrubbery" in in piece again.

FOX FILM CORP.

BITTER TRUTH—(5 Parts—Jan 15).—This picture opens on the big, helpless humanity which is huddled together in Blossom Street, in the East Side's slums. The sweetest spirit of the thousands dwelling there is Anne, in love with Jimmy Graves, a man she knows is a crook. In warning Jimmy one night that the police are on his trail, she is caught in the maelstrom, brought into court with him and sentenced to jail. When she is released she plots revenge on the man who put her behind the bars: Judge Marcus, about to be nominated for a higher position in public service.

Through a ruse, she obtains employment in the Marcus household. The judge does not recognize in his wife's secretary the same woman who was once just a "poor, Blossom Street thing." He finds that he is rapidly falling in love with her. Anne is approached by a stool-pigeon working for Marcus's political opponents, who are trying to fasten a scandal upon the judge. Anne promises to aid them.

She agrees to put him in a compromising position that evening, when witnesses will be on hand. Meantime, Jimmy Graves is released. He has been living through the years of his prison term, with the face of Anne always be-

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fore him. He learns that the girl is at the Marcus home, and starts for the house.

As the hour for the denouement draws near, Anne realizes she loves Marcus. He kisses her again and again. She notices the clock and pushes him from her just before the curtains are thrust back by the politicians and Mrs. Marcus. Jimmy arrives, and in the face of her love for Marcus, she sacrifices herself that the judge may win.

WORLD PICTURES.

THE MAN WHO FORGOT (Paragon—Five Parts—Jan. 15).—The cast: John Smith—The man (Robert Warwick); Mary Leslie—The woman (Gerda Holmes); Edith Mallon (Doris Kenyon); Al Simpson (Alex Shannon); Senator Mallon (Ralph Delmore); Cong. Mannersley (Frederick C. Truesdell); Charles Waller (J. Reinhart). Directed by Emilie Chautard.

The story opens in an opium den in China showing a white girl and two men suffering from the effects of the soul destroying drug. The younger man suddenly rises from his hard bench. Turning to his companions he cries out, "I am through with this life. I am going back to America and decency. Come, go with me." But the other two pay no attention to his words and he leaves alone.

After a hard struggle drowning a fierce desire for the drug by an over-indulgence in drink, he arrives in Cincinnati. He stumbles into a mission house and there comes to him the resolve to give up forever all drink. Unable to recall his name or anything about the past, he registers as John Smith. Realizing the havoc that "demon rum" makes of hearts and homes, John Smith devotes his life to the prohibition cause. He soon becomes a force in political affairs.

Among those most interested in seeing the liquor interests win out is Senator Mallon of Ohio, who has been elected by the Whiskey Trust. Mallon's daughter, Edith, is attracted by John Smith, and she sympathizes with his fight for the right. He, in turn, is won over by her charm and he longs to declare his love, but always present with him is that doubt as to his past life—who he is and where he came from.

The whiskey men finally decide to crush Smith socially. Mallon writes him a note stating that he and his daughter desire that all social relationship between them be discontinued. Smith only laughs at the note. Smith's companions in China drift to Washington. Through Simpson, the oppositions learn of Smith's life in the opium den and determine to make use of it. The Woman declares that Smith is her husband and tells of incidents to prove her statement. Edith is overcome to see the man she loves claimed by this depraved creature and begs Smith to deny that this is his wife, but sadly shaking his head, he says although he doesn't remember the woman, she may be right. He may have married her in the days back of memory.

The day of the great fight arrives. From all over the country comes a huge crowd summoned by Smith to plead for the prohibition cause. Through the streets of Washington they surge—up the Capitol steps—into the very Senate chamber—this great army of derelicts by their very presence, an unanswerable argument against whiskey. The voters are swayed by the remarkable crowd and John Smith's fight is won.

The woman, brought to a realization of the wrong she has done, rushes to Smith and confesses that she lied—that she is not his wife. She recalls to him conversation in which he told her of his mother and his early home life. Slowly Smith's memory returns—the past is recalled, and clasping Edith in his arms, he tells her that now that he can remember all, there is no longer any reason why they should remain apart

ART DRAMAS, INC.

THE RAINBOW (Sherrill Feature Corp.—Five Parts—Jan. 4).—Neil Sumner and his wife, Ruth, at the end of six years of married life, find that they are not suited to each other, and separate, the wife taking their small daughter, Cynthia. Dick Harcourt, Ruth's brother, a ne'er do well, who by the will of their father was the executor of her privately owned estate, squanders it in riotous living, and reaching the end of his resources, after losing quite a large sum of money to Neil Sumner, his brother-in-low, commits suicide. This brings an end to the married life of Ruth and Neil. She blames Neil for Dick's untimely end, and proceeds to get a divorce.

Neil falls in with a part of the so-called "fast set" in New York. During this period, Ruth has lived in London with Cynthia. Ruth determines to return to America. When Ruth's brother Dick committed suicide, he left a letter, addressed to the family lawyer, telling him that he had dissipated Ruth's entire fortune. The lawyer, who is a friend of Neil's tells him of this circumstance, and asks him what the outcome will be for Ruth. Neil generously offers to continue paying the dividends on all the stocks Ruth still supposes she owns, knowing nothing of the defalcation of her brother.

Ruth and Cynthia arrive in New York, and that same night Betsy, Neil's sister, who is very fond of Ruth, asks her if she will allow Cynthia to go with her to pay a short call to her father. Ruth consents, much to Cynthia's delight, and they arrive at Neil's house in the middle of a hilarious party, attended by some of his sporting friends. Neil decides to open his Port Washington home for the first time since Ruth has departed with the baby.

Coming back from the race one day, some of Neil's sporting friends meet Cynthia on the street, and some of them, knowing who she is, invite her to go with them to the Red Lion Inn for some refreshment. She, in her innocence, accepts. Neil, happening to pass the Red Lion, sees the party coming out. He takes her in his car with Mrs. Palmer, a lady whose name has been coupled with his in gossip, and takes her home. Ruth, reading in the town topics that same day some of the gossip connecting Neil with Mrs. Palmer's name, the lady he was riding with, decides that the only safe way is to get Cynthia and return to London.

Several months later Neil finds himself in London, where he also meets the family lawyer, Mr. Fellowes. Fellowes, who all these years has been trying to effect a reconciliation between Ruth and Neil, hits upon the happy idea of taking Neil to Ruth's home, determined there to tell Ruth that Neil, all these years, has been supporting her. While they are discussing the ways and means of fixing Ruth's fortune so that she may never know, she overhears their conversation. Cynthia, hearing her daddy's voice, rushes into the room and embraces him frantically, telling him that she is to be married the next day, and that she will go and bring her fiance for his approval. She does so, and when she enters with him, Neil has just finished making an unsuccessful plea to Ruth for the restoration of their happiness, and it is the sweet love of the young girl for both her mother and father that brings this beautiful play to a happy ending.

"GOD OF LITTLE CHILDREN."—(Apollo Pictures, Inc.—Jan. 18.)—The cast: Mary Keene (Alma Hanlon); John Ingalls (Bigelow Cooper); Robert Moran (Chas. Hutchinson); Hard Tack (William Hartman); "Sunshine" (Blanche Burns); Judkins (Jack Burns); Waters (Wm. Miller); Father Farley (James O'Neill).

Mary Keene did not realize that when placed in the office of John Ingalls to assist in carrying out Robert Moran's plot to secure Ingall's money she would spoil the whole scheme of things by falling in love with her big-hearted employer. Mary had always been "straight", in spite of her association with Moran and his band of blackmailers. But she had erred against man-made laws, though innocently, and fearing disgrace and prison if exposed by Moran she was compelled to assist in his nefarious schemes.

Moran discovered that Ingalls loved children, and that he lived a secluded, lonely life. Mary's advent in John Ingalls' life was for the purpose of introducing a supposed little sister of her's into the Ingalls' home and through this child, thoroughly trained for the task assigned her, ultimately reach Ingalls' store of wealth.

Moran's plans were successful until Mary began to realize she loved Ingalls and rebelled against further deception. Ingalls loved Mary and offered her his hand. The wedding ceremony was simple but pretty. Meanwhile, Moran had been planning along different lines. Why not force Mary to get a large sum from her husband and leave with him for foreign shores? Moran has long coveted Mary and he believes this his opportunity.

Mary, for once in her bitter life, enjoys the utmost happiness. This joy is increased by the realization that she is soon to become a mother. Time has flown backward ten years in the life of John Ingalls. He feels the blood of young

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manhood coursing through his veins. Soon Moran presents his plan to Mary, who pleads with Moran to have pity and leave her in peace; but there is no alternative—she must go or see herself and husband disgraced by Moran's exposure. At home, Mary ponders long over her duty. She looks out on the placid lake from her window and with a prayer to the "God of Little Children," decides to give up the struggle and end her life. Moran, meanwhile, has plotted carefully. For a few dollars "Hard Tack," his willing accomplice, will put John Ingalls out of the way. The public will believe he committed suicide because his wife deserted him. The note she writes upon leaving will be found beside the body. Then with John Ingalls' widow in his power nothing shall come between Robert Moran and a fortune.

Seated in his library, John Ingalls little dreamed that the hand of an assassin was near. Beside the lake Mary is about to end her life. She looks up at the library window with a silent prayer to Ingalls not to misjudge when she sees a crouching figure, holding a pistol, silhouetted against the blind. Mary rushes into the house and reaches his side just in time to divert the bullet from Hard Tack's weapon. Ingalls conquers Hard Tack, who is hurled through a window. He is killed by his fall.

Moran, waiting outside for Mary to meet him according to promise, overhears the pistol shot and, becoming alarmed at Hard Tack's long absence, boldly comes into the library, revolver in hand. Mary, seeing Moran and believing Ingalls' life again in danger, takes aim with the gun she picks up and fires at Moran. He falls dead, the bullet piercing his heart. The story ends happily.

GREATER VITAGRAPH.

THE MAN OF MYSTERY—(Five Parts—Jan. 8).—The cast: David Angelo (E. H. Sothern); Clara Angelo (Charlotte Ives); Mme. Brunschaut (Vilda Vares); Baron Rocco (Mr. Roberto); Pietro Stroggi (Brinsley Shaw); Signor Casa (Mr. Siegel). Directed by Fred Thompson.

Clara Angelo does not really love her husband, David, a distinguished Roman banker, who is old, ugly and bent. Unknown to her husband, her mother, Mrs. Brunschaut, has involved her in a foreign conspiracy, in order that she may add to the extravagance of her living. David Angelo becomes aware of the intrigue, but before he can discover just what it is, he is called to Naples on business. He leaves his fortune in care of his partner, Stroggi, to be given to Mrs. Angelo in case anything happens to him.

On his trip back home he stops to see Vesuvius, and is caught by a sudden eruption and smothered under the hot ashes. He is, however, rescued, and under the treatment of a great scientist, is restored to health; his physical disabilities have also been removed; and he is straight and rejuvenated in appearance; so much so that the doctor tells him he would not be believed if he declared himself to be David Angele; and he decides to let the world believe that he is dead.

He returns to Rome and startles the national treasurer by his brilliant suggestions in connection with finance, spies on the conspirators who are seeking to compromise his wife, is introduced in his own home without being recognized, and prevents his wife's fortune being stolen by his former partner. He also wins his wife's love, and, upon consenting to marry him, she rejoices to learn that he is really the supposedly dead David Angelo.

THE SECRET KINGDOM—(Episode No. 4—"The Honorable Mr. Oxenham"—Two Parts—Jan. 22).—Phillip reaches New York, and finds that Julia is stopping with the Manwarings on Fifth avenue, whose home faces the hotel at which he is stopping. Madam Savatz tracks Phillip to New York, where she meets the "Hon. Mr. Oxenham," an old friend of hers, of questionable repute. The two conspirators engage a band of thugs to get the sealed packet and take Phillip's life.

Madam Savatz warns Princess Julia that Phillip is an imposter seeking to claim her father's throne, and shows her a cablegram from Simond, her father, proving the truth of this statement, and ordering Princess Julia to cease relations with Phillip. Julia, already deeply in love with Phillip, is greviously hurt; but she dismisses Phillip, who is puzzled at this sudden coldness. He tries to see her again, and when Julia refuses, the young Manwaring boy, taking compassion on Phillip, tells him that Julia is a prin-

Despairing, Phillip leaves, and outside is waylaid and beaten by a gang under the direction of Savatz; while Oxenham, gaining entrance to Phillip's apartments, steals the sealed packet. Phillip is taken into the Manwaring home, and is nursed back to health again by Julia. Oxenham delivers the sealed packet to Savatz; she turns it over to Julia, who, in turn, gives it to Phillip whom she loves and trusts.

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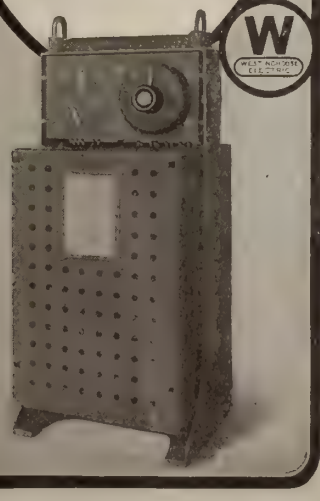

Julia employs Savatz as her maid, upon instructions from her father. Savatz and Oxenham attempt again to steal the sealed packet by rifling the Manwaring safe. They are surprised at work by Julia, who is rescued from them by Phillip. A policeman recognizes Mr Oxenham as a notorious yeggman and takes him off.

ARTCRAFT PICTURES CORP.

THE PRIDE OF THE CLAN—(Jan. 8).—Seven Parts.—The cast: Robert, Earl of Dunstable (Warren Cook); the Countess of Dunstable (Kathryn Browne Decker); Pitcairn (Ed Roseman); the dominie (Joel Day) Jamie Campbell (Matt Moore) Marget MacTavish, the pride of the clan (Mary Pickford).

Among the simple fisher-folk of a little island on the west coast of Scotland lives MacTavish, head of a clan. Here he rules as a chieftain and his word is law. One day a hurricane sweeps across the Hebrides and the fishermen turn their boats to the inlet for shelter. On the shore the women and children watch the fight of their men with the waves. Among those who wait is Margaret MacTavish, who sees her father's boat dashed to pieces in the roaring surf. A party of men headed by Jamie Campbell, try to rescue the old chieftain but the waves close over him before they can reach the battling craft. With MacTavish lost, according to the law of the island the succession of authority passes to his daughter, Marget, just eighteen.

She, with a spirit of kindness and in a tender, sweet and girlish way, rules the fishermen and their families. Her disposition wins them. Jamie Campbell, a young fisherman, has won Marget's heart. Jamie has always been regarded as the son of Mrs. Campbell, one of the clan. The old lady realizing that Jamie is reaching his twenty-first birthday feels that she cannot keep her secret longer. So she writes to the Countess of Dunstable that the baby of her first marriage, which she left with the old woman of the island, did not die but had grown to be a fine young man, and is now known as Jamie Campbell.

The Countess accompanied by her husband starts out to seek her son. It is on the eve of Jamie's betrothal to Marget that the Countess finds the young man and tells him of his real identity. She swears him to secrecy even from his own sweetheart. The Countess goes to watch the quaint betrothal ceremony of her son and Marget. Meeting him they are seen by those who do not know the relation to embrace and this fact is told to Marget. The disappearance of the Countess has aroused the suspicions of the Earl, and he, having learned of her secret meeting with Jamie and not knowing the relation, confronts her. The wife breaks down and confesses that the young man is her son.

There having been no children by the second marriage the Earl is delighted with the news and at once starts to plan for Jamie's future. The Earl, however, means that Jamie shall cut loose from all of his former associates. He pursuades Marget to believe that she is an obstacle to Jamie's future and she reluctantly decides to make the sacrifice and give up her sweetheart. As chief of the clan, Marget commands him to leave.

Jamie with heart torn asunder departs for his mother's yacht. Marget decides to sail out to somewhere in the west where her father and his father were wont to sail with the fishing boats. Before she cuts the ropes that hold the frail old hulk in which she lives to the island shore she sets ashore her pets and writes a note, places it on the strap collar of her favored little goat, and sends it abroad. Grouchy, gloomy Pitcairn, the village atheist who feared no one and hated himself, has always refused to obey the rulings of Marget. Pitcairn is in a troubled sleep the night Marget cuts loose in her unseaworthy craft, and in a wakeful moment he hears the bleating of the goat at his door.

He is about to drive the animal away when he finds the note Marget has written. Looking seaward he sees the old craft tossing in the sea and he realizes what has happened. The village is aroused and the church bell set to ringing. Down to the surf line rush the people. Pitcairn sends a messenger to the yacht to get Jamie. Lowering a boat he rushes to the hulk and just as the waters are closing in on the cabin he rescues his sweetheart and the atheist falls to his knees and utters a prayer for the first time in his life. Jamie takes Marget back to the yacht, a reconciliation between the girl and the Earl follows and the dreams of the courtship begin all over again but they are real dreams because they have come true.

METRO PICTURES CORP.

THE WHITE RAVEN—(Rolfe Photoplays, Inc.—Five Parts—Jan. 15). The cast: Nan Baldwin (Ethel Barrymore); "The Stranger" (William B. Davidson) John Blaisdell (Wal-

ter Hitchcock); Sylvia Blaisdell (Ethel Dayton); Arthur Smithson, clerk (George A. Wright); Mrs. Smithson (Viola Fortescue); "Bill" Baldwin, Nan's father (H. H. Pattee); opera impresario (Mario Majeroni), dance hall proprietor (Phil Sandford); miner (Ned Finlay). Adapted and directed by George Baker.

William Baldwin, ruined in business by his partner, John Blaisdell, implores Blaisdell's aid, and receives in answer a five-dollar bill across the face of which is written, "Send this for a gun and use it on yourself." Hopelessly, Baldwin and his daughter, Nan, go to the Yukon, where the father soon dies, and the daughter earns a living in a rough dance-hall, where as "Nightingale Nan" she is the idol of the miners.

When Nan discovers that the little claim on Bear creek, the only thing her father has left her, is worthless, she at first collapses. Then she becomes defiant, and tells the miners who have been forcing their attentions upon her that they may have her, the lucky man to be the winner in a card game, she to take the money won in the game and go away to seek fame and fortune. A bearded stranger wins the game with a pair of deuces, pays her $1,000 a card, and she leaves with him for her cabin. Once there, however, she repents her rash bargain, and implores him to release her, offering the money in return. He makes her sign an I. O. U. for herself, promising to pay the debt at any time in the future that he may see fit. "You'll win success," the stranger tells her, "but in the hour of your greatest triumph I shall claim you, and you must return." She leaves on this condition.

Nan's voice wins success for her all over the world. As Mlle. Nanon Boldini five years later she is the reigning operatic queen at La Scala, Milan, and then comes to the Metropolitan opera house, New York, to make her American debut in "Lucia di Lammermoor." Her success is instantaneous. Two of the most important patrons of the opera house, John Blaisdell and James Van Brunt, business rivals, are united in their admiration of Mlle. Boldini, and obtain an introduction.

When Nan discovers the identity of Blaisdell, the man who ruined her father, she says nothing, but quietly plans his downfall. She encourages his attention, even at the risk of displeasing a young stranger with whom she has fallen in love. She refuses an offer of marriage from the man who has won her heart, telling him of her promise made under amazing conditions to a man in Alaska five years ago. That promise, she tells him, must be fulfilled, no matter how great the sacrifice she makes in doing so.

Inviting Blaisdell to her apartment to dinner, she has a telephone connection so arranged that James Van Brunt, at his downtown office with the receiver at his ear, hears Blaisdell's answers to the carefully prepared questions Nan asks, betraying all his business secrets. As Blaisdell falls across the table in a drunken stupor, after having told everything, Nan's triumph is complete. It is at this moment that two fateful cards, the deuces with which the Alaskan won his game, are thrust under the door, and Nan falls fainting.

Next day she prepares for her journey to the northland, ready to pay the price of her five years' freedom. The man she loves insists on accompanying her. Going to her little cabin, she finds it sumptuously furnished. As she turns to her lover in surprise, he places on the tabel a crumpled "I. O. U.", then tears it in two, giving her the pieces. As the realization slowly dawns on Nan that the man she has learned to love is the bearded stranger of so long ago, she fits the two pieces of the "I O U." together again, and presenting them to him, creeps into the arms of her stranger-lover.

THE GREAT SECRET—(Chapter IV—"From Sunshine to Shadows"—Two Parts—Jan. 15.—Just as Strong leaves the apartment the telephone rings, and he returns. On the other end of the wire is Chief of Detectives Ackerton, who tells him he is on his way to the apartment. Strong waits for him and while doing so discovers that the casket has been stolen. He begins berating Wee See, who explains that he tried to tell him of the theft when he first returned, but that he had stopped up his ears and refused to listen. The Chinaman tells how he took the treasure out of the casket and substituted a slip with Chinese writing on it. Just then Ackerton and his assistant reach the building and the gangsters waiting outside flee.

Strong, when the detectives visit the apartment, tells of the theft and Ackerton takes charge of the treasure which Wee See saved. Ackerton finds on the floor a note written to "Chug" and signed "G. M." which orders him to visit a masquerade ball that evening and receive instructions regarding Beverly and the casket. Strong, still disguised as "Chug", and Ackerton attend the ball, while Ackerton's assistant takes charge of "Chug".

At the ball they receive information as to the whereabouts of Beverly, who is held in a den of the kidnappers. Strong and Wee See hurry there while Ackerton goes to summon the police. Strong locates Beverly in a room on the upper floor of the place. When he is trying to rescue her the gangsters, headed by the real "Chug" appears. "Chug", while on his way to prison has knocked down Ackerton's assistant and escaped, making straight for the den. The gangsters are eager to set on Strong in a body, but "Chug" insists that he can whip the clubman alone. Just then Strong hears Beverly calling for help. He throws off his coat and makes ready to fight the band.

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PATHE NEWS, NO. 1—(Jan. 8).

Washington, D. C.—Several thousand society singers of the Capital Community Chorus participate in Christmas carols on the U. S. treasury steps. Subtitle: Miss Margaret Wilson, daughter of the President, is one of the most popular members of the chorus.

Terre Haute, Ind.—Determined to beat the coal trust ring, Mayor Gossom opens a municipal coal mine which will supply this precious product to the community at prices far below the market. Subtitles: Numerous wagons are used to meet the great demand. The coal is delivered right to the front yard. In the meantime private coal cars lie idle, unwilling to meet the city's prices.

Philadelphia, Pa.—"Fat at fifty" is the slogan of Quaker City business men who spend their luncheon hour in healthful exercise atop the skyscrapers.

In the Baltic Sea.—Mighty dreadnaughts of the Russian grand fleet constantly roam the waters of the Baltic ever watching for a sudden raid of the enemy's dashing warships. Subtitles: Czar Nicholas visits the crew of the squadron flagship. Keeping in trim for action.

Chaulnes, France.—The headquarters of the commanding generals directing the Allied offensive on the Somme front are well secured in their dugouts from enemy attack. Subtitles: A wireless service on trains is established to make possible quicker transportation of troops and supplies. Although fighting on this front has become quiet, squads of German first-line troops are frequently captured. What remains of the village of Vermandevilliers, which erstwhile contained many pretty little homes.

Help Wanted — (Magazine Section.) — An animated cartoon by F. M. Follett. Subtitles: Daddy Humanity has a bad servant. He visits the employment bureau as a last resort.

Washington, D. C.—The capitol honors the memory of Mrs. Inez Millholland Boissevain, the noted suffragette, who recently passed away during the stress of work on behalf of her sex. Subtitle: They march to the capitol where prominent persons eulogize the work of Mrs. Boissevain.

Danville, Ill.—A driving snowstorm does not delay the christening ceremonies of the new Dixie highway that will connect Chicago with the Southwest.

Dorchester, Mass.—Enterprising sport lovers plan to take advantage of the winter's opportunities for outdoor play and build long slides in Franklin park for the delightful sport of tobogganing. Subtitle: The slides are provided with several dips similar to the scenic railway.

Marfa, Texas.—The first United States caterpillar tractor train, similar in principle to the British tanks, undergoes a successful trial trip in the Big Bend district. Subtitles: This tractor train, which is able to haul a load of 45 tons, equals the capacity of 30 army motor trucks. Difficult roads and hills offer no obstacle to this caterpillar machine.

PATHE NEWS NO. 2—(Jan. 8).

Fontana, Cal.—The orange industry still flourishes in Sunny California which supplies a large part of the country's demand for the luscious fruit. Subtitles: All oranges are carefully brushed and then sized. They are then weighed by automatic scales to estimate the quantity. Boxing the oranges ready for shipment.

Mount Holly, N. J.—Four persons are killed and eleven seriously injured when the Madison hotel is blown up by the explosion of acetylene gas tanks and completely destroyed.

Long Branch, N. J.—Frozen streams offer many opportunities for sport to the winter enthusiasts who transform their sailing craft into fast-speeding ice yachts. Subtitles: Sailing with the wind. Hundreds take advantage of outdoor skating at New York's Van Cortlandt park.

The art of ice-skating, as illustrated by the El Roy Sisters of the Hippodrome Ice Ballet. Subtitles: Every skater who has mastered the rudiments of the sport aspires to learn figure skating. The most common of the fancy steps is the figure "8". The figure "3" is a little more difficult. The human top. The terpsichorean art is also possible on the ice as graceful skaters glide to the rhythmic time of the dance.

TO OUR ADVERTISERS

Past Present and Future

IT HAS always been a source of constant satisfaction to the management and staff of the MOVING PICTURE WORLD to know that not one dollar's worth of business for this publication has ever been secured by **MISREPRESENTATION.** No member of our staff has ever been expected to violate—nor has he violated—his conscience by attempting to secure business through any misstatement of actual conditions.

This paper has never carried a line of business placed because of claims of an actual weekly circulation of thousands of copies more than the gross number actually printed. It has never been called upon to defend itself, either in the courts or in the office of some irate advertiser, against the charge that thousands of expensive colored inserts had been consigned to the scrap heap because they were not required in an edition less by thousands than the advertiser had been led to expect would be printed.

The MOVING PICTURE WORLD has never had a page of advertising secured through deliberate and wilful **MISREPRESENTATION** in regard to any other publications.

At no time has the MOVING PICTURE WORLD attempted to secure business—either subscriptions or advertising—by false intimations that we especially represented any particular branch of the motion picture industry or that we were the official mouthpiece of either the organized or unorganized exhibitor.

We have given the biggest and best value in the field of motion picture trade publications, and are doing it today, as every experienced moving picture publicity man **knows.**

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Genuine
Test
Shows
Value and
Service
Away
Beyond
Comparison

In concentrating its energies upon the business of constantly improving what it has to sell instead of indulging in scurrilous and maliciously unfair MISREPRESENTATION against its competitors, the MOVING PICTURE WORLD stands well nigh alone in its field.

Whatever business we may carry in this new year or in the years to come, let us assure you, will be carried with that same satisfaction of knowing that it has been secured absolutely without **MISREPRESENTATION.**

THE PAPER WITH READER CONFIDENCE.

Albany, N. Y.—Regiments of National Guard participate in the inaugural ceremonies of Charles S. Whitman, re-elected as governor of the Empire State. Subtitles: A salute of nineteen guns is fired in honor of the occasion. Governor Whitman.

Hempstead, N. Y.—Twelve U. S. army aviators brave the frigid winter winds to enter the cross-country flight to Philadelphia, in a qualifications test for government pilot licenses. Subtitles: Each machine is supplies with 30 gallons of gasoline. Lieut. A. M. Coyle is the first of eight aviators to complete the flight, covering the 165 miles in 97 minutes.

Niagara Falls, N. Y.—Winter covers the land with its icy mantle but it cannot stop the rushing torrents of these wonderful falls as they roll over the brink. Subtitle: Prospect point in its picturesque winter garb, caused by the spray of the waterfall.

Philadelphia, Pa.—Gaiety reigns supreme as the Quaker City's Jolly Mummers celebrate the arrival of a New Year with unusually sparkling festivities. Subtitles: The celebrants strive to outdo each other in the quaintness of their multi-colored costumes. Gorgeous floats bespeak the city's happy prosperity.

Rockland, Me.—Developing a speed of 31 knots an hour the U. S. torpedoboat destroyer Allen successfully undergoes her speed trials on the government course. Subtitle: The trim destroyer is a worthy addition to America's ever-growing navy.

PEARL OF THE ARMY—NO. 7—("For the Stars and Stripes"—Astra—Two Parts—Jan 14.)—Adams, to win the confidence of the Boleroists, feigns hatred of the U. S. and by this ruse is enabled to protect Pearl now in their power. Toko, daring the American lines, secures the plans for Bolero and in return asks freedom for Bertha Bonn and himself. Bolero grants Toko a passport, but keeps Bertha a "guest." The bandit plans a party and, seeing Pearl coming, makes her join it. Tipped off by Bertha that Bolero has the plans, she "stoops to conquer" and while the Grenadians are carousing, Pearl, unnoticed, takes the plans from Bolero.

Toko, by a clever trick, helps Pearl and Bertha cross the Grenadian lines. Bolero's lieutenant awakens from his drunken stupor in time to give the alarm and his men give chase. Pearl, wounded, falls and is retaken, but Bertha escapes on horseback with the plans. Col. Dare and a searching party, looking for Pearl, meet Bertha. She tells the danger of Pearl and gives him the plans. In the meantime, Bolero, condemning Pearl to be shot, appoints Adams her executioner. Facing a firing squad, Adams is commanded to shoot Pearl or be shot. He takes careful aim and then—— Continued in the next episode which is entitled "International Diplomacy."

KICK IN—(Gold Rooster—Five Parts—Jan. 14).—The cast: "Chick" Hewes (William Courtenay); Benny, his side kick (Robt. Clugston); Molly Cary (Mollie King); Charlie, her brother (Richard Tabor); Myrtle Sylvester (Suzanne Willa); Commissioner Carvey (John Boyle).

"Chick" Hewes, a street urchin of the East Side, and his pal, Benny, following their early teachings, become crook gangsters. The police pursue them during a bold robbery; Benny is caught and Chick takes refuge in Molly Carey's flat above the crooks' quarters. Finally trapped, "Chick" is "sent up" and Molly's promise to wait for him is the one ray of sunshine in his gloomy existence. Given freedom and a chance, Chick happily married to Molly, leads the straight and narrow path. Back to his old tricks, Benny, wounded in a necklace robbery, eludes the police with his loot and makes his way to his former pal's flat. Although realizing the danger to his home, Chick, for the sake of his boyhood pal, conceals Benny in the attic, but without a doctor's care the wound proves fatal. With the help of his old pals, the body is disposed of, but the police suspect and watch Chick's flat constantly.

Later, to his surprise, Chick discovers that Molly's brother, a drug victim, had, unobserved, taken the stolen necklace from the wounded Benny. They decide to tell the authorities, but before they have an opportunity, Molly's brother is arrested. Trying to square things, Chick is double crossed by a detective, who tries to arrest him for the robbery, but is prevented by Molly's quick action. While on their way to make a clean breast of everything a police official, disguised as a chauffeur, ensnares and takes them to police headquarters. Faced with the seriousness of the penalty, Chick asks for leniency for Molly, about to become a mother. The chief, having the necklace and realizing what conviction means, is softened by the news that he himself is the father of a baby boy and for the sake of the young couple's happiness, he releases them.

Triangle Film Corp.

TRUTHFUL TULLIVER (Kay Bee—Five Parts—Jan. 7).—The cast: "Truthful" Tulliver (W. S. Hart); Grace Burton (Alma Reubens); York Cantrell (Norbert A. Myles); Daisy Burton (Nina Byron); "Silver Lode" Thompson (Walter Perry); "Deacon" Doyle (Milton Ross).

Truthful Tulliver, a Westerner and a journeying newspaperman, followed by Silver Lode Thompson, printer and compositor, arrives in Glory Hole to start a newspaper. He is visited by York Cantrell, an Easterner, whose mining interests keep him in the vicinity. They stand at the office window watching two sisters, Grace and Daisy Burton.

The girls are insulted by men hanging around the Forty Rod saloon and dance hall, run by "Deacon" Doyle and secretly owned by York Cantrell. Tulliver rushes to their assistance and incurs the enmity of Doyle. The next day Truthful states, under big headlines, that Doyle must go, and the following morning finds a notice on his door that Doyle will be in the Forty Rod Saloon at ten o'clock, and there is not a penpusher in Arizona that can run him out of town. Truthful surprises Doyle and his henchmen by coming into the saloon through a rear door, and, from his horse, lassoes and pulls them out into the desert, where he tells them never to return to Glory Hole.

That night Truthful is shot at from York Cantrell's room by Doyle, who has returned. Truthful then drives both from town, not knowing that York has wronged Daisy Burton. Daisy confesses to Grace, and Grace finds Truthful, who, misunderstanding, thinks she is the one who cares for Cantrell. He promises to bring him back, and reaches the railroad, intercepts Cantrell, and forces him to return.

Then understanding comes. Cantrell wants to marry Daisy and live a new life, and Truthful comprehends his mistake. Grace turns toward him, with her thanks and relief, and sees him watching her with such eloquent eyes that hers fall for a moment. Then she comes to him and with happy faces, hands clasped, they see York Cantrell married to the sister, and as the priest blesses them, Truthful clasps her close.

THE WEAKER SEX (Kay Bee—Five Parts—Jan. 7).—The cast: Ruth Tilden (Dorothy Dalton); Jack Harding (Charles Ray); Annette Loti (Louise Glaum); Raoul Bozen (Robert McKim); John Harding (Charles K. French); Marjory Lawton (Margaret Thompson); Edward Tilden (J. Barney Sherry); Mary Wheeler (Nona Thomas).

Ruth Tilden, the daughter of an able jurist, appears for the defense in a seemingly hopeless case in which a woman is tried for the murder of her lover. The woman had confessed her crime and the District Attorney, John Harding, is confident of a verdict for the state.

By an impassioned appeal, Ruth wins. John Harding loses his case, but admiration growing into love wins the hand of Ruth. John wishes to shield Ruth from all the worry and struggles of life, and this means for Ruth the end of a career. She feels that she is only a plaything for his idle hours; a flower in a hothouse.

John Harding, by a previous marriage, has a son, Jack. The boy, barely twenty years of age, has inherited a fortune from his maternal grandfather, and John allows him full liberty, believing the boy's common sense and training will prevent him from getting into serious trouble.

Jack becomes entangled with a cabaret singer. Annette, who has both brains and beauty, but no morals and an evil past. The past is shared by one Raoul Bozen. Annette has spread her toils so that Jack's fortune is in her grasp, when a pistol shot ends her life.

Jack is arrested, and circumstantial evidence is against him. His father is compelled to prosecute his own son. Ruth, who comes to the rescue, is retained for the defense. In a masterly cross-examination, she convicts Raoul Bozen, wins a verdict against her husband, and restores his son to him

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Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

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SITUATIONS WANTED.

ART DIRECTOR and technical expert at liberty. Nine years' experience, highest references. L., care M. P. World, N. Y. City.

SCENARIO WRITER, expert, writes original features, dramas, comedies or adaptations on order. Reasonable, care M. P. World, N. Y. City.

MANAGER moving picture theater, capable, energetic, young man. Seven years' experience as manager, booker, operator, advertiser. References character and ability. Southern States preferred. Address A. Z., Box 666, Asheville, N. C.

POSITION WANTED; at present time managing a picture and vaudeville theater for 7 years; willing to accept position of any kind. Box 129, Perkasie, Pa.

OPERATOR, any machine, six years' experience. Five years one show where projection is probably unsurpassed. Sober, no kicker, always ready for business. References exchanged. Otis Wertz, 407 W. Hendrick St., Shelbyville, Ind.

FOR LACK OF EXPERIENCE a theater is closed. By stopping leaks, turned a two thousand dollar yearly loss into a four thousand dollar profit. Perfect house manager, booker, advertiser, operator, executive ability. Ten years' experience with prominent concerns. References. Age, twenty-nine. Salary to start, thirty dollars. Will pay half traveling expenses to anywhere. Please give full particulars. Live Wire, care M. P. World, N. Y. City.

DIRECTOR seeks connection with company offering opportunity for advancement. Thoroughly experienced and reliable. Director, care M. P. World, N. Y. City.

MANAGER, thoroughly experienced, conscientious worker. With up-to-date ideas, highest references. W., care M. P. World, N. Y. City.

YOUNG MAN, thoroughly experienced negative or positive developing, printing, etc.; A-1 references. Photographer, 19 West 37th St., N. Y. City.

AT LIBERTY—Experienced organist, cue pictures, give recitals, accompanist, improvise. A. F. M. Address Organist, 1815 E. Mich. Ave., Lansing, Mich.

DIRECTOR — Cinematographer at liberty. Eight years directing and photographing every kind of picture. Expert at feature, scenic, industrial, medical and cartoon photography. A man that understands the business from camera to screen. Capable of taking entire charge of studio or laboratory. Have first-class outfit. Correspondence solicited. Cinematographer, care M. P. World, N. Y. City.

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WANT to rent or buy a picture or opera house in Wisconsin, from one to five thousand. H. Esler, P. O. Box 21, Brillion, Wis.

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MOVING PICTURE DEALERS and business men in general, we want you to read this advertisement: Lewis, the leading moving picture broker in United States, offers the finest and largest paying vaudeville and photo play house in the State of Pennsylvania, seating and standing capacity close to 1,500; playing road shows and stock companies, etc. We quote you receipts for Xmas, December 25, $511.49; Tuesday, 26th, $219.40; Wednesday, December 27th, $254.50; Thursday, December 28th, $231.70; Friday and Saturday combined, $650; total of $1,867.00 for one week; our client is moving to California and will sacrifice for $17,000; would consider selling half-interest; this theater is worth $30,000. Communicate with Lewis at once. 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Moving picture theater, about 500 seats, N. Y. City, in thickly populated neighborhood. First-class proposition; about $100.00 a week profit. Good reason for selling. For further particulars write M. S., care M. P. World, N. Y. City.

FOR SALE—On account of owner going to Mexico as lieutenant, am compelled to sell my theater. Capacity, three hundred; city fifty thousand, modern equipment; fine location. Write for full particulars if interested. Acadia Theater, Kalamazoo, Mich.

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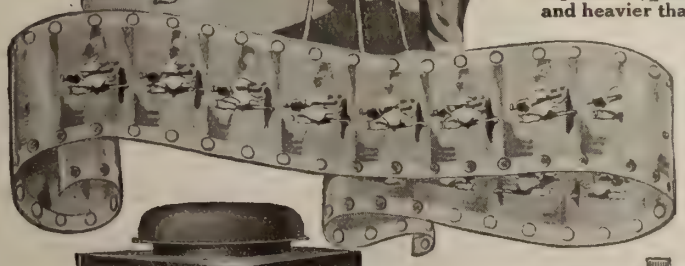

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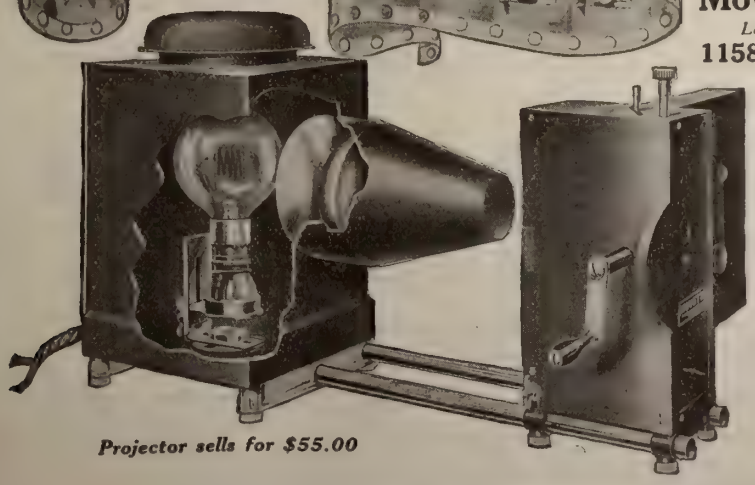

Projector sells for $55.00

List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 410, 412.)

General Film Company

RELEASE DAYS.

Monday—Selig, Vitagraph.

Tuesday—Essanay, Kalem

Wednesday—Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 26—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Canimated Nooz Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).
Jan. 2—The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scenic).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred"—Two parts—Dr.).
Jan. 9—Among Those Present ("Black Cat Feature") (Two parts—Drama).
Jan. 10—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).
Jan. 13—The Wide, Wrong Way (Fifth of "Is Marriage Sacred"—Two parts—Drama).
Jan. 16.—The Little Missionary ("Black Cat Feature"—Two parts—Drama).
Jan. 17—One on Him (Comedy).
—Scenic on same reel.
Jan. 20—The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama).

KALEM.

Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter"—Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen"—Drama).
Dec. 26—The Quest of the Golden Goat (Com.).
Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen" —Drama).
Jan. 2—That Terrible Tenderfoot (Comedy).
Jan. 3—The False Prophet (No. 21 of "The Girl from 'Frisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter"—Drama).
Jan. 6—The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen"—Drama).
Jan. 9—Rival Romeos (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama).
Jan. 12—The Trial of Graft (No. 13 of "Grant, Police Reporter"—(Drama).
Jan. 13—The Fireman's Nemesis (No. 114 of "The Haz rds of Helen"—Drama).
Jan. 16—Cupid's Caddies (Comedy).
Jan. 17—The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama).
Jan. 19—The Black Circle (No. 14 of "Grant, Police Reporter"—Drama).
Jan. 20—The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama).

SELIG.

Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 11—Selig-Tribune, No. 99 (Topical).
Dec. 14—Selig-Tribune, No. 100 (Topical).
Dec. 16—The Road to Fame (Drama).
Dec. 18—Selig-Tribune No. 101 (Topical).
Dec. 18—The Five Franc Piece (Two parts—Drama).
Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 23—The Man He Might Have Been (Dr.).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Selig-Tribune No. 103 (Topical).
Dec. 28—Selig-Tribune No. 104 (Topical).
Dec. 30—The Right Hand Path (Drama).
Jan. 1—Selig-Tribune, No. 1 (Topical).
Jan. 1—On Italy's Firing Line (Three parts—Topical).
Jan. 4—Selig-Tribune, No. 2 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 8—Starring in Western Stuff (Two parts—Comedy-Drama).
Jan. 8—Selig-Tribune No. 3 (Topical).
Jan. 11—Selig-Tribune No. 4 (Topical).
Jan. 13—The Making of Bob Mason's Wife (Drama).

VIM FEATURE COMEDY.

Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
Dec. 6—Hubby's Chicken (Comedy).
Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 21—He Winked and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).
Dec. 28—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).

VITAGRAPH.

Dec. 25—A Journey to Nowhere (Comedy).
—Some of Our Biggest Star Performers (Comedy).
Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Drama).
Jan. 1 His Lesson (Comedy).
Jan. 5—Twin Fedoras (Third of "The Dangers of Doris"—Comedy-Drama).
Jan. 6—Billy Smoke (Three-parts—Drama).
Jan. 8—Jones Keeps House (Comedy).
Jan. 12—The Dangers of Doris, No. 4, "One Good Turn" (Comedy—Drama).

General Film Company Features

BLACK CAT FEATURE.

Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).
Jan. 16—The Little Missionary (Two parts—Drama).

BROADWAY STAR FEATURES.

Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pep's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Dec. 1—Butts Casey—Crook (Two parts—Dr.).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).
Jan. 5—Temptation and the Girl (Three parts—Drama).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 410, 412.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 3—Number 53 (Topical).
Jan. 10—Number 54 (Topical).
Jan. 17—Number 55 (Topical).
Jan. 24—Number 56.

BIG U.

Jan. 11—Shattered Ideals (Drama).
Jan. 14—The Call for Help (Two parts—Drama).
Jan. 18—Bloodhounds of the North (Two parts—Drama).
Jan. 19—The Little Rebel's Sacrifice (Drama).
Jan. 24—The Red Goddess (Drama).
Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).

BISON.

Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 30—Giant Powder (Two parts—Drama).
Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).
Jan. 27—The Daring Chance (Two parts—Dr.).

GOLD SEAL.

Jan. 3—An Old Soldier's Romance (Three parts—Drama).
Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).
Jan. 16—The Prodigal Widow (Three parts—Drama).
Jan. 23—Souls United (Three parts—Drama).

IMP.

Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).
Jan. 12—Honorably Discharged (Drama).
Jan. 13—John Bates' Secret (Drama).
Jan. 14—Midnight (Drama).
Jan. 17—A Slave of Fear (Two parts—Drama).
Jan. 25—Black Evidence (Drama).
Jan. 26—The Fugitive (Two parts—Drama).

JOKER.

Jan. 6—Love in Suspense (Comedy).
Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).

LAEMMLE.

Jan. 3—Alone in the World (Special release—Drama).
Jan. 6—No regular Laemmle this day.
Jan. 10—The Face Downstairs (Drama).
Jan. 13—No release this day.
Jan. 20—Homeless (Drama).
Jan. 21—No regular Laemmle this day.
Jan. 27—The Blood-Stained Hand (Drama).

L-KO.

Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Mr. Shoestring In a Hole—(Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).

NESTOR.

Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 19—No release this day.
Jan. 22—A Macoroni Sleuth (Comedy).

POWERS.

Jan. 11—No release this day.
Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon—Comedy).
—Wonders of the Orient as Seen by Dr. Dorsey (Edu.).
Jan. 18—No release this day.
Jan. 21—Mr. Fullerpep—He Goes to the Country (Cartoon Comedy).
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educational).
Jan. 28—Boomer Bill's Awakening (Cartoon Comedy).
—Dorsey Educational on same reel.

RED FEATHER.

Dec. 25—A Child of Mystery (Five parts—Dr.).
Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).

REX.

Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Drama).
Jan. 7—No regular Rex this day.
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 14—No release this day.
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).

VICTOR.

Dec. 22—It's Great to Be Married (Comedy).
Dec. 28—Good Morning, Judge (Two parts—Comedy).
Jan. 2—Bombs and Banknotes (Comedy).
Jan. 5—How to Be Happy Though Married (Comedy).
Jan. 9—A Gentleman of Nerve (Comedy).
Jan. 12—The Wrong Mary Wright (Com.-Dr.).
Jan. 16—The Masked Cupid (Comedy).
Jan. 18—Putting One Over on Ignatz (Comedy).
Jan. 19—His Little Room Mate (Two parts—Comedy).
Jan. 23—The Honeymoon Surprise (Comedy).
Jan. 25—The Black Nine (Comedy).
Jan. 26—Hell by the Enemy (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.
Jan. 19—Number 5.

UNIVERSAL SPECIAL FEATURE.

Dec. 31—The Purple Mask (Episode No. 1 "The Vanished Jewels"—Two parts
Jan. 7—The Purple Mask (Episode No. 2, "Suspected"—Two parts—Drama).
Jan. 14—The Purple Mask (Episode No. 3 "The Capture"—Two parts—Drama).
Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).
Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
Dec. —Robinson Crusoe.

Bluebird Photoplay, Inc.

Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—The Honor of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).
Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).
Jan. 4—Jerry's Double Header (Comedy).
Jan. 11—Jerry's Winning Way (Comedy).
Jan. 18—Jerry's Big Doings (Comedy).

ECLAIR.

Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).
Jan. 3—The Peril of Our Girl Reporters (Episode No. 2, "The Black Door"—Two parts—Drama).
Jan. 10—The Perils of Our Girl Reporters (Episode No. 3 "Ace High"—Two parts—Drama).
Jan. 17—The Perils of Our Girl Reporters (Episode No. 4, "The White Trail"—Two parts—Drama).

NORTH AMERICAN.

Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Jan. 9—Tours Around the World No. 10 (Subjects on Reel: The Foothills of the Pyrenees; Life in Egypt; Budapest, Hungary). (Travel).
Jan. 10—See America No. 70 (Subject on Reel—In the Heart of the Blue Ridge—Scenic).
—Kartoon Komics (Comedy).
Jan. 11—The Vampires (Episode No. 8 "The Poison Man"—Three parts—Dr.).
Jan. 14—Reel Life No. 37 (Subjects on reel: The Kid Glove Industry; Producing Pickles; Care of the Teeth; Irrigating Fish Wheels (Travel).
Jan. 16—Tours Around the World, No. 11 (Subjects on reel: From Gibraltar to Algeciras; In Tunisia; Bois de Boulogne (Largest Park of Paris) (Travel).
Jan. 17—See America First, No. 71 (Subject on reel: A Trip Up Mt. Lowe, Cal. (Scenic).
—Mr. Common Peepul Investigates (Cartoon Comedy).

MONOGRAM

Jan. 15—The Adventures of Shorty Hamilton, No. 1, "Shorty and the Yellow Ring" (Two parts—Drama).

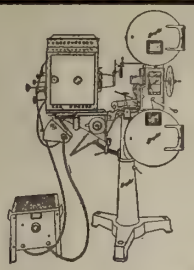
MUTUAL.

Jan. 1—Pangs of Jealousy (Two parts—Dr).
Jan. 5—Uncle Sam's Defenders No. 1 (From Civilian to Soldier) (Topical).
Jan. 8—When Hands Are Idle (Two parts—Drama).
Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.
Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).

MUTUAL WEEKLY.

Dec 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).
Dec. 27—Number 104 (Topical).
Jan. 3—Number 105 (Topical).
Jan. 10—Number 106 (Topical).
Jan. 17—Number 107 (Topical).

(Mutual Releases continued on page 434.)



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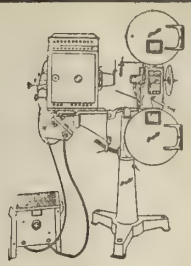

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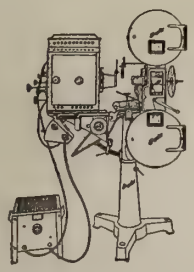

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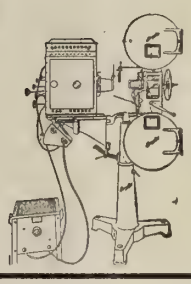

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THE CHALMERS PUBLISHING CO., 17 Madison Avenue, New York City
SPANISH DEPARTMENT

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 410, 412.)

(*Mutual Releases continued from page 432.*)

MUTUAL CHAPLIN.

Nov. 13—Behind the Screen (Two parts—Comedy).
December—The Rink (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Dec. 25—The Innocence of Lizette (American—Five parts—Drama) (No. 162).
Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 163).
Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).
Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).
Dec. 16—Peter the Comic Poet (Comedy).

SIGNAL FILM CORP.

Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).
Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).

VOGUE.

Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).
Dec. 17—Treed (Two parts—Comedy).
Dec. 24—Pickle All Around (Two parts—Com.).
Dec. 31—Jealous Jolts (Two parts—Comedy).
Jan. 7—The Land of Nowhere (Two parts—Drama).
Jan. 14—A Lisle Bank (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Dec. 25—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 1—The Great Secret (Episode No. 2 "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 8—The Great Secret (Episode No. 3 "The Hidden Hand"—Two parts—Dr.).
Jan. 15—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).
Jan. 4—The Evil Eye (Five parts—Drama).
Jan. 15—Betty to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).

MOROSCO AND PALLAS.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 21—The Right Direction (Five parts—Drama).
Dec. 28—The Redeeming Love (Five parts—Drama).
Jan. 11—The Happiness of Three Women (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).
Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—Land of Evangeline (Scenic).
Jan. 1—From the Bay of Fundy to the St. Lawrence, including a Pilgramage to Ste Anne Beaupre (Scenic).
Jan. 8—Quaint Quebec (Scenic).
Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Dec. 24—Pearl of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shielding Shadow, No. 14, "Absolute Black" (Two parts—Drama).
Dec. 31—Pearl of the Army, No. 5, "Somewhere in Grenada" (Two parts—Drama).
Jan. 7—The Shielding Shadow (Episode No. 15, "The Final Chapter"—Two parts—Drama).
Jan. 7—Pearl of the Army, No. 6, "Major Brent's Perfidy," (Two parts—Dr.).
Jan. 14—Pearl of the Army, No. 7, "For the Stars and Stripes" (Two Parts—Drama).

GOLD ROOSTER.

Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).
Jan. 7—Her New York (Five parts—Drama).
Jan. 14—Kick In (Five Parts—Drama).

PATHE.

Dec. 24—Florence Rose Fashions, No. 11, "A Day of Sport" (Fashions) and —Young Fur Bearing Animals (Edu).
Dec. 31—Florence Rose Fashions, No. 12, "Frills and Thrills" (Fashion) and —Making Raisins (Cal.) (Edu.).
Dec. 31—Silk Industry (Two parts—Industrial).
Jan. 7—The Last Volunteer (Three parts—Drama).
Jan. 7—Florence Rose Fashions, No. 13 (Part of a Debutante's Life—Fashion). —Lion Cubs (Colored—Edu.).
Jan. 14—Shadows of Shame (Drama).
Jan. 14—Florence Rose Fashions No. 14 (Something New). —Little Feathered Songsters (Edu).

HEARST-PATHE NEWS.

Jan. 10—Number 4 (Topical).
Jan. 13—Number 5 (Topical).
Jan. 17—Number 6 (Topical).
Jan. 20—Number 7 (Topical).
Jan. 24—Number 8 (Topical).
Jan. 27—Number 9 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).
Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).

Triangle Film Corporation.

FINE ARTS.

Dec. 31—The House Built Upon Sand (Five parts—Drama).
Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).

KAY-BEE.

Dec. 16—The Sin Ye Do (Five parts—Drama).
Dec. 24—Three of Many (Five parts—Dr.).
Dec. 31—The Female of the Species (Five parts—Drama).
Jan. 7—Truthful Tulliver (Five parts—Dr.).
Jan. 7—The Weaker Sex (Five parts—Dr.).
Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 6—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

SUPERPICTURES, INC.

Jan. 8—Seven Deadly Sins — "Envy" (Five Parts—McClure Pictures—Drama).
Jan. 15—Seven Deadly Sins — "Pride" (Five Parts—McClure Pictures—Drama).
Jan. 22—Seven Deadly Sins, "Passion" (McClure Pictures—Five parts—Dr.).
Jan. 29—Seven Deadly Sins, "Wrath" McClure Pictures—Five parts—Dr.).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

(*Continued on page 436.*)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 410, 412.)

(*Continued from page 434.*)

JUDY.

Dec. 8—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.

Dec. 1—Love's Sacrifice (Drama).
Dec. 17—The Mystery of the Mesa (Two parts—Drama).
Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.

Dec. 3—The Telltale Heart (Drama).
Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.

Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Dec. 2—The Heart of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.

Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

BILLY WEST COMEDIES.

Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.

Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven Parts).

CHRISTIE FILM CO.

Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).
Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

DIXIE FILM CORP.

December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Love Thief (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—The Siren (Five parts—Drama).

FOXFILM COMEDY.

Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).
Jan. 22—Her Father's Station (Two parts—Comedy).
Jan. 29—There's Many a Fool (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Jan. 1—The Soul Master (Five parts—Dra.).
Jan. 1—Speed and Spunk (Comedy).
Jan. 1—Captain Jinks' Love Insurance (Comedy).
Jan. 1—The Secret Kingdom (Episode No. 1—"The Land of Intrigue"—Three Parts—Drama).
Jan. 8—The Man of Mystery (Five parts—Drama).
Jan. 8—Bullies and Bullets (Comedy).
Jan. 8—Captain Jinks' Partner (Comedy).
Jan. 8—The Secret Kingdom (Episode No 2—"Royalty at Red Wing"—Three Parts—Drama).
Jan. 15—The Secret Kingdom (Episode No 3—"The Sealed Packet"—Two Parts—Drama).
Jan. 15—Indiscretion (Five parts—Drama).
Jan. 15—Jolts and Jewelry (Comedy).
Jan. 15—Captain Jinks' Stingy Spirit (Com.).
Jan. 22—The Secret Kingdom (Episode No. 4. "The Honorable Mr. Oxenham"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Jan. 1—Mose Is Cured (Cartoon Comedy).
Jan. 8—Old Forty Niner (Cartoon Comedy).
Jan. 15—Jeb Jenkins, The Village Genius (Cartoon Comedy).
Jan. 22—Jerry McDub Collects Some Accident Insurance (Cartoon Comedy).
Jan. 29—Henry W. Zippy Buys a Pet (Cartoon Comedy).

KESSEL & BAUMAN.

Jan. —Mickey.

KLEINE-EDISON-SELIG-ESSANAY.

Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).
Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

SUNBEAM MOTION PICTURE CORP.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

KING BAGGOT.

Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

UNITY SALES CORPORATION.

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDUM RELEASES (UNITY).

Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

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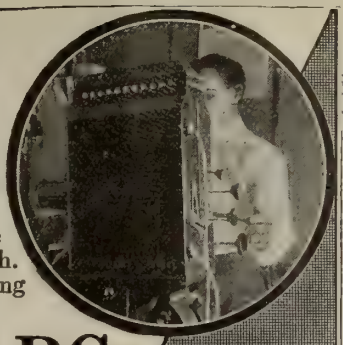

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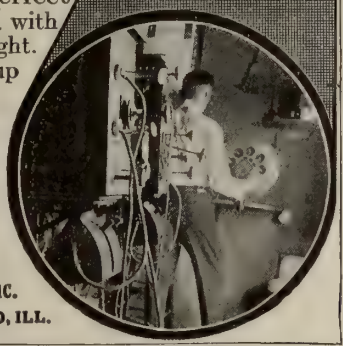

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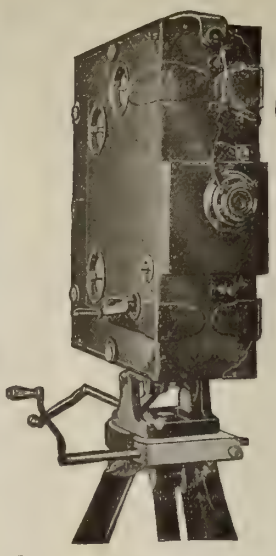

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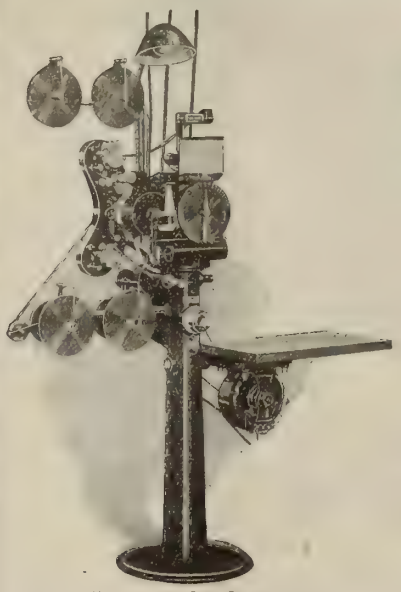

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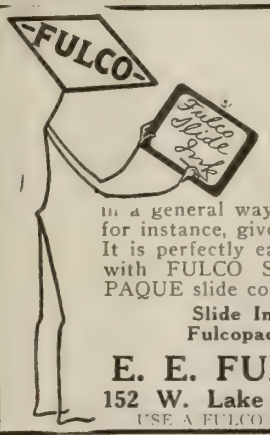

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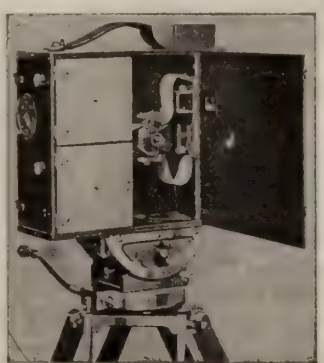

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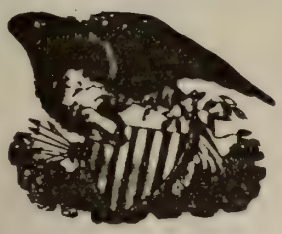

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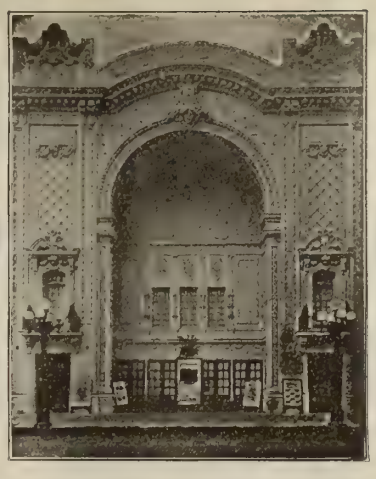

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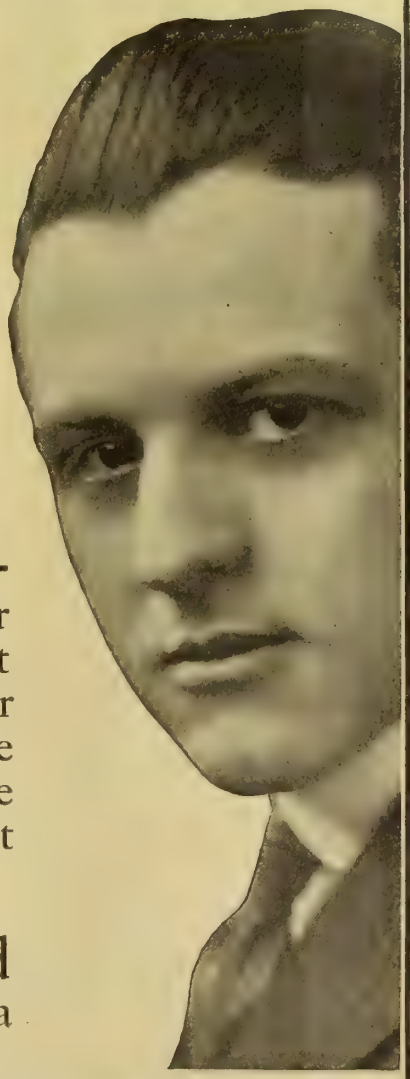

More than a round dozen of square film men who paid dearly to find out that it's the height of unwisdom and extravagance to take a chance on quality and delivery for the sake of "saving" a fraction of a cent per foot.

These men are now emphatic and life members of the "Never Again" Club, and realize that perfect developing and printing, and proper tinting and toning, cost less in the long run, and are worth more all the time, than ordinary uncertain work at any price.

If your negative is any good at all it deserves to be handled by a reliable institution such as the

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There are reasons—
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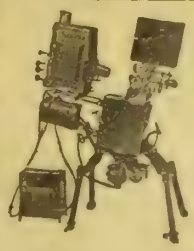

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Form a Foundation for the

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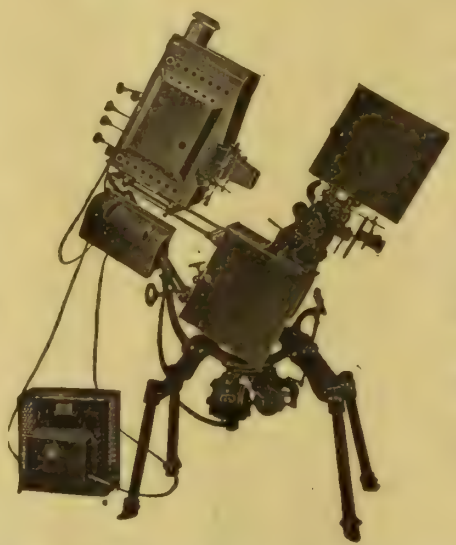

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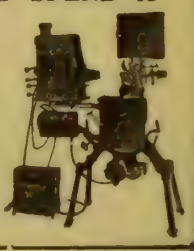

Vol. 31, No. 4 January 27, 1917 Price 15 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Nina, the Flower Girl" (Triangle).

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MR. EXHIBITOR:
This is only a sample of the expressions of Max Linder, the world's greatest comedian, as you will see him on the screen.
See the rest for yourself. He has more expression and more funny action than any man I ever saw. He will convulse any audience with laughter.
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1000

Pages of Advertising written by the greatest expert in the business could not convince you so thoroughly of the tremendous box office value of the UNIVERSAL'S stupendous spectacular production

20,000 LEAGUES UNDER THE SEA

as these newspaper clippings reproduced on these two pages.

NEW YORK AMERICAN—

SUBSEA FILM LIMIT OF THE MARVELOUS

Cinemasterpiece, "Twenty Thousand Leagues Under the Sea," at the Broadway, Shows How Man Is Fast Encroaching on the Realms of Nature.

By REV. THOMAS B. GREGORY

THE limit of the marvelous! Such, in brief is my estimate of "20,000 Leagues Under the Sea," the cinemasterpiece that is now attracting the public attention at the Broadway Theatre.

Jules Verne was the possessor of one of the most amazing imaginations ever known and but little inferior to the imagination of the distinguished Frenchman is that of Mr. Stuart Paton who from Verne's famous novel produced the wonderful combination of pictures I saw last night at the Broadway Theatre.

The eight reels are full of such thrills as are to be found nowhere else. I say this deliberately. There is no end to thrills. They are as thick as leaves in the Summer forest. But there are thrills and thrills—thrills that affect the nerves mainly and thrills that reach and electrify the mind.

It is the latter sort of excitement that abounds in "20,000 Leagues Under the Sea"—the excitement of the Man within the Man, the Man who thinks and peers into the mysteries of things and wonders at the miracles he runs across.

NO TIME FOR WHOOPS.

In looking at the pictures in "20,000 Leagues Under the Sea" one does not feel like raising the war whoop and scalping a. creation and the rest of mankind. He is just interested — deeply absorbingly

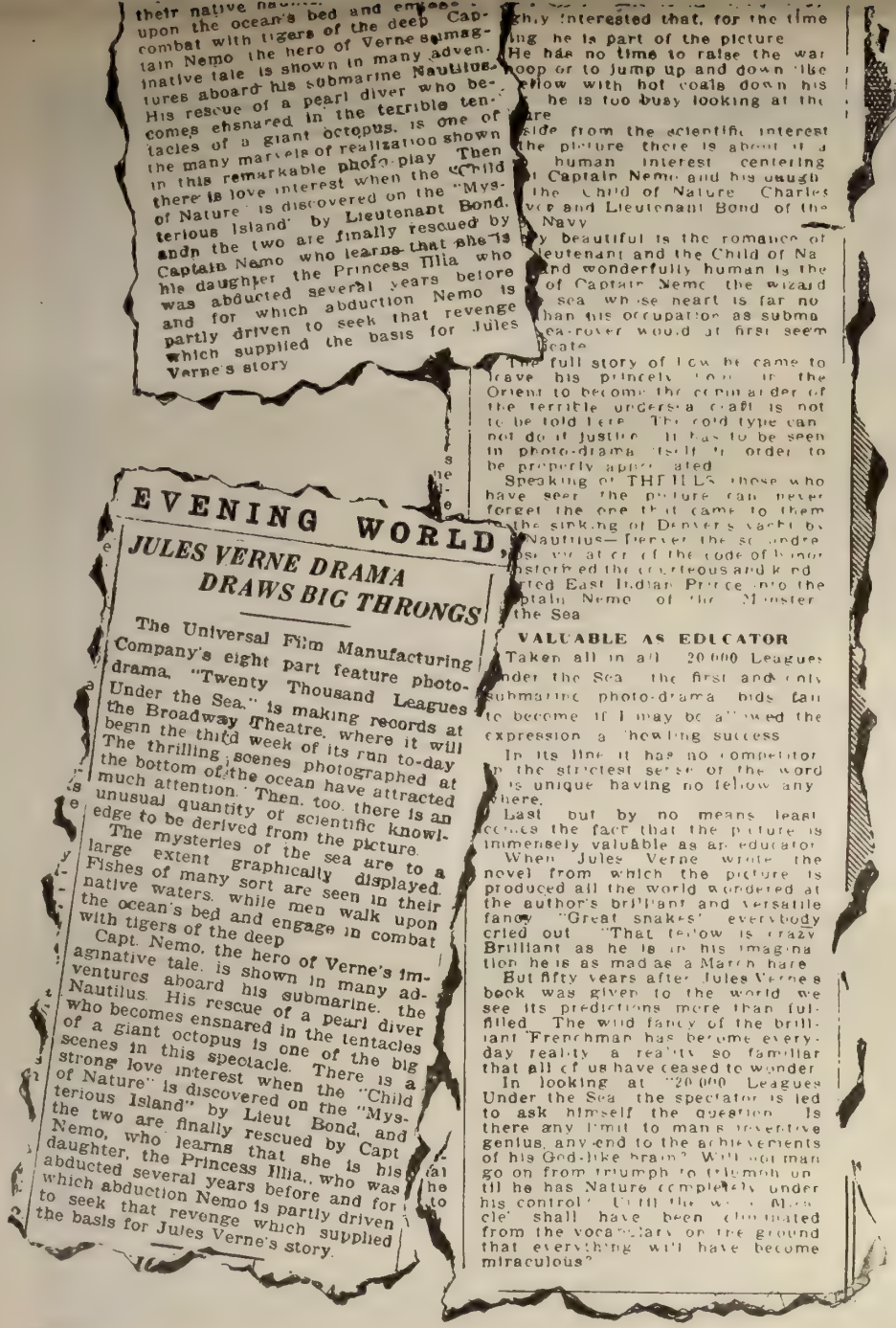
Photo Plays

BOADWAY THEATRE.

THE Universal Film Manufacturing Company's eight-part feature photo drama, "Twenty Thousand Leagues Under the Sea," is smashing all movie box office records at the Broadway Theatre where it will begin the third week of its run to-day.

The thrilling and amazing scenes photographed at the bottom of the ocean add sufficient story to satisfy the masses of photo-play "fans." Then too there is an unusual quantity of scientific knowledge to be derived from the picture. The mysteries of the sea are to a large extent graphically displayed and in such a manner as appeals to old and young alike.

... sorts are seen in



their native haunts upon the ocean's bed and engages in combat with tigers of the deep. Captain Nemo the hero of Verne's imaginative tale is shown in many adventures aboard his submarine Nautilus. His rescue of a pearl diver who becomes ensnared in the terrible tentacles of a giant octopus, is one of the many marvels of realization shown in this remarkable photo-play. Then there is love interest when the "Child of Nature" is discovered on the "Mysterious Island" by Lieutenant Bond, and the two are finally rescued by Captain Nemo who learns that she is his daughter, the Princess Illia who was abducted several years before and for which abduction Nemo is partly driven to seek that revenge which supplied the basis for Jules Verne's story.

highly interested that, for the time being he is part of the picture. He has no time to raise the war whoop or to jump up and down like a fellow with hot coals down his back; he is too busy looking at the picture.

Aside from the scientific interest the picture there is about it a deep human interest centering about Captain Nemo and his daughter, the Child of Nature. Charles Lieutenant and Lieutenant Bond of the U. S. Navy.

How beautiful is the romance of Lieutenant and the Child of Nature, and wonderfully human is the story of Captain Nemo the wizard of the sea whose heart is far more than his occupation as submarine sea-rover would at first seem to indicate.

The full story of how he came to leave his princely home in the Orient to become the commander of the terrible undersea craft is not to be told here. The cold type cannot do it justice. It has to be seen in photo-drama itself in order to be properly appreciated.

Speaking of THE ILLS those who have seen the picture can never forget the one that came to them in the sinking of Denver's yacht by the Nautilus—Denver the scoundrel, possessor of the code of honor, contrasted the courteous and kind hearted East Indian Prince into the Captain Nemo of the Monster of the Sea.

VALUABLE AS EDUCATOR

Taken all in all 20,000 Leagues Under the Sea the first and only submarine photo-drama bids fair to become if I may be allowed the expression a "howling success."

In its line it has no competitor. In the strictest sense of the word it is unique having no fellow anywhere.

Last but by no means least comes the fact that the picture is immensely valuable as an educator.

When Jules Verne wrote the novel from which the picture is produced all the world wondered at the author's brilliant and versatile fancy. "Great snakes!" everybody cried out. "That fellow is crazy." Brilliant as he is in his imagination he is as mad as a March hare.

But fifty years after Jules Verne's book was given to the world we see its predictions more than fulfilled. The wild fancy of the brilliant Frenchman has become everyday reality a reality so familiar that all of us have ceased to wonder.

In looking at "20,000 Leagues Under the Sea" the spectator is led to ask himself the question: Is there any limit to man's inventive genius, any end to the achievements of his God-like brain? Will not man go on from triumph to triumph until he has Nature completely under his control? Until the words "Miracle" shall have been eliminated from the vocabularies on the ground that everything will have become miraculous?

EVENING WORLD

JULES VERNE DRAMA DRAWS BIG THRONGS

The Universal Film Manufacturing Company's eight part feature photo-drama, "Twenty Thousand Leagues Under the Sea," is making records at the Broadway Theatre, where it will begin the third week of its run to-day. The thrilling scenes photographed at the bottom of the ocean have attracted much attention. Then, too, there is an unusual quantity of scientific knowledge to be derived from the picture.

The mysteries of the sea are to a large extent graphically displayed. Fishes of many sort are seen in their native waters, while men walk upon the ocean's bed and engage in combat with tigers of the deep.

Capt. Nemo, the hero of Verne's imaginative tale, is shown in many adventures aboard his submarine, the Nautilus. His rescue of a pearl diver who becomes ensnared in the tentacles of a giant octopus is one of the big scenes in this spectacle. There is a strong love interest when the "Child of Nature" is discovered on the "Mysterious Island" by Lieut Bond, and the two are finally rescued by Capt Nemo, who learns that she is his daughter, the Princess Illia, who was abducted several years before and for which abduction Nemo is partly driven to seek that revenge which supplied the basis for Jules Verne's story.

STATE RIGHTS NOW SELLING

In response to the advertisements published in the Motion Picture News, Moving Picture World, and other Film Trade publications last week we have been swamped with inquiries and communications on State Rights on "20,000 LEAGUES UNDER THE SEA."

Two of the biggest State Rights Buyers in America, who made a special flying trip to New York to buy this production were given evidence extraordinary (without any talk) by simply viewing the jamming, cramming throngs, three times daily, fighting their way into the Broadway Theatre where this production is now playing. Already the following states have been sold: S. Carolina—Georgia—Alabama—Mississippi—Tennessee—Arkansas—Florida—Texas and Louisiana—Maine—New Hampshire—Vermont—Massachusetts—Rhode Island and Connecticut—Illinois—Wisconsin—Minnesota—North Dakota—South Dakota—Montana—and arrangements pending for other territory.

Now Playing to S.R.O.
At the BROADWAY, New York City

If every State Rights Buyer could but see the surging mass of humanity three times daily, 2:15, 4:30 and 8:15 P. M., at the Broadway Theatre, cramming and jamming their way in to see this remarkable film drama, there wouldn't be a State open for sale in five minutes after viewing this sight. Every House record at the Broadway has been smashed in point of attendance and receipts. For the weeks of Dec. 25 to 31st and 1st to 7th the Broadway took in over $21,000 in cash, and a stream of cash has been and is NOW pouring into the Box Office of the Broadway Daily. THAT'S THE ANSWER, MR. STATE RIGHTS BUYER. Ask for a copy of the elaborate Ad Campaign book that tells HOW to get the big money in ANY city or town like it was gotten in Chicago and New York. Direct all communications to the

STATE RIGHTS DEPARTMENT
OF THE
Universal Film Manufacturing Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
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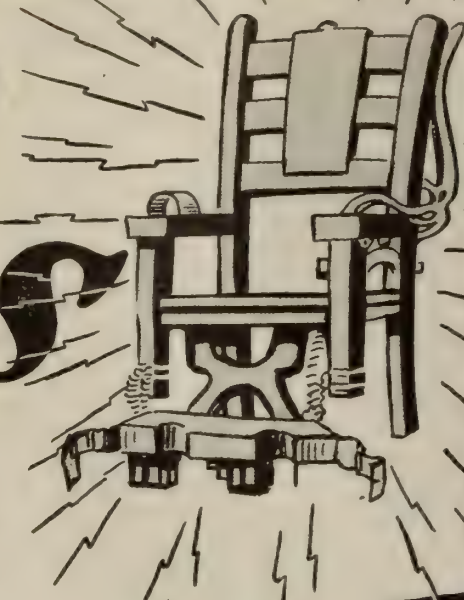
State Rights



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LOVE AFLAME
A Fascinatining Romantic Drama of Adventure
RUTH STONEHOUSE AND JACK MULHALL
Directed by Raymond Wells
Book through any Universal Exchange
KARL LINK

On the UNIVERSAL Specialties

Book these Special Features released on the Regular Universal Program because they are genuine attractions that will get the money for you. Anyone of these releases—Comedies, Cartoon and Educational, and that Unusual Screen Novelty, The Universal Screen Magazine—will bolster up your performance and popularize your house.

These Universal Specials, including the Red Feather Five Reel Feature, may be booked separately at a slight advance over their pro rata cost on the full Universal Program. No Producer—no Program on earth offers you such genuine attractions as these. Look them over and wire or write your nearest Universal Exchange for immediate bookings.

If You Must Have Specialties—THESE are the Specialties You Must Have to Strengthen Your Show and Gain Popularity, Prestige and Profit.

Special Releases on the Universal Program
For the Week of February 5, 1917

RED FEATHER—"THE SCARLET CRYSTAL"—(Five Reel Drama)—Herbert Rawlinson, Dorothy Davenport and Betty Schade.

NESTOR—"HIS WIFE'S RELATIVES"—(One Reel Comedy)—Eddie Lyons, Lee Moran and Edythe Roberts.

L-KO—"THAT DAWGONE DOG"—(Two Reel Comedy)—Sammie Burns.

POWERS—"GIANTS OF THE AMERICAN FOREST"—(One Reel Educational).

JOKER—'OUT FOR THE DOUGH"—(One Reel Comedy)—Wm. Franey and Gale Henry.

POWER'S—"FEARLESS FREDDIE IN THE WOOLLY WEST"—(Comedy Cartoon)—and "JOYS AND TEARS OF CHINA"—(Educational)—Split-Reel.

Twenty-nine Reels in all—including "Special" and "Regular" Releases—the backbone of the entire program field. The Universal Program is divided as shown merely to give Exhibitors an opportunity to make individual bookings. On the full, complete Universal Program there is a varied and scientifically balanced list of releases that are making thousands of Exhibitors successful. If you are tired of struggling with a Feature Program that does not pay, write or wire today to your nearest Universal Exchange for full particulars regarding the complete Universal Program.

Book the Complete

AL PROGRAM
Regular Releases

Here on the Regular Universal Program are the cream of the moving picture market. Here are one, two and three-reel Dramas, Comedies, Educationals and the Universal Animated Weekly—each and every one so far in advance of the average program release that there is no comparison. On this side you read the releases of the week of February 5, and they aggregate a list of attractions such as can be found on no other program on earth.

Regular Releases on the Universal Program for the Week of February 5th, 1917.

GOLD SEAL—"WON BY GRIT"—(Three Reel Drama)—Neal Hart and Lois Wilson.
VICTOR—"THE VALLEY OF BEAUTIFUL THINGS"—(One Reel Juvenile Comedy).
BIG U—"RED VENGEANCE"—(One Reel Indian Drama).
REX—"THE MELODY OF DEATH"—(Two Reel Drama)—Douglas Gerrard, Ruth Clifford and Maude George.
VICTOR—UNIVERSAL ANIMATED WEEKLY NO. 58
IMP—"AVARICE"—(One Reel Drama)—Claire McDowell.
BIG U—"The Last Hour."—Title subject to change.
VICTOR—"THE HIGH COST OF STARVING"—(One Reel Comedy)—Eilleen Sedgwick.
BISON—"THE OUTLAW AND THE LADY"—(Two Reel Drama)—Louise Lovely and Harry Carey.
LAEMMLE—"A STUDIO CINDERELLA"—(One Reel Drama).
IMP—"WHEN THIEVES FALL OUT"—(Two Reel Drama)—Harry Benham.
REX—"IN THE SHADOWS OF NIGHT"—(One Reel Drama)—William Shay.

DON'T OVERLOOK THE ADVANTAGE OF THIS SPLIT ARRANGEMENT. It enables you to pick the cream of the world's special releases; it gives you a chance to add just the sort of one, two or three-reel feature to your present program—that will make it strong where it is now weak—or, if you realize that the public taste is demanding the full program of short subjects, you can book the complete Universal Program and build such a success as you have never dreamed of. Wire or write for full particulars to your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

UNIVERSAL PROGRAM

"This is Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

STATE RIGHTS SALE
On the Extraordinary UNIVERSAL Production
"Hell Morgan's Girl"
A Wonderful Story Wonderfully Told, Wonderfully Produced
Get Complete Particulars-Territory-Terms-Etc-Immediately from
the STATE RIGHTS DEPARTMENT of the
UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, - - - - New York

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 27, 1917

A NEW EDITION OF "DAMAGED GOODS" RELEASED FEB. 12th

A NEW edition of Mutual's famous success, "Damaged Goods," is to be released on February 12th. The story as produced by the American Film Company, Inc., has been revised and re-edited. There is a new introduction and a new conclusion. The prints are all new. The new edition of "Damaged Goods" is even more interest-compelling and powerful in its new form. It is better than the original.

Richard Bennett Featured.

Richard Bennett is the star of "The New Edition of Damaged Goods." In this play, on the stage, he achieved his first triumph. In the original edition of the film he scored an even greater success. Now in the new edition he is certain to attain still greater fame. The original "Damaged Goods" broke box-office records at numerous theatres. Admission prices of 25c and 50c prevailed during the first showing. The same prices can easily be obtained with the new edition. Theatres which ran the first edition will find the new edition an even greater money-maker. Exhibitors in large cities can obtain this "New Edition of Damaged Goods" for long runs as a pre-release by special arrangement. For full information see the nearest Mutual Film Exchange.

"Featurettes" Will Aid Mutual Exhibitors

"Featurettes" are the latest thing in filmdom. What the "Tabloid" is to musical comedy, "Featurettes" are to feature photoplays. Frankly, "Featurettes" is a new word coined by the Mutual Film Corporation as a name for its one and two-reel guaranteed features. "Every reel a feature" is the new Mutual policy. Effective the week of January 1, eight "Featurettes" will be offered the exhibitor every week through the 68 Mutual Film Exchanges. The "Featurettes" for the first week are "Mutual Tours Around the World," "Mutual Weekly," "See America First," George Ovey "Cub Comedies," "Uncle Sam's Defenders," "Vogue Comedies" and "Reel Life." Eight reels of guaranteed quality productions. By booking "Featurettes" regularly and playing them the same night each week, the exhibitor can build up a steady patronage.

Mutual Film Corporation has arranged for a new series of Featurettes. Monogram Films is the producer. Shorty Hamilton is the star. The first is released on January 15th. They follow weekly thereafter. Booking now at all Mutual Exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

NINTH CHAPLIN-MUTUAL

Presenting World Famous Comedian in New Antics

ENTITLED "EASY STREET"

At last it's ready. The ninth of the Chaplin-Mutual Specials. It's entitled "Easy Street." It's plot is nothing short of a riot. Charlie Chaplin proves able again to create something wholly new—wholly different—from anything he has done in the past. To be sure the famous hat, the funny cane, and the world renowned shoes are again in evidence. But the "business" is all new. And it's even funnier than the antics perpetrated in the past by this peer of all comedians. Charlie discovers "Easy Street" to be one of the most disorderly thoroughfares in all the world. Not even the cop on the beat can maintain order there. Then and there Charlie undertakes to reform the neighborhood. The method he takes and the success he achieves are unfolded in a thousand laughs in "Easy Street." The Chaplin-Mutual Specials now playing are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen" and "The Rink." Bookings can be made at any Mutual Exchange.

Mutual Chapterplay Opens New Theatres

No less than five new theatres were opened last week with the newest Helen Holmes-Mutual Chapterplay—"A Lass of the Lumberlands," as the initial attraction. The wisdom of the management in selecting this popular chapterplay as the feature of the opening is proven by the fact that capacity business was the rule at every house.

MARIE CAHILL HAS BEEN ADDED TO LIST OF MUTUAL STARS

THERE'S another new name on the roster of Mutual stars. Marie Cahill is the latest acquisition. This popular stage favorite is too well known both to exhibitors and public to require an introduction. She has delighted millions with her cleverness. More than one theatrical production has ridden to success solely because Marie Cahill was one of its featured principals. As a comedienne Miss Cahill has few equals.

Star of "Marrying Mary."

Perhaps it was in "Marrying Mary" that Marie Cahill attained most note. In that vehicle she scored one of the greatest triumphs ever achieved by a star. Marie Cahill became a "hit" in an instant. Her name is today a household word. She is known everywhere. The theatre able to present her in Cahill-Mutual Photoplays is assured of success. For her blonde beauty, sunny smile and winsome personality are just as pronounced in Cahill-Mutual Photoplays as they were when she was starring on the speaking stage.

Twelve 2-Reel Photoplays.

Miss Cahill has been signed to appear in twelve two-reel Cahill-Mutual Photoplays. This series of unusual comedies will be released every other week over a period of twenty-four weeks. The utmost care is being taken with each and every production. All the typical Cahill mannerisms are being taken full advantage of. The plays were specially written for her. They are sure to make her even more popular as a screen star than she was on the musical comedy or vaudeville stage. The date of release for the first of the Cahill-Mutual Photoplays will be announced shortly. Exhibitors are requested to make reservations now at their nearest Mutual Exchange.

"Girl Reporters" in Tremendous Demand

Reports from Mutual Film Exchanges all over the United States indicate big success for the new Mutual serial, "The Perils of Our Girl Reporters." Advance bookings have been heavy. The fact that a series of newspaper stories is at last available in film caused many exhibitors to act. Newspaper tales have long been a favorite form of magazine fiction. Now in screen form an even larger audience will be entertained. "The Perils of Our Girl Reporters" was produced by Niagara Film Studios. Any of the 68 Mutual Film Exchanges can arrange bookings.

MARIE CAHILL

Mutual Film Corporation
Announces
Another New Mutual Star

MARIE CAHILL

CONTINUING its policy of "Big Stars Only" for 1917, the Mutual Film Corporation announces the early appearance of Miss Marie Cahill in Cahill-Mutual Photoplays. This popular stage favorite is too well known to require an introduction either to exhibitors or to playgoers.

For several years she has been known as one of Broadway's most successful stars. In "Marrying Mary" she scored one of the greatest personal triumphs ever achieved by a player. Now her sunny smile, blonde beauty and winsome personality are to be offered theatres everywhere in Cahill-Mutual Photoplays. Miss Cahill will appear in a series of twelve two-reel Mutual Photoplays. They will be released every other week for twenty-four weeks. The date of release for the first Cahill-Mutual Photoplay will be announced shortly. Exhibitors are requested to make reservations now at the 68 Mutual Exchanges.

Mutual Film Corporation
John R. Freuler-President
68 Exchanges in America

MUTUAL

MUTUAL FILM CORPORATION

Presents

CHARLIE CHAPLIN

in

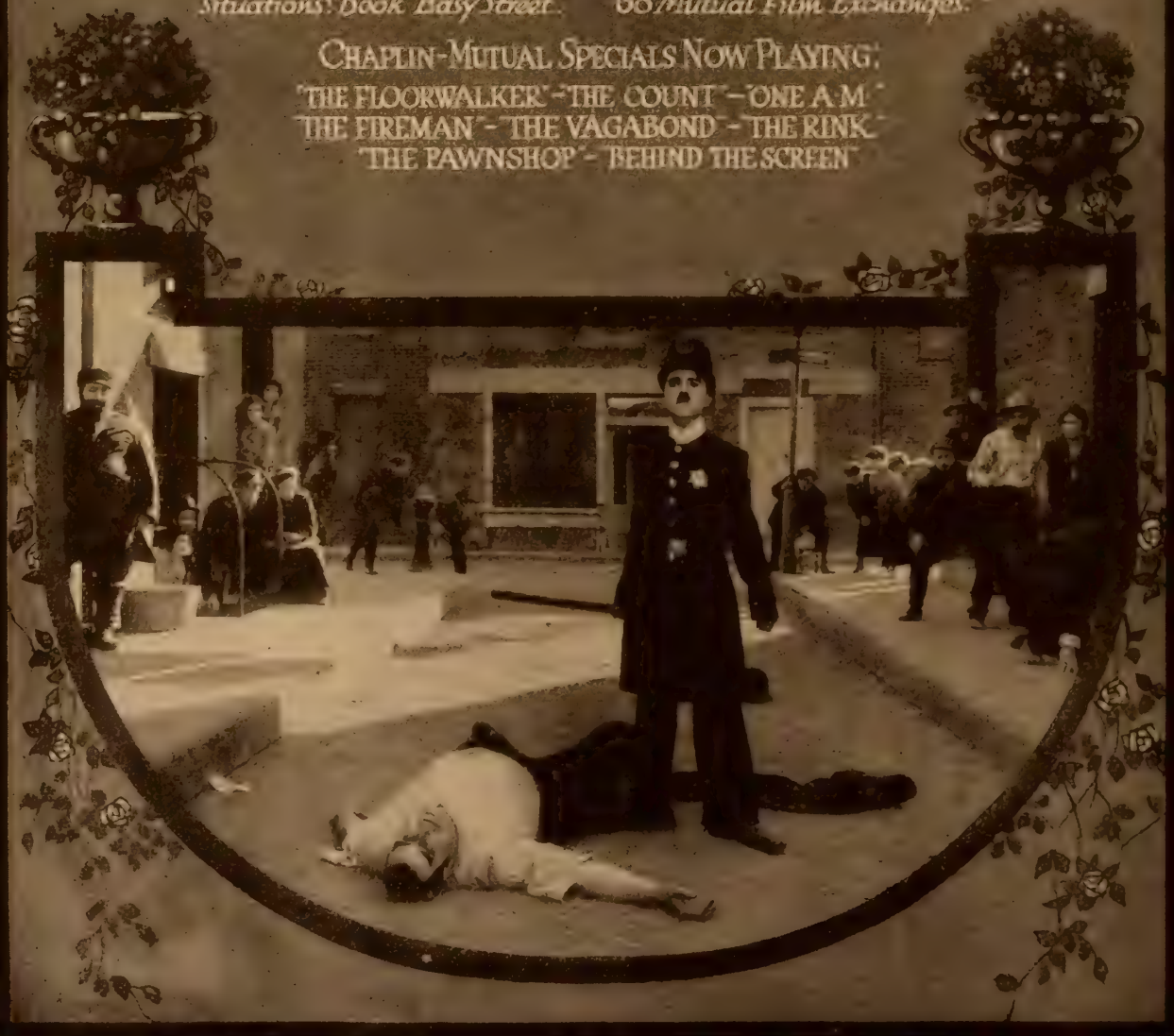
"EASY STREET"

Another new Chaplin release which breaks all previous records for original comedy situations. Book "Easy Street."

Ninth of the Chaplin-Mutual Specials Released the week of January Twenty-second Through 68 Mutual Film Exchanges.

CHAPLIN-MUTUAL SPECIALS NOW PLAYING:

"THE FLOORWALKER" - "THE COUNT" - "ONE A.M."
"THE FIREMAN" - "THE VAGABOND" - "THE RINK"
"THE PAWNSHOP" - "BEHIND THE SCREEN"



MUTUAL

A Sensational Serial!

A PRETTY GIRL—alone—amid rough lumberjacks, fighting gamely against the mighty lumber trust—that in brief is the basic situation in this big new Mutual serial, "A Lass of the Lumberlands." Nowhere in all the world could more unique settings be found for a story than in the big North Woods and in a railroad construction camp. The author and director have taken full advantage of the opportunities offered. Daring Helen Holmes has endeared herself to every motion picture fan by her work in "A Lass of the Lumberlands."

Signal Film Corporation
Presents

HELEN HOLMES

IN

A LASS OF THE LUMBERLANDS

A Sensational Chapter-play of the North Woods.

FIFTEEN CHAPTERS

DIRECTED BY J·P·McGOWAN

Every exhibitor knows well the drawing power of Helen Holmes. In "The Girl and the Game" she scored a tremendous triumph. She has won a high place in the affection of the "fans." Now in "A Lass of the Lumberlands" she is packing theatres everywhere—scoring a more pronounced success than ever before. Every mail brings letters from exhibitors proclaiming that fact. You can bring success to YOUR theatre by running this newest and best of the Holmes productions—fifteen chapters—a new chapter every week. "A Lass of the Lumberlands" is backed by a tremendous national advertising campaign. The story is appearing in hundreds of newspapers. Ask your nearest Mutual Exchange.

Now Booking At 68 Mutual Exchanges!

MUTUAL

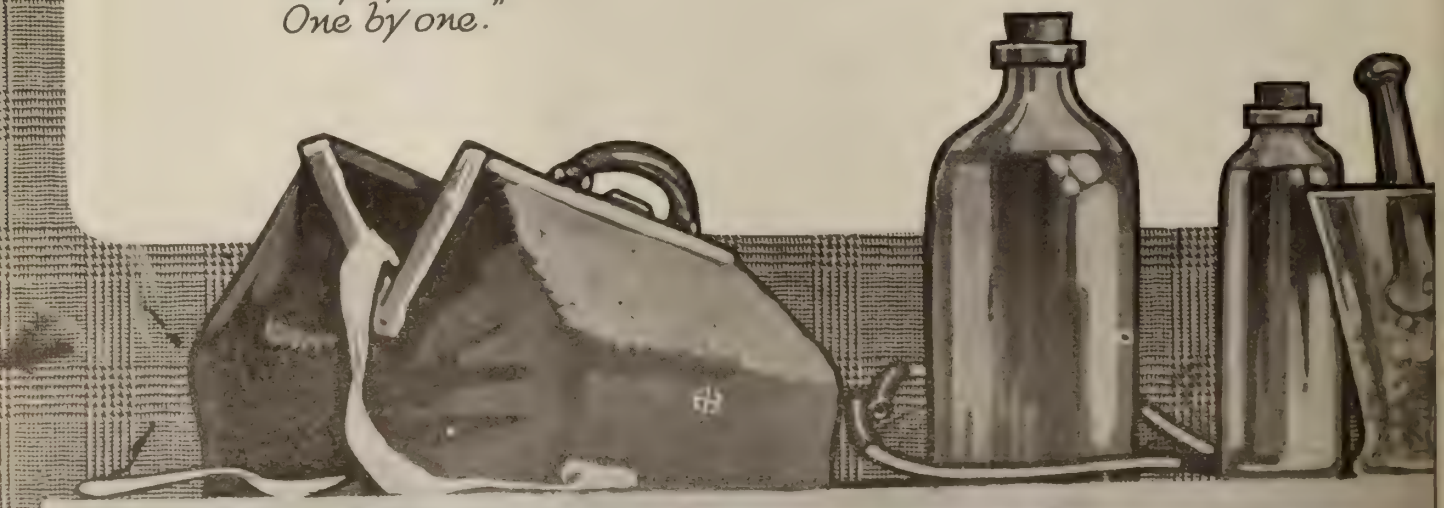
MUTUAL FILM

A NEW DAMA

Star RICHARD

Revised, re-edited, with a new prologue and a new conclusion. Better than the first edition which was withdrawn several months ago after playing to record houses at 25¢ and 50¢ admissions. All prints are new. An entirely new line of paper and advertising helps.

"The sins we do,
By two and two,
We pay for—
One by one."



MUTUAL

CORPORATION *Announces*

EDITION *of*

GED GOODS"

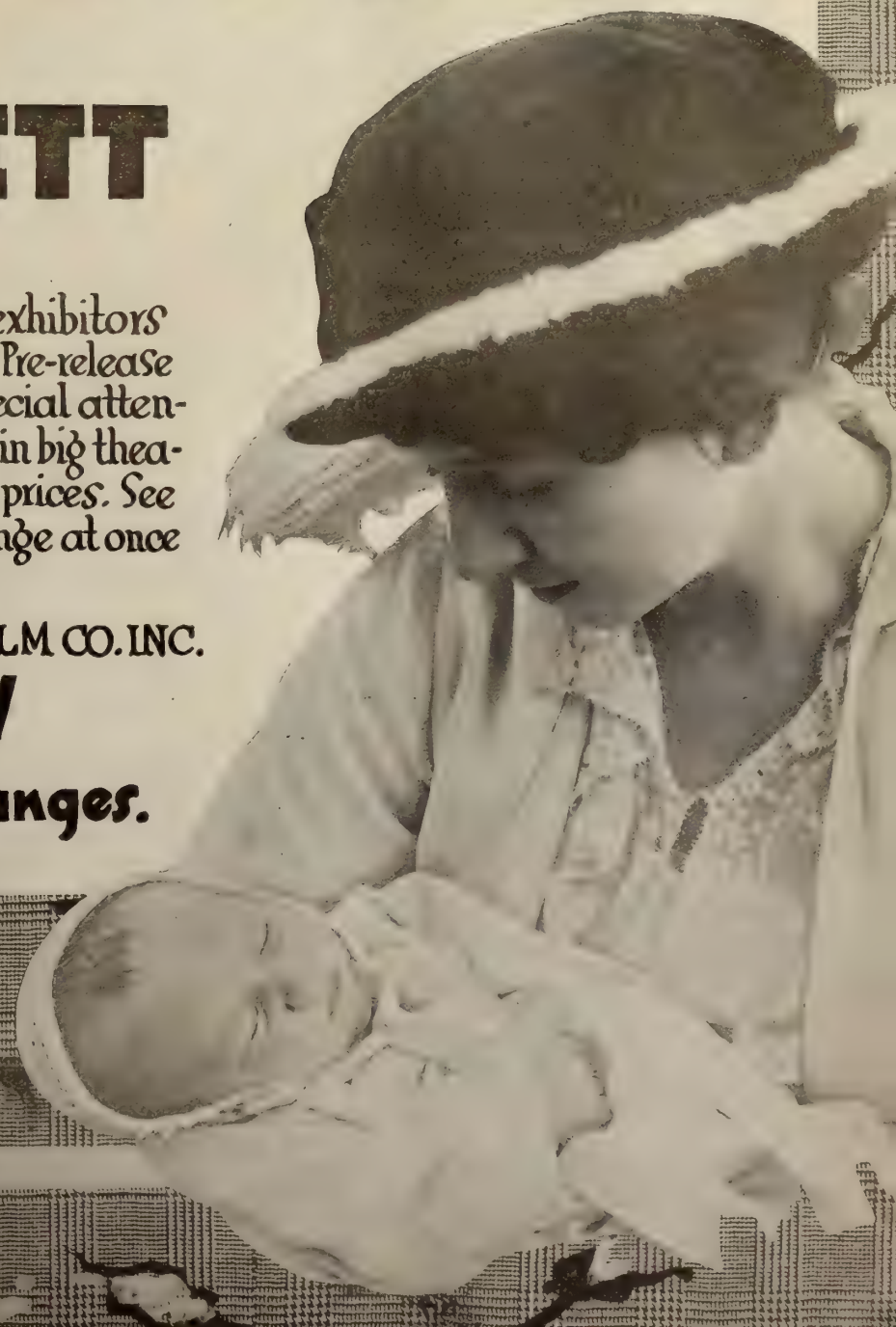
ring

BENNETT

Released February 12th to exhibitors in large cities for long runs. Pre-release by special arrangement. Special attention to long engagements, in big theatres at advanced admission prices. See your nearest Mutual Exchange at once for full details.

PRODUCED BY AMERICAN FILM CO. INC.

Bookings NOW
-at Mutual Exchanges.



MUTUAL

MUTUAL FILM CORPORATION

Announces

The ADVENTURES of SHORTY HAMILTON

A SERIES OF 15
TWO REEL DRAMAS

Featuring "Shorty" Hamilton. Crisp, breezy tales of the west. Spiced with adventure. Fifteen featurettes—each complete.

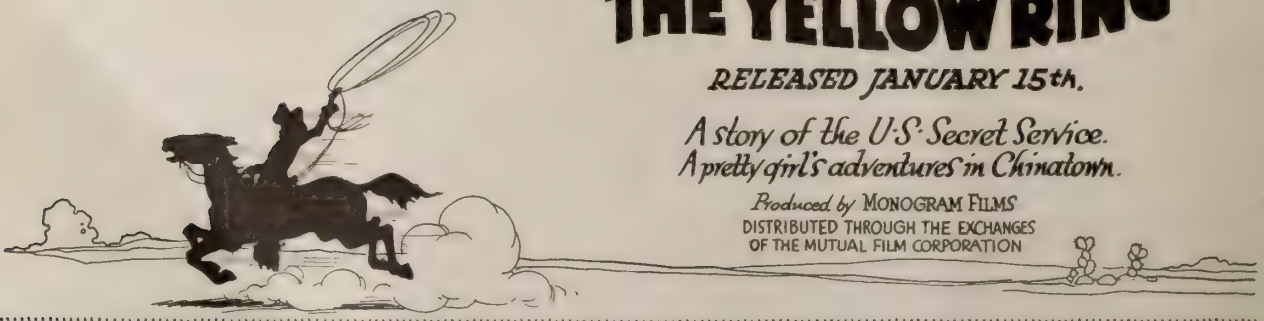
The first:—

"SHORTY BREAKS THE YELLOW RING"

RELEASED JANUARY 15th.

A story of the U.S. Secret Service.
A pretty girl's adventures in Chinatown.

Produced by MONOGRAM FILMS
DISTRIBUTED THROUGH THE EXCHANGES
OF THE MUTUAL FILM CORPORATION



MUTUAL

"EXTRA!"

HOURS before the "newsies" begin their hoarse cries on the street—somewhere in the city—perhaps in some millionaire's palace—perhaps in some filthy tenement district—perhaps in the mazes of Chinatown—or in the gloomy confines of the night court—busy reporters have been gathering that "story." How it was done—the perils encountered by the reporter to secure her "copy"—the cleverness required to run criminals to earth—uncover strange conspiracies—thwart evil plots—form the theme of the new Mutual serial, "The Perils of Our Girl Reporters."

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES—EACH COMPLETE

Featuring

EARL METCALFE
HELEN GREENE
ZENA KEEFE

Produced by
NIAGARA FILM STUDIOS
Directed by
GEORGE TERWILLIGER

Real stories of newspaper life—told from the "inside." Crammed with thrills—abounding in "human interest"—produced with care—enacted by real stars—photographed with skill—directed by a genius. Playing to capacity in theatres the country over. Booking now at 68 Mutual Exchanges.

The Stories in
"The Perils of Our Girl Reporters"

1 The Jade Necklace
2 The Black Door
3 Ace High
4 The White Trail
5 Many A Slip
6 A Long Lane
7 The Smite of Conscience
8 Birds of Prey
9 Misjudged
10 Taking Chances
11 The Meeting
12 Outwitted
13 The Schemers
14 The Counterfeiters
15 Kidnapped

Booking NOW At 68 Mutual Exchanges

MUTUAL VOGUE COMEDIES

VOGUE FILMS, Inc., Presents

"TAILOR'S TRIMMINGS"

TWO REELS RELEASED JANUARY 21st

FEATURING RUBE MILLER

A RAPIDLY moving street-car furnishes the locale for most of the scenes in this Vogue Comedy. As conductor and motorman of this wandering equipage Rube Miller and Owen Evans are provided with some unusual opportunities for fun making. After robbing a country bank they disguise themselves in the uniforms and proceed to conduct themselves as no conductor or motorman ever acted before. They flirt outrageously with the feminine passengers and wind up in a tailorshop, where, as animated dummies, they provide even more fun. Ere the subject ends the audience discovers them back on the street-car again, attempting to escape from an auto load of police called to quell the riot in the tailorshop. This Vogue Comedy fairly scintillates with real humor and is also marked by the performance of several seemingly impossible feats. Vogue Comedies are real business builders. They add the final touch of lightness to your program. Bookings can be made at any Mutual Exchange.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway Chicago, Illinois

MUTUAL
THE VAMPIRES
(THE ARCH CRIMINALS OF PARIS)
NINE THRILLING DETECTIVE MYSTERIES
RELEASED WEEKLY
HENOCH
BOOK AT 68 MUTUAL BRANCHES NOW!
Gaumont
Gaumont Co.
Gaumont
FLUSHING, N.Y.

The Principle of Cub Comedies

More now than ever, exhibitors are selecting their comedies with the greatest care.

No longer is it the rule to regard the feature as the whole show and the comedy picture as a mere "fill-in," to be booked in a hit or miss way. The aim is to have a top-notch program from start to finish—a good comedy as well as a good feature.

Top-notch programs pay. The patron deposits his money at the box office window to see a performance that has quality all the way through. If such a thing is lacking, he is disappointed and is apt to withhold his patronage, decreasing the income of the exhibitor. This result is just the opposite to that every exhibitor is striving for.

Cub Comedies are made with the principle that each picture must be strong enough to enable an exhibitor to show it in connection with the best feature he can obtain, and have a top-notch program. Cub Comedies are made as one-reel features—not fillers.

Current releases are: "Jerry and the Outlaws," featuring George Ovey, released January 25; "Jerry and His Pal," featuring George Ovey, released February 1. Book through any of the 68 exchanges of the Mutual Film Corporation.

David Horsley Productions

POPULAR
PLAYS & PLAYERS INC.
presents
Mme.
PETROVA
in her own story
BRIDGES BURNED.
A METRO wonderplay
in Five sublime acts.
Scenario by Wallace C. Clifton
Directed by Perry Vekroff.
METRO PROGRAM · JAN. 29
RELEASED ON THE

Public Opinion Endorses

FRANCIS X. BUSHMAN and BEVERLY BAYNE

in

The Great Secret

Story by Fred de Gresac

Wm. Christy Cabanne's master serial in 15 chapters of thrills, romance and power.

Produced by SERIAL Producing Company

Presented by QUALITY Pictures Corporation

Public Endorsement means Box Office Success

METRO

SEE YOUR NEAREST EXCHANGE

BLUEBIRD PHOTOPLAYS, INC., PRESENT
"THE DEVIL'S PAY-DAY"
FEATURING FRANKLYN FARNUM
-THE ROMANTIC DRAMA OF A MAN WHO SINNED-AND PAID-
DIRECTED BY WM. WORTHINGTON

BLUEBIRD PHOTOPLAYS

MEETING EXTRAORDINARY SUCCESS ON MERIT BASED ON THE POLICY OF "THE PLAY'S THE THING"

ALL things are founded on fact. Fact is Fact and can't be disproved. It is a fact that "God's Crucible" is one of the most beautiful photoplays the screen has ever seen. With Grand Canyon forming a magnificent background, with a story of rare charm and sweetness, with stars, direction and magnificent photography effects that will win applause wherever shown, "God's Crucible" stands as a lasting monument to the genius of those responsible for its production.

It is immeasurably superior to the average costly feature photoplay. It surpasses the average feature in EVERY detail. Its exhibition will stamp your House as the House where the World's finest screen productions are to be seen. If you ARE showing BLUEBIRDS this release will clinch your claim to exhibiting the world's finest pictures. If you are still to book and show BLUEBIRDS "God's Crucible" will make a most auspicious introduction. With such productions as "The Devil's Pay Day" announced on the reverse side of this advertisement and the others before and to follow, you practically insure lasting prestige and continuous profits for your House. 10,000,000 people are reached every week with our BLUEBIRD ads in the Saturday Evening Post. A tremendous power for growth and expansion. Think it over—It's for YOUR benefit.

(Watch for the new BLUEBIRD idea in our next announcement.)

Book thru your local BLUEBIRD Exchange or thru

EXECUTIVE OFFICES

BLUEBIRD PHOTOPLAYS (Inc.)

1600 BROADWAY, NEW YORK

ER.

THE BRAY STUDIOS INC.

THE

PARAMOUNT PICTOGRAPH

has been acquired by the Bray Studios, Inc., and will hereafter be produced at the Bray Studios, together with the

BRAY ANIMATED CARTOONS

These two famous features united in the Paramount-Bray Pictograph, will complete a

FULL REEL WEEKLY RELEASE

The wonderful popularity of these two features, provides in THE PARAMOUNT-BRAY PICTOGRAPH an attraction that no progressive exhibitor with the best interests of his theatre and his public, can well afford to overlook.

Bray Studios, Inc.

23 East 26th St.,
New York

Paramount Pictures

"Now and for ever"

The Stone Wall

Paramount Pictures is the stone wall of the film industry. It is the *foundation* upon which the big, successful exhibitors have built.

The Paramount system is based upon the *security* first of the exhibitor and then of the producer.

No other plan can endure *permanently*.

Look back over the film business of the past few years.

Great organizations, built upon less secure foundations, have crumbled and passed into obscurity. This process of temporary rise and permanent decline has continued.

The complete *unity* of organization of Paramount

FAMOUS PLAYERS, LASKY
MOROSCO and PALLAS

and their common purpose to *serve* the exhibitor fairly and efficiently make

Paramount Pictures

not only the foremost photoplays in the world, but a permanent guarantee of the stability of *your* business.

Build your business on a rock, not upon quicksand!

And—start *building* now!

Executive Offices: 485 5th Avenue, New York City

Paramount Pictures

"Now and for ever"

"The Handwriting On the Wall"

This Week

Daniel Frohman

presents

Irene Fenwick and Owen Moore

in

"A Girl Like That"

A Famous Players-Paramount Picture.
A photoplay that is different.

Jesse L. Lasky

presents

Fannie Ward

in

"Betty to the Rescue"

A Lasky-Paramount Picture.
Another notable Fannie Ward-Lasky achievement.

Executive Offices: 485 5th Avenue, New York City

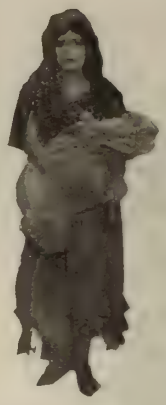
The Greatest Mary Pickford Characterization ever created

now showing

in one hundred first run theatres

from one to three weeks

"Rags"



"Tess of the Storm Country"

"The Pride of the Clan"

"Madame Butterfly"

"Hulda from Holland"

"Poor little Peppina"

"Less Than The Dust"

Mary Pickford

In

"The Pride of the Clan"

(Directed by Maurice Tourneur)

Released by

Artcraft Pictures Corporation

729 Seventh Ave., N.Y. City

The next important news of the day—

GEORGE M. COHAN

in his initial photoplay

"BROADWAY JONES"

to be released in February

by

Artcraft Pictures Corporation

729 Seventh Ave., N.Y. City

GOLDWYN PICTURES

How Goldwyn Pictures Will Win the Great American Public

GOLDWYN PICTURES CORPORATION has been founded with the intention of contributing three important elements to its feature films—QUALITY, NOVELTY and STANDARD OF PRODUCTION. This will be accomplished by:

GATHERING together the *ablest dramatic playwrights* ever assembled under one management. Only those playwrights who have written tremendous financial successes will be called as our dramatic aides. They will write the Goldwyn plays, which will mean GOLDWYN QUALITY.

ADVISORY BOARD:

SAMUEL GOLDFISH
Chairman

EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN

Continued on next page

GOLDWYN PICTURES

ENGAGING, whenever we want and can get them, stars of tremendous personality and fame who have made their reputations because of their work—not stars created by dubious publicity and silly advertising. Also, by bringing fresh and new personalities to the screen to support our celebrities. This will mean GOLDWYN NOVELTY.

RECRUITING able directors who will make refined and intelligent pictures; men who know drama and life—not just picture men who grind out so many thousands of feet of film to fill a program. Men whose productions always have box office value. This will mean GOLDWYN STANDARD OF PRODUCTION.

GOLDWYN PICTURES CORPORATION

Telephone: Vanderbilt Eleven

16 East 42nd Street New York

Producing Plant

GOLDWYN STUDIOS

FT. LEE, N. J.

READ THIS EDITORIAL

January 20, 1917 Vol. 15. No. 3.

MOTION PICTURE NEWS

The War and the Picture

"JOAN the Woman" is a great picture. Many authorities say that it reaches the high-water mark of picture production. As such we delight to point to the artistic recognition it so plainly deserves.

But we believe it greater in one other respect than faultless production. The producer has hit upon a theme of tremendous timeliness. This picture may, in brief, become a great shaping force in this remarkable era of the world's civilization.

We know here, if only faintly, of war-racked Europe and we can surmise what must inevitably follow this terrible human cataclysm. Dr. John Mott, lately returned, puts the situation in a nut shell when he says: "Today there isn't a selfish man in all Europe."

Patriotism and religious fervor—a great coupled wave of twofold emotion—will sweep all Europe after the war. Its reflection will be had here—inevitably. Such a force is too elementally great to be confined by continents.

It is just this great human emotion that "Joan the Woman" splendidly, powerfully, thrillingly typifies. This picture will fire, ennoble and sway multitudes; it should exert its influence in no unlimited way; if it does the motion picture will outdo the mightiest work ever accomplished by a free press.

The Canadian Vision Widens

BROAD mindedness has unfurled its banner in Canada! Geraldine Farrar, whose films were barred from Canada because she once sang in grand opera in Berlin, is now *persona grata*. The Canadian censors have decided to lift the embargo on Farrar films, and we heartily congratulate whoever led these gentlemen to the light.

WM. A. JOHNSTON.

JESSE L. LASKY NOW PRESENTING "JOAN THE WOMAN" TO CAPACITY AUDIENCES TWICE DAILY AT THE 44TH STREET THEATRE, NEW YORK
PRODUCED BY CECIL B DE MILLE
CARDINAL FILM CORPORATION 485 FIFTH AVE., N.Y.

KEEN CARTOONS

Are Real Comedies

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THE LITTLE GIRL YOU
WILL NEVER FORGET

* * *

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AND

HER OWN COMPANY

IN

"MICKEY"

* * *

Method and Date of Release
Will Be Announced Later

* * *

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"The biggest personal success any screen artist has scored this season—Story never wavers in its intensity—Miss Talmadge is absolutely thrilling."
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By David Graham Phillips

Directed by Charles Giblyn

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CLARA KIMBALL YOUNG In "THE PRICE SHE PAID"

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ROBERT WARWICK

In

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Directed By

RALPH W. INCE

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ANOTHER FABLE

ABOUT THE BIG HEAVY MAN & THE SMALL HAPPY MAN

The BIG HEAVY MAN came to the EXHIBITOR one day, saying, "You want your theatre to make more money, don't you? Then, MR. EXHIBITOR, you ought to employ me to capture the coin for you! I know all about how to do it—Here's a PRICE-OF-ADMISSION coming along now—just watch me nab him for you." And HEAVY FEATURES struck a dark and tragic pose, as did all his little heavies called *Problem-Play*, *Crime and Poverty*, and *Blood and Thunder*. Along strolled PRICE-OF-ADMISSION, and when he came upon all the tragic-looking heavies he hesitated, then turned away. "I don't care to spend myself contemplating all sorts of tragedy and horrors," he said. "I want to amuse myself and come out of the theatre feeling happier and in good spirits!" And off he walked, still looking for a place to be spent. "Ah," he cried, after he had walked a little farther up the avenue, "Who is that smiling, happy fellow over there, I wonder?" and PRICE-OF-ADMISSION crossed the street to where the little happy man, named CHRISTIE COMEDIES stood smiling in the midst of his smiling assistants, called *Youthful-Beauty*, *Clean-Cleverness*, and *Sensible-Stories*. "You are just what I'm looking for!" cried PRICE-OF-ADMISSION, running into the arms of CHRISTIE COMEDIES. The Wise Exhibitor had been observing PRICE-OF-ADMISSION closely all the while. He now turned to HEAVY FEATURES, saying, "I see that you make an exceptionally fine box-office attraction—for my competitor! I'm going to get that happy MR. CHRISTIE COMEDIES to work for *me*. He and his assistants, under the direction of Mr. Al. E. Christie, are producing a new, coin-capturing CHRISTIE COMEDY each week. They're released through INDEPENDENT EXCHANGES, too, where I can see what I'm getting.

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——Featuring——

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these two qualities into the
one unbeatable weekly

The Hearst-Pathé News

First combined issue
Jan. 10

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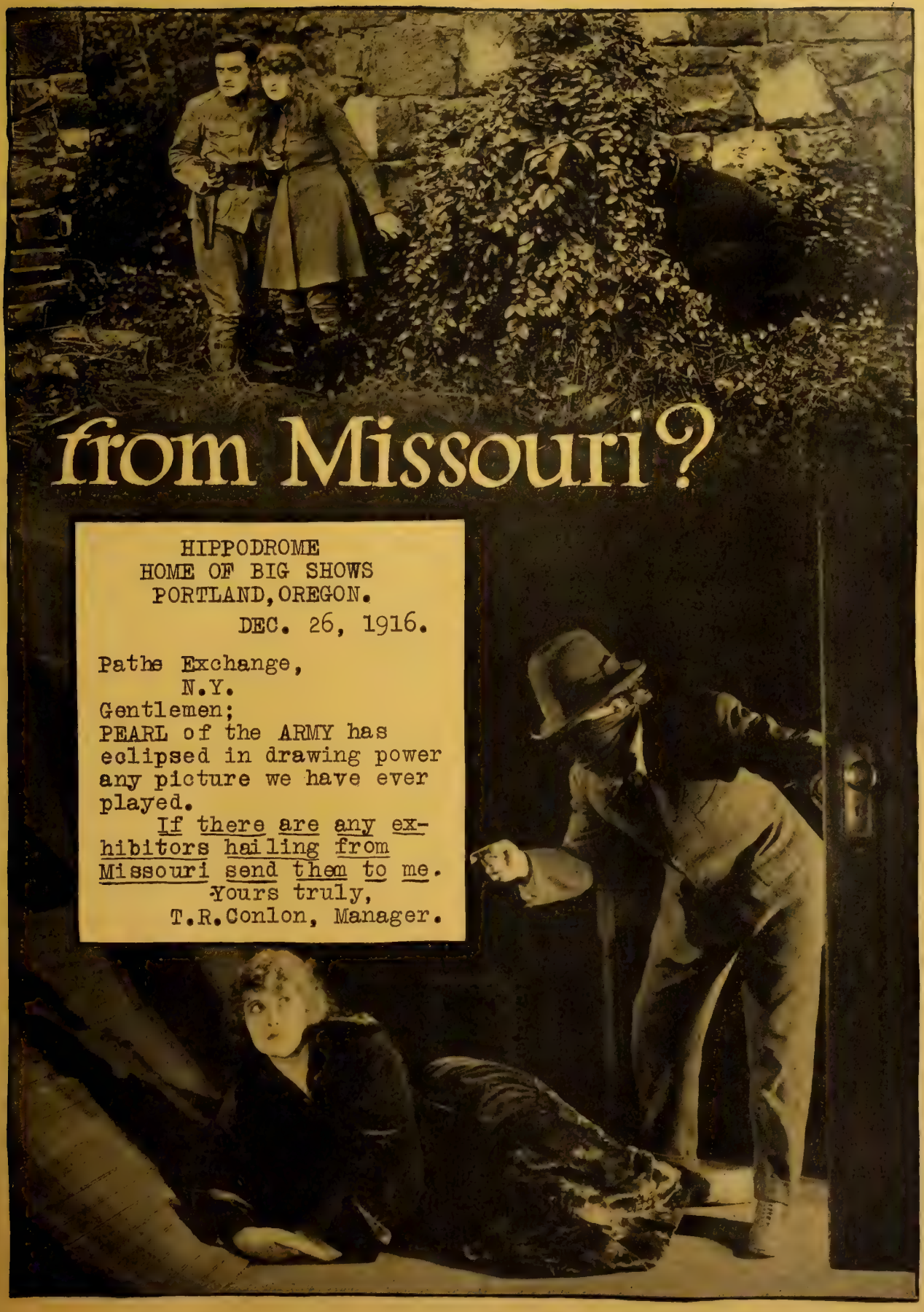

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HOME OF BIG SHOWS
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PEARL of the ARMY has eclipsed in drawing power any picture we have ever played.

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T.R.Conlon, Manager.

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Little Mary Sunshine

(Baby Marie Osborne)

in the five part Gold Rooster Play

Twin Kiddies

Produced by BALBOA

A country wide chorus of praise without one dissenting note has greeted these "Little Mary Sunshine" productions.

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with
Mrs. Vernon Castle
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New York Premiere
at the
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DOROTHY DALTON } INCE-
IN } KAY
"CHICKEN CASEY" } BEE
AND
A Triangle Komedy
"HEART STRATEGY"

An Absorbing Story of a Man, Two Women, who were One, and Chivalry.

THURSDAY, FEB. 1st
DOUGLAS FAIRBANKS } FINE
IN } ARTS
"THE AMERICANO" }
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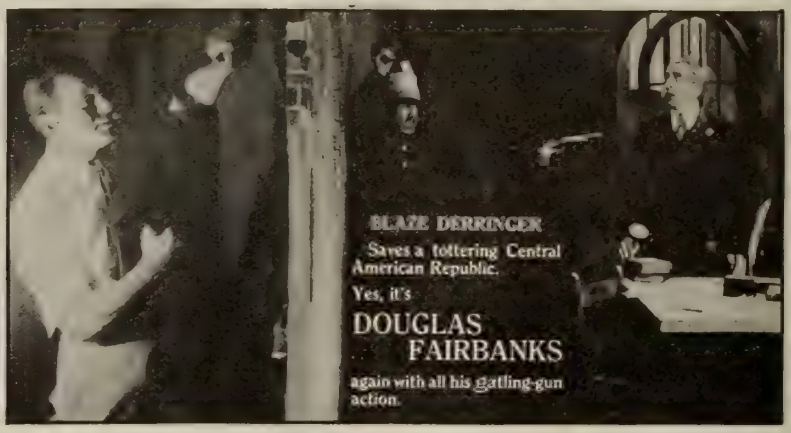
A Triangle Komedy
"A GRAB BAG BRIDE"



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Yes, it's
DOUGLAS FAIRBANKS
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The new Keystone Comedies soon to be released represent the best work of this studio, and there is every assurance that Keystone quality will rise steadily. You will be delighted with the new Keystone crop.

One of the New Mack Sennett Keystones

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PICTURES

To Exhibitors:—

As you have been informed, this week—January 14th—the Triangle Program changes from fourteen to twelve reels weekly. This change is fixedly in line with our statement of last week, and is made in your interest as well as ours.

We believe you will find the new and shorter program of a five reel drama and a one reel comedy for each half of the week more flexible and capable of better arrangement with your other program material. Both yourself and your patrons should benefit.

Our branch managers have been instructed to rearrange all bookings as fast as the new twelve reel program becomes available on the basis of the second paragraph of our promise printed here last week.

Triangle Distributing Corporation
1457 Broadway, New York City

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A vital question; personal because it concerns your pocket.

Are you showing the Pictures which sell the most seats?

Put personal likes and dislikes, price, and all such considerations aside, and just think this question out.

You need Pictures which are dependable. and even in quality. Pictures with punch, big moments, and some smiles. Pictures which are always appreciated, and all of which are appreciated. Pictures which bring you regular patrons.

WORLD PICTURES BRADY-MADE ARE WHAT YOU NEED

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
ETHEL CLAYTON
in "The Bondage of Fear"
Cast including
ROCKLIFFE FELLOWES
ARTHUR ASHLEY
JOHN BOWERS
Directed by
TRAVERS VALE

HOW YOU CAN BOOK

SEVEN DEADLY SINS

the McClure series of seven five-reel feature plays will be released through exchanges of

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708 THIRTEENTH ST., N. W.
WASHINGTON

GEORGIA
111 WALTON ST., ATLANTA

ILLINOIS
5 S. WABASH AVE., CHICAGO

LOUISIANA
340 CARONDELET STREET
NEW ORLEANS

MASSACHUSETTS
48-50 MELROSE STREET, BOSTON

MICHIGAN
71-75 BROADWAY, DETROIT

MINNESOTA
16-18 FOURTH STREET
MINNEAPOLIS

MISSOURI
NINETEENTH AND MAIN STREETS
KANSAS CITY
3320 LINDELL BOULEVARD
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NEW YORK
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OHIO
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PENNSYLVANIA
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BOOK THE ENTIRE SERIES

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1459 BROADWAY

SEVEN DEADLY SINS

McCLURE PICTURES announces that this much-in-demand series each play of which depicts one of the

SEVEN DEADLY SINS

will be released at intervals of one week on each of the ▲▲▲ following dates ▲▲▲

Play	Star	Release Date
ENVY	ANN MURDOCK	JANUARY 29
PRIDE	HOLBROOK BLINN	FEBRUARY 5
PASSION	SHIRLEY MASON	FEBRUARY 12
WRATH	H. B. WARNER	FEBRUARY 19
GREED	NANCE O'NEILL	FEBRUARY 26
SLOTH	CHARLOTTE WALKER	MARCH 5
THE SEVENTH SIN	GEORGE LE GUERE	MARCH 12

SEVEN DEADLY SINS

TRIANGLE DISTRIBUTING CORPORATION

NEW YORK CITY

McCLURE PICTURES

WILLIAM FOX presents

THEDA BARA

The incomparable

in

"The Darling of Paris"

Suggested by Victor Hugo's "The Hunchback of Notre Dame"

Directed by J. GORDON EDWARDS.

GLADYS COBURN

and an all star cast of Fox Players

in

"The Primitive Call"

FOXFILM COMEDIES

RELEASED January 15, 1917

Available to all Exhibitors, Independent of Regular Fox Program.

FOX FILM CORPORATION

State Right Buyers, Attention!

JUST RELEASED

The Second Dixie Five-Part Feature Picture

Just a Song at Twilight

Featuring

EVELYN GREELEY

Supported By

Pedro de Cordoba, Richard Barthelness

And a Cast of Superb Screen Artists

The Dixie Film Company

is producing the class of pictures which will make money for you and the exhibitor. Stories of intense interest, full of action and true to life are graphically depicted.

First release:—"TEMPEST AND SUNSHINE"

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2 REELS EACH FILLED WITH UPROARIOUS LAUGHS

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IN PREPARATION "A HOTEL MIX-UP"

REAL SCREAMS OF THE SCREEN

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IKE SCHLANK, President

EXECUTIVE OFFICES, 126-30 WEST FORTY-SIXTH STREET, N.Y.

TWENTY-EIGHT BRANCHES EVERYWHERE

ONE, TWO, AND THREE REEL DRAMAS
COMEDIES THAT ARE REALLY FUNNY
WESTERNS FULL OF LIFE AND ACTION

} TWENTY-ONE REELS EACH WEEK

General Film Service

ESSANAY STOCK COMPANY

Five Screen Stars of International Reputation

APPEARING EVERY SATURDAY
in a Series of Twelve Thrilling Dramas

Marguerite Clayton

IS MARRIAGE SACRED?

Each play with a separate and distinct plot, embracing Marriage and Divorce

Edward Arnold

"The Burning Band"	Dec. 16	"The Magic Mirror"	Jan. 27
"Dancing With Folly"	Dec. 23	"Shifting Shadows"	Feb. 3
"Wife In Sunshine"	Dec. 30	"Desertion and Nonsupport	Feb. 10
"When The Man Speaks"	Jan. 6	"Ashes on the Hearthstone"	Feb. 17
"The Wide Wrong Way"	Jan. 13	"The Extravagant Bride"	Feb. 24
"The Sinful Marriage"	Jan. 20	"Social Obligations"	March 3

Lillian Drew

By Charles Mortimer Peck — *Directed by E. H. Calvert*

Screen time approximately 30 minutes

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Solves All Seat Selling Problems

Hundreds of Exhibitors Writing and Wiring Congratulations to Essanay on this Big Success

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General Film Service

MARIN SAIS
as Barbara Brent in
"The Girl from Frisco"

Kalem's SERIES Sensation—

"The GIRL from FRISCO"

Virile dramas of the Far West, convincingly real in theme and treatment, written by Robert Welles Ritchie and Frederick R. Bechdolt, two of America's greatest short story tellers.

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Twenty-three Episodes Can Now Be Booked at any of the General Film Exchanges. Attractive four-color one, three and six sheets with each episode.

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"The Third Year of HAZARDS of HELEN"

Hundreds of Exhibitors have come to rely upon "The Hazards of Helen" as an integral part of their programs. Here is the Railroad Series supreme; never lacking in thrills nor in plot nor in photography. More than one hundred episodes have been released and their distribution is growing weekly.

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It is simply astounding the way these sensational newspaper stories have caught on. Robert Welles Ritchie, their author, is introducing more action, more thrills and more really good stuff into these complete one act episodes than the average five part production contains.

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They're Clean and Wholesome
52 Releases a Year

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
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(Index to this issue will be found on page 594.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 27, 1917

Facts and Comments

BOTH the manufacturing and the exhibiting ends of the fifth largest industry in the country are too big ever to fit in the vest pockets of one or two individuals, but the dream of a monopoly in this industry seems hard to forget.

* * *

LOOKS very much as if the motion picture interests of this country would be easy picking for the tax grafters of our state and federal governments. Smelling committees have been appointed by the powers that be at Washington and Albany, with authority to delve into books and other records of the various producing companies and of the exhibitors with a view to determining just how much the traffic will stand. Tales of high salaries paid to stars and fabulous sums alleged to have been realized from the sale or exhibition of pictures have excited the cupidity of the politician, hungry for revenues to meet the ever-growing demand for "pork," hence a determined effort is to be made to gather in some of the picture plunder.

* * *

ADDED to this direct hold-up of the picture industry is the insistent demand of the volunteer regulator of the public morals for an official censorship of pictures by both state and federal governments—more tax on the picture man. What a lot of us would like to know is where will the thing stop, if there is a possibility of stopping it anywhere this side of bankruptcy. There is something more that the trade would like to know, and that is what those who profess to represent it are doing to meet these raids upon the common treasury of the business. Associations of the trade have been formed and money has been contributed to meet their expenses. But to what purpose? Up to now no one seems to have a definite idea of what should be done. Good men have been delegated to do definite things, but they have not been given proper support to enable them to perform those duties. It is a bad state of affairs that cannot be remedied by conversation. Someone must do something.

* * *

WE HAVE received a communication for publication which purports to have been written by the president of a well-known producing company, in which the writer says that the making of pictures is pure guesswork. Furthermore, the writer (may his shadow never grow less) declares his opinion of the flood of "interviews" by men in the business to be an "eternal grind of empty conversation" that "results in nothing of value to the industry."

* * *

IN a certain district in Southern Chicago, occupying about two and a quarter square miles, there are ten neighborhood picture theaters, seating from 800 people up. Owing to needless competition, the owners recently held a meeting to agree on a fixed price of admission. All save one were in favor of charging 15 cents admission at nights for programs well worth that money. The action of one man thus put the business back and means the loss of considerable income to all concerned. Exhibitors must stand together for the common good.

* * *

REAL showmanship is what the exhibiting end of the business needs more than ever, but real showmanship today means a square deal to your patrons day in and day out. Good programs rather than long programs, courteous attention and service in every detail, anticipation of the desires of your audience as to the class of pictures preferred, and then giving just a little better than they expected. A clean, bright, cheery, cordial and comfortable atmosphere always.

* * *

THE censorship bugaboo is being overshadowed just at present by Sunday opening. Our exhibitor readers will find sufficient material in our columns from time to time for local newspaper use, for use in house programs, or in any way in which they may secure publicity. As in the censorship case we believe that education of public sentiment by the widest publicity for our side of the question is one of the best ways to fight. Keep a little memo book of the issues and page numbers of these articles on censorship, Sunday opening, etc. You can then refer to them when wanted. See in this issue, for instance, an article by the Rev. W. H. Jackson.

Masterpieces of Modern Drama

By Louis Reeves Harrison

A CAREFUL and unprejudiced survey of plays near enough to be called modern, yet long enough before the public to give them established place in human achievement, will surprise any one who takes the pains to study them, especially the man whose natural tendency is to idealize what has succeeded without closely investigating reasons and conditions of success. That tendency is strong in the enormous number of men whose theatrical experience has made them conventional and conservative. They incline to preserve on the screen what has proven satisfactory in fiction and on the stage.

These conservatives have their special place and work to do in the evolution of this new art—they may even seek to stimulate invention by fine example—but they like to live in the past and seem fettered to the belief that stories were much better in times gone by than they are today. They look with distrust upon such radical progression as has been advocated in this column, and they have been among the most stubborn opponents of any effort to divorce the production of moving pictures from theatricalism. It would not harm these orthodox gentlemen entirely to change, if that were possible, their viewpoint.

A careful and unprejudiced survey of thirty modern plays generally admitted to be the greatest of their kind has been made for the sake of studying whatever screen possibilities they might contain. Motif, story interest, vitality of theme, quantity and quality of dramatic material, visual impression and inspiration have been given first consideration. Further than that was considered the receptive mentality of our own people—would these plays meet with sympathetic response in America?

A synopsis of each one of these thirty masterpieces would be disheartening. It is almost as difficult to judge from a synopsis as to write a good one. At least five of these plays, possibly more, have already been produced on the screen under some other title. One of the five was an artistic success, but not a popular one. The four others were positive failures. Among the remaining twenty-five, nineteen were impossible unless they were so completely transformed by some talented writer as to be practically his own work. The remaining half dozen offered some good material, but their "situations" were hackneyed.

Fourteen of these plays had been seen on the stage before the reading was undertaken, but they were examined as closely as the rest, the idea being to study them from a new viewpoint. Only one of the entire lot contained enough material for a five-reel feature, the artistic one already produced. Any one of the rest, if not padded to a stupefying extent, had barely enough actual story material to fill more than three reels. The man who read the thirty plays was extremely anxious to find one or more worth while—there was nothing slipshod about his examination.

Now it was not at all impossible to fake a scenario out of each and every one of these masterpieces, but that is the sort of business which means the death of original effort. To turn out stuff not completely satisfactory to the public means to injure public esteem, to injure the exhibitor and to retard the growing popularity of moving pictures. There are writers who will undertake that sort of work—they may be driven by necessity to do so—and it may also be compelled by the requirements of a program, but it is not building up good will for the producer, not for the exhibitor, not even for the writer himself.

Now for the sneer. If these high accomplishments of creative genius were good enough for the stage, why are they not good enough to reflect on the screen that millions of people may enjoy what has only been shown to a few thousands? The question is based on false premises. The stage plays depended largely upon masterly utterance of exceptionally effective words. For many minutes at a time they appealed powerfully to the ear in scenes easily shown in a few seconds in the silent presentation. But we must go much deeper into the whole question for a true and entirely convincing answer.

Nearly all of these plays, while they heralded a revival of the drama in public favor, were addressed to that public by capable playwrights, each in accord with his time and his country, by a special method of telling them that counted heavily. They were fitted to the capabilities of actors who spoke their lines in splendid declamation, and to the shape, kind and condition of theaters in which they were to be presented. In each case the author suited his product to his medium, skillfully adjusted his technic to the circumstances of performance.

Further than that, these same masterpieces were but steps in the evolution of stage performance, itself in process of transformation to suit progressive public requirements. Right at this moment there is a great change going on in the manner of presenting a stage play. The whole art is growing through a recognition that nothing stands still in human evolution, that all the arts of expression must keep moving through new and original efforts on the part of creative genius in order to really satisfy the ever-progressive tendency of intelligent people. The stage is developing its untried power.

The one big lesson to be learned from a careful and unprejudiced survey of great theatrical performance is that the whole tendency of the older art is not to enfeeble it with stale repetition, but to give it new vigor by reaching out as strongly as possible to modern thought and feeling in an imaginative way for the sake of that common happiness which comes only through human betterment. On the screen we are asking people to drag along in the well worn tracks of the past. Acquaintance with the best practices of other times may be all right for the author, if it does not cramp his inventive genius, but what he has learned from old examples must never impair his *vision*.

The hired men who write scenarios in the studios may be both talented and conscientious, but they are steadily up against the necessity of pleasing employers instead of pleasing the public. The employer is usually a good business man who decides to enter motion-picture production and hire talent at so much a month. He hires talent to direct and interpret dramatic stories, but that talent is rarely creative. Real creative genius cannot flourish in an atmosphere of commercialism. To be at its best it must be isolated from such withering influences and given absolute freedom of growth. It is the source of ideals.

Ideals are beginning to count heavily in the moving picture business. The producers of ideals are succeeding in the midst of constant failures. They are hampered, it is true, but they are moving steadily ahead. So are exhibitors of ideals. But in opposition to their progress is no such heavy drag as that almost constantly imposed on authorship by gentlemen of theatrical retrospection, who deny budding creative genius in our own art the nourishment it needs.

We Have "Flashed Our Roll"—Now it is "Hands Up"

By Sam Spedon.

WE ARE a lot of "rubes." We have been making a vulgar and asinine display of our prosperity, flashing our roll under the very noses of the "hold up men" arousing their covetousness and cupidity. We have challenged them to take it away from us.

We have advertised the moving picture industry as an easy money proposition; we have been inviting the "philistines" to come and get some of it while the getting is good. They are upon us and it will take every mother's son of us to keep them from getting it, when the getting is not as easy for us as it was a few years ago.

They have got us covered, "hands up," and we are howling for help.

Have you read what Congressman Henry T. Rainey of Illinois said? He said this: "It has come to the attention of Congress that motion picture stars are paid enormous salaries. There are, for instance, such stars as Mary Pickford reputed to receive $500,000 annually for her work, and Charley Chaplin to draw as much as $750,000 a year. Certainly if producing companies can afford to pay these fabulous salaries to their stars, they can afford to pay something more for the support of the governments."

We have boasted of our one, two and three million dollar studios as if they were mere shacks. We have told of the numberless millionaires who started in the business with a shoe-string. People have taken us at our word. They have believed us.

We can't say we have been making false pretenses. We can only say there is a difference between now and then. We can't do this without making the public think moving pictures are on the decline, and we don't want to do that.

Did you read the resolution which Senator Henry Brown, majority leader, drafted in hopes of raising $2,000,000 a year towards the New York State budget? Here it is:

"Resolved (if the Assembly concur), that a joint committee of the Senate and Assembly be hereby created to consist of three members of the Senate, to be appointed by the president of the Senate, and five members of the Assembly, to be appointed by the speaker of the Assembly, to investigate whether the moving picture industry is a proper subject of State taxation, and if the committee so determine, the kind and amount of taxes to be imposed.

"Resolved, that such committee is hereby authorized to choose from its members a chairman and to sit within and outside the city of Albany, to subpoena and compel the attendance of witnesses, to require the production of books, records and papers, to take and hear proof and testimony, and otherwise have all the powers of a legislative committee as provided by the legislative law, including the adoption of rules for the conduct of its proceedings.

"Resolved, that such committee shall report the result of its investigation to the Legislature on or before February 15, 1917, together with such proposed legislative measures as it may seem proper to carry its recommendations into effect.

"Resolved, that the expense of such committee, not exceeding $5,000, shall be payable from the contingent fund of the Legislature, on the certificate of the chairman of the committee and the approval of the temporary president of the Senate, or the speaker of the Assembly."

The moving picture industry has been quoted as being still in its infancy. This is not so. True, there are men in it who talk as if they were still in their swaddling clothes and don't know it.

The industry is a full grown business, for full-grown business men.

Millions of dollars are invested in it because the money is necessary to capitalize it and conduct it properly. The overhead and equipment expenses of the exhibitor and producer today are as great (if not greater) as any business in the world. The invested capital is enormous and the profits are fast reaching the same proportions as any commercial enterprise.

We have got to tell people now that moving pictures are a legitimate business, conducted on business principles and not on fictitious investments and profits, and we have got to live up to it.

We have advertised and publicized as if we were looking for a lot of "come-ons." They have come, but we are the "come-ons."

We have left our borders unprotected, the so called "bandits" have come over into our domains and we have got to get together and protect ourselves; Not like a lot of "rookies" or "rubes," but like a phalanx of well-trained business men under well advised leadership.

An Objection to the Deposit System

By Sam Spedon.

HERE are two letters, one of protest, the other of defense. We publish them for the benefit of both sides. Their appearance in cold print gives a clearer insight into the value of each. Both have value, which should lend themselves to the correction of cause for complaints of this kind from the exhibitor.

December 27, 1916.

Gentlemen: Knowing that you are interested in the troubles of exhibitors I take the liberty of enclosing a letter I received a few days ago from an exchange with whom I had been doing business for over eight months. I had a deposit with this company covering four weeks, and cancelled my contract, and on the last picture they served me I made a mistake. I wrote in and requested that they mail me check for the amount of the overpayment $8.90, the letter I am enclosing will show pou that the manager (?) forced me to run another picture, when I had arranged for another program.

I had been doing business with this office for over eight months, paying for my film one week in advance, although I had up four weeks deposit, there was never a time when they did not have their money before service was rendered, so it seems to me that had this manager been a real one he would have returned my check for $10.65 and requested that I mail him one for the correct amount, $1.75.

I am through putting up deposits, I am booking on the open market; no more yearly contracts for me.

If you can use this letter to convince some of the manufacturers that they do take unfair advantage of exhibitors.

Yours very truly,

December 8, 1916.

Dear Sir: In your letter of recent date in regard to overpayment of $8.90 which you have in this office, you requested that we mail you a check for this amount to balance your account. The total amount of the check which we received from you at the time this overpayment was made, was $10.65, the difference of $1.75 being the amount which you actually owed us. In order to credit you with this $1.75 we were obliged to deposit the full amount of the check and send you an overpayment receipt for $8.90.

The system of bookkeeping which is carried out at this office and which is checked up very closely each week by our Home Office, does not allow us to return any money to an exhibitor after it has been deposited in the bank. This, however, inconviences us somewhat in your case, but we would suggest that you book one feature and we shall in turn apply the over payment of $8.90 on this service. We believe this suggestion will meet with your approval, and we shall thank you to let us have an open date as soon as possible.

Thanking you for past favors, with best wishes, we beg to remain

Yours very truly,

Now that we have read both letters we must confess that it sure does look like a just cause for complaint on

the part of the exhibitor and that the exchange has taken unfair advantage of him.

It also looks like another instance in favor of the correction or abolition of the deposit system, which is on the verge of arbitration in New York City.

From another viewpoint we must say it is a very short-sighted policy on the part of any corporation.

In justice, however, to this corporation, or any other, we are inclined to believe that the heads are not aware of this specific instance, or like instances, which occur from time to time. It may be a rule of this particular branch, instituted in its particular bookkeeping department. If it were called to the attention of the main office no doubt it would be abolished.

We trust that both these letters will receive the careful and serious consideration of those most vitally interested and that they may help the establishment of confidence and a better understanding between the exhibitor and the exchange.

We Should Be a Law Unto Ourselves

By Sam Spedon.

THE enforcement of the Sunday closing law in New York State has stirred the moving picture interests from top to bottom. It touches the exhibitor most directly and effects the industry as a whole, to the extent of at least three million dollars a year, in New York State alone.

We all deplore the revival of this antiquated law. While it was held in abeyance we came to the conclusion that it was obsolete beyond recall.

The moving picture interests and the public want the moving pictures on Sunday. The moving picture people want them primarily as a means of livelihood, or profit. The masses want them because they must have entertainment and recreation as part of their day of rest.

In this instance the end justifies the means and the public should have moving pictures on Sunday, particularly where they do not in any way contaminate their morals or interfere with the rights and privileges of others.

To some extent the exhibitor is responsible for the revival of this old law. He is so eager to get the immediate dollar he looses sight of the consequences. He thinks more of himself than he does of others. He is selfish to a fault and does not think of the consequences to his fellow exhibitors as a whole. He is short sighted and does not exercise any policy in the character of pictures he should show to meet the tastes and humor the prejudices of the community, and the authorities, in which he does business.

The same thing might be said about the producer, who wittingly produces a picture that brings unjust imputations upon the producers as a whole.

We cannot offer the excuse (it would reflect upon the intelligence of the industry), that they know not what they do.

The producer will have to co-operate with the exhibitor and see to it that the latter has the right character of plays for his Sunday selection. It is a clear case of "fifty-fifty," which demands the serious thought of both. The same thought might be given by the producers, in their general programs and releases.

Every exhibitor should exercise discretion in the selection of his Sunday program, beyond all question by the most captious. He should consider most carefully his patronage and in every instance avoid catering to the sensational and morbid curiosity, especially when he knows, or should know, there is an aversion in the better element to this kind of entertainment.

There is no reason why the exhibitor and producer cannot overcome any objection to Sunday moving pictures if he will use good judgment in their selection. At any rate he will have the courage of his own conviction and in addition the moral courage to fight unjust legislation and censorship.

It is up to the exhibitor to leave nothing undone that should be done to prove that he is not only a law-abiding citizen but that he is just as solicitous about the welfare and uplift of the community in which he is located as anybody else in it. He should be public spirited enough to take an interest in his community if he expects it to take an interest in him.

Playing Petty Politics

According to information furnished to this paper by one of its correspondents whose jurisdiction is within a hundred miles of Niagara Falls it seems that, under the guise of "working for the Exhibitor," addresses are "staged" that are being simply used as an excuse for the real purpose of the talk: the securing of subscriptions for a new paper. It's a great "stunt" at that, but when officers of Exhibitors' locals lend themselves to the scheme to the extent of shutting out representatives of other papers and non-members it savors of a short-sighted partisanship that is beneath the consideration of far-sighted business men. Overworking the personal popularity secured through this paper in plans of this sort hardly meets with the ethical business standards of those who are familiar with all the inside facts.

The Moving Picture World is the great publicity promoter, whether for individuals or firms. Trading on a reputation gained in this office for purely personal business ends under the claim that it is for the Exhibitor's benefit is hardly straightforward business, to say the least. We have always donated both the services and expenses of members of our staff whenever we believed we could help, but we are inclined to believe no representative of this paper could be of much assistance to any group of men who lend themselves to contemptible inside politics of this sort, or who do not have intelligence enough to know that they are being so used.

The Sunday Movies

Bring on the Sunday Movies!
Reel off what films are fit, for
not a human being gets any harm
from it. This is the proper pastime
for morals and for purse, since those
who do the movies might easily do
worse. A good time with the pictures
cuts out a bad time where the devil's
Sunday service shows very little prayer.
Of course, the Sunday movies are hardly
quite so long as are some Sunday sermons,
but is that very wrong! What is a Sun-
day movie except a place to go for those
who are not able to see a high priced show?
They have no time or money to spend as
many spend, and so the simple movie
comes to them as a friend—A friend they
need, for humans become inhuman when they
merely drop their burdens to take them up
again. In every human creature whose mind
is fairly sane there is a need of pleasure
to mingle with the pain which is a part of
living, and no one ought to say this bit of
Sunday pleasure will likely lead astray
the thousands in attendance who for a time
forget the burdens they have carried and have
to carry yet. Bring on the Sunday movies
for morals and for purse, and you who think
them wicked see that you do no worse!

By W. J. LAMPTON in New York Herald.

Sunday Opening and the Church

By the Rev. W. H. Jackson

WITHOUT doubt the most momentous question of the day in the State of New York is that of the opening of moving picture houses on Sunday. The State Legislature is now called upon to deal with this important problem, and all sides will be most thoroughly represented and heard. It would seem at the outset that there are three parties interested in the issue—the moving picture people of all classes, from the largest manufacturer to the smallest exhibitor; the general public and the Church. These again may now be divided into two parties, as without doubt or exception the moving picture people and the public are of one mind, while the Church will be of another mind, although there are those within the church who are in favor of some qualified kind of Sunday opening.

It has not yet appeared that the Church as a body has officially spoken. Nevertheless certain prominent ministers have taken upon themselves to act as uninstructed spokesmen from time to time. Latest of these is the Rev. David James Burrell of the Marble Collegiate Church of New York City, who, on a recent Sunday morning, devoted his usual sermon time to the question of the Sunday opening of picture houses. Unfortunately Dr. Burrell seems to have taken a position of an unqualified and uncompromising opposition. We say unfortunately because the worthy doctor occupies a position of unusual authority as the leader of one of the centers of public thought, which should qualify him as being well acquainted with the public needs. This latter qualification he seems to be most thoroughly unacquainted with, his whole sermon breathing a lack of that knowledge of a great city which he for one should be the first to possess.

In an outline which would be most acceptable to his congregation, and to which so far we agree, he showed how they themselves had no need for Sunday pictures; the Sunday opening is not essentially for such as the regular congregation of the Fifth avenue churches; neither need it be for the "tired working men" for whom the doctor spoke, although we question his authority and capability to speak for the workers, from whom he is so far removed in both knowledge and touch.

Right convincingly did Dr. Burrell single out classes to whom the opening of picture houses was not a necessity, and so make good his claim. This is thoroughly admitted. But how carefully he omitted the numerous other classes to whom the open picture house would be at once a pleasure and a help!

Was it by accident or design that he forgot to "Have compassion on the multitude," the eighty per cent. of the city's millions not found in the church on the Sabbath day? These are they for whom he should have had some consideration; these are they who want the picture houses open on the Sunday; these are they for whom he should have pleaded for some means of attraction from the thousand and one vices from which properly regulated moving picture exhibitions can and will save them on Sunday. This is the precise moment in the life of Dr. Burrell when he could (had he known his city) have stood forth as the champion of the hundreds of thousands of poor, helpless people who are looking for some one to champion their cause and lead them—yes, lead them—through the moving picture house to the church, even as Dr. Reisner has so successfully done in the upper part of the city.

In meeting an issue of this kind the first thing to be considered is the probable success of the movement; the wise would be guided thereby. There was a time when clergymen fought the Sunday newspaper. The ineffectual result only made them appear weak and helpless in defeat, and detracted from their force and power in leadership. Now they find it wiser to use, and endeavor to regulate, the use of the Sunday paper, which can at least secure some of the results they seek after. So with the Sunday picture house, it is as sure as the Sunday paper; anyone familiar with the "signs of the times" knows that in any way to oppose only makes one appear conspicuous as opposed to the will of the people, and has a tendency to detract from his usefulness. The thing is sure to come, and to seek to *use* the Sunday picture will show greater wisdom than to oppose it. King Canute was wise when he taught his flatterers that he could not stay the oncoming of the waves of the sea.

It is said of the great Gladstone that his success lay in his ability to see the trend of the public mind, then to endeavor to give the people what they wanted in such a way as would best serve the highest purposes. Not a word that Dr. Burrell has said will hinder for a single moment the passing of the Sunday opening bill. When fighting it he has forgotten the plan followed by his greatest apostolic leader, who said, "So fight I, not as one that beateth the air," and truly he fought effectually. Dr. Burrell's fighting is simply air beating; it is proved by its ineffectuality.

Having shown and admitted that those for whom Dr. Burrell spoke had no need for the Sunday pictures, let a word be now spoken for those for whom he did not speak (and for whom he should have been their first speaker), the poor, the ill-clad (without church clothes), the wretched, the dwellers in "Darkest New York," the ignorant, the loafers, the drifting-into-the-criminal class, the street-corner "props," the homeless and the non-stay-at-homes; all of these to whom the church is a meaningless thing; these of whom Justice Cropsey told the ministers of New York that from his experience he had seen the great good wrought by the moving picture houses—nay, more, he courageously told the ministers that the moving picture had at times done more than the many churches in Brooklyn to help the classes quoted above, besides relieving the courts of much work. Justice Cropsey is perhaps one of the best authorities on this question. He has been a District Attorney, Police Commissioner, and is now a Supreme Court Judge. In his address to certain New York ministers his stand was the very opposite to that taken by Dr. Burrell. It is easy to see who is the better able to form a correct opinion and become a wise leader and adviser.

It would ill become us to presume to advise Dr. Burrell, but it would seem that the wise course for those ministers who have the best interests of the people at heart is to recognize the fact that the pictures have come to stay, that to oppose them is not only useless, but detrimental to their powers as leaders and advisers; they should recognize that to *use* rather than to oppose would produce more satisfactory results. Take away the pictures, and what do you leave for the multitudes?—the saloon, the dives, the vaudeville, the sham "Sunday concerts" and other more undesirable attractions. The open picture house is driving all these away, the picture houses have closed more saloons and places of evil attractions than all the churches

and anti-saloon aims put together. Is it necessary again and again and again to point out that the pictures are the greatest educators with which the earth was ever blessed, that their powers for evil have been nullified, and their powers for good exalted? Surely Providence never placed within the power of such men as Dr. Burrell a more sure instrument, and if such as he cannot use the instrument let them know enough not to condemn it. The most successful church in New York today uses the Sunday pictures with great profit. It requires no wit to fight; to criticise is easy, but to know and understand and to use requires knowledge, tact and wisdom; the people are demanding an acceptable agency, to deny them embitters them, but rather Gladstone-like, give to them their desires, striving only, ever and always, to secure for them the greatest and best possible use and good from that which they demand.

Olive Branch at Albany

Speaker Sweet of State Assembly Says That Legislature Wants to Meet Picture Men Half Way—Propose Liberal Censorship.

WHATEVER may be the outcome of motion picture legislation at Albany, N. Y., during the present session, it now appears reasonably certain that if censorship becomes compulsory, it will be fairer and less drastic than that which was attempted and talked a year ago. With Speaker Thaddeus Sweet of the Assembly coming out in favor of censorship of a type that would serve to a large measure in permitting motion picture houses to operate Sundays, and with Assemblyman H. E. Wheeler, a member of last year's committee and also of the one named this week, declaring not only his own, but the willingness of the entire committee to meet the moving picture industry on friendly terms, there is every indication of a more amicable settlement in the way of legislation than a year ago.

The mail coming to certain Senators and Assemblymen during the past day or two has, however, made it clear that there will be strong opposition, particularly from the smaller places, toward legislation that will legalize the opening of moving picture shows throughout the State on Sunday. One Senator, who is regarded as a power in his body, received a communication this week signed by many men and women residents of a hamlet in his district, urging him to vote against any bill which might be introduced favoring Sunday movies. Other Senators have received like communications, making it evident that there is some organization working systematically through the State at the present time along those lines.

Three Senators and five Assemblymen make up the committee, which was named this week to investigate the feasibility of taxing the motion picture houses. The committee will report February 15.

The committee is losing no time in getting down to work, securing the past week a list of all companies in this State incorporated in the motion picture industry.

"We desire to ascertain the amount and share of taxes now borne by that industry in this State, if any; to gain a clear and comprehensive idea of the extent of the industry and also the possibilities of moderate regulations," said Assemblyman Wheeler in discussing the first work which the committee will take up.

"I want it understood," said the speaker, "that this committee does not seek to hamper or retard the industry which we know is not only employing thousands at excellent wages, but is furnishing entertainment to millions. We realize that last year's bill was in many ways entirely too drastic and while I cannot speak for the committee in its entirety, I am frank in saying that whatever is done, particularly in the way of requiring a censorship, that it will be more liberal than last year."

Assemblyman Wheeler expressed the opinion that personally he did not believe that there were 10 per cent of pictures requiring censorship today.

Just what will be done in the way of a bill compelling censorship of pictures in this State is, of course, a question at the present time. Yet the statement of Speaker Sweet of the Assembly, while favoring a censorship with the suggestion that the censors indicate pictures well adapted for Sunday use, furnishes a strong impression throughout the capitol that it will not be very long before the State sees fit to legalize Sunday shows.

"Fatty" Arbuckle Allied With Paramount

Celebrated Comedian to Begin Work on Production of Two-Reel Pictures in March.

"Fatty" Arbuckle, "the funniest fat man on the screen," who has long since abandoned the first name Roscoe with which he was endowed by his parents, has entered into a contract with the Paramount Pictures Corporation by the terms of which he will begin the production of two-reel comedies on or about March 1st. These pictures will be distributed by Paramount, but not on the "Paramount Program," which includes only the productions of the Famous Players, Lasky, Morosco and Pallas Companies.

"Fatty" Arbuckle ranks to-day as uniquely in the field of comic productions as does Charlie Chaplin and Douglas Fairbanks, but possesses the added faculty of directing the pictures in which he stars. Chaplin stands for the trick tumbler, Fairbanks for the athletic marvel, and Arbuckle is the jovial fat man who is the butt of every joke—except the ones which he turns on his tormentors.

The tremendous popularity of Arbuckle is based on the world-old human trait of finding humor in excess avoirdupois. Statistics are lacking which definitely determine the point of obesity which is intrinsically humorous in itself—the point at which everybody considers a man to be fat enough to be funny whether he wants to be or not. But it is certain that ampleness of girth is one of the most unfailing sources of laughter known to man.

"Fatty" Arbuckle has capitalized his hugh size so successfully that he stands to-day acknowledged to be worth his weight in laughs and is admittedly "the" fat comedian of the screen. The secret of Arbuckle's great popularity is the fact that he makes his audience laugh at him as well as with him, never fearing to be made the victim of a joke himself, instead of insisting upon being always the one who plays the tricks upon others.

The fact that Arbuckle directs his own pictures is important because he will set tasks for himself to do that no other director would have the moral courage to ask him to perform.

"One of the most important factors in screen comedy is speed," declares the Rotund One. "By that I do not refer to speed in the slang sense of the word as applied to vulgarity, but to speed of plot and of action. Keep things jumping and your audience will be with you every moment. Let the action lag and you will have to work twice as hard to get their attention back."

W. K. Vanderbilt Heads Film Company

Prominent Americans Incorporate to Handle Official War Pictures for Benefit of Relief Funds.

A NEW motion picture company has just been organized, to be known as Official War Films, Inc., with Wm. K. Vanderbilt as president, Walter Scott, vice-president; H. P. Davison, treasurer, and Wm. DeForest Manice, secretary. Other directors are Wm. Sloane, James Logie, Charles Urban, Henry D. Sleeper and G. McLeod Baynes, chairman of the board. The sole object of the company is to raise funds for the American Ambulance Corps and general war relief. Its entire gross profits will be devoted to this work.

The corporation has taken over the rights of the Patriot Film Company for the exhibition in the United States of the Official War Films of the British government, photographed as a part of the permanent records of the War Office. Those films include remarkable pictures of the great battle of the Somme, made on the firing lines and out between the opposing trenches, as well as pictures of the manufacture of munitions, the training of Britain's army of 5,000,000 men, the Grand Fleet in the North Sea, etc. The films also include the wonderful pictures of American Boys at the front, shown on December 9 at the Strand theater.

In addition to the official British war pictures, the new corporation expects to secure control of all the French Government war pictures for the United States, and is now negotiating with French officials with that end in view.

PUT OUT SAILOR—FINED $250.

Henry Traub, manager of the Olympic Theater, Brooklyn, N. Y., put out of his house a sailor in uniform. He was arrested on a charge of discrimination against a United States sailor in uniform and, after a hearing in Special Sessions, was fined $250. This is the first case of this kind that has come up in some time and should furnish a sufficient warning to all theater managers that it is contrary to law to forbid admission to theaters of men attired in the uniform of either the army or navy of the United States.

Graham With Famous Players-Lasky

Leaves the Mutual to Become General Foreign Representative for Big Producing Organization—Has Had Long Experience in the Motion Picture Field

THE wide foreign activities already instituted by the Famous Players-Lasky Corporation and other plans which are now under advisement have rendered necessary the creating of a new office in that organization—a general foreign representative—to which J. C. Graham, one of the best known figures among motion picture executives, has just been appointed.

The engagement of Mr. Graham by Famous Players-Lasky follows closely upon the sending of Alec Lorimore to Australia and of Ingvald C. Oes to the Scandinavian countries. Mr. Graham's commission is a roving one, however, as he will make the whole world his office, traveling to any and all parts of the world for the purpose of bringing to the immediate attention of the exhibitors of foreign countries the best points of Famous Players-Lasky-Morosco-Pallas productions, which might not be seized upon by the foreigner until they are drawn to his attention.

J. C. Graham.

The engaging of these three men for work in the foreign field is a concrete evidence of the determination of the Famous Players-Lasky Corporation to place itself in the closest possible contact with the foreign field. The Famous Players-Lasky company's productions are already widely distributed throughout Europe, Africa and other portions of the globe.

Conditions of production and methods of distribution are constantly undergoing change and the former have almost been revolutionized. With the changes of market conditions which will necessarily result from the tremendous upheaval abroad and with the new phases of production which have developed within a comparatively short time, it is deemed expedient by the producers to have a man of Mr. Graham's wide understanding of international conditions to act as a personal representative of the concern in foreign fields.

The new conditions will need new adjustments and it will be Mr. Graham's duty to make personal investigations of the situation in each country and to negotiate any changes of distribution methods which his knowledge of home conditions may dictate.

That Mr. Graham is especially fitted for this new work is easily apparent from brief glance at his long career in the motion picture business. It was in St. Louis that Mr. Graham first became interested in the motion picture, operating one of the first exchanges formed there, in the days before the formation of the General Film Company.

It was with the beginning of the operation of the General that Mr. Graham began to acquire a reputation as an independent fighter, as manager of an opposition exchange to that of the General in St. Louis.

Mr. Graham later became the general manager of the Reliance Company and was associated with the Sales Company, and afterward became the head of the Mutual exchange activities in New York upon the formation of that company.

Leaving Mutual, Mr. Graham became general manager of the Universal, a position which he held until he took over the affairs of the United Film Service Corporation as a personal favor to certain interested parties, until the company was liquidated. Returning to Mutual when John R. Freuler was elected its president, Mr. Graham became assistant to the president, with complete charge of all exchanges. With the removal of the company's headquarters to Chicago, Mr. Graham went to that city and organized the general exchange department under the new conditions.

With the completion of this task, Mr. Graham returned to New York City to supervise the eastern producing activities of the Mutual and to take charge of its eastern exchanges. It is this tremendously responsible position which he leaves to assume his new duties with the Famous Players-Lasky Corporation.

Though his headquarters will be made at the Fifth Avenue office of the corporation, Mr. Graham expects to spend the larger portion of his time abroad. After studying more intimately the details of production and distribution of the Famous Players-Lasky Company, he will sail for England to make a first-hand survey of the field in Great Britain.

Mr. Graham has frequently journeyed abroad in the interests of the motion picture business, is an accomplished linguist and has, in the course of his long connection with various distributing organizations, studied the foreign market very closely. He is therefore ideally equipped by experience and an enviable record of past achievement to undertake the tremendous task which lies before him.

Stevens Director for Bluebird

VIOLET MERSEREAU'S return to the Bluebird program has been supervised by Edwin Stevens, the well known dramatic artist and screen notable, who is also studio manager for Bluebird at Leonia, N. J. John C. Brownell, who is acting as Mr. Stevens' assistant, furnished the scenarios for "The Honor of Mary Blake," recently released, and "The Boy Girl," set for distribution March 6. The third picture in which Mr. Stevens will direct Miss Mersereau is now in preparation at Leonia. Kate Jordan furnished the scenario and its screen-title will be "Susan's Gentleman."

Edwin Stevens.

In her previous appearances among Bluebirds the director for Miss Mersereau was Rex Ingram, who then produced "The Great Problem" and "Broken Fetters." The transfer of Mr. Ingram to the West Coast left Miss Mersereau in Leonia without a director and the engagement of Mr. Stevens eventuated. It is likely that Mr. Stevens and Miss Mersereau will operate at Leonia for some time to come.

FREDERICK JAMES BIRD TO BE MARRIED.

The Nicholas Power Company seems to be a plant for Cupid's operations as well as for the manufacture of projection machines. The latest announcement from 90 Gold street is that Fred J. Bird, assistant sales manager of that company, has made the momentous decision. His engagement to Miss Marian Evelyn Cox, the noted Brooklyn singer, has just been announced.

NEW YORK'S STRAND WILL SHOW LINDER COMEDIES.

The management of the Strand theater announces that they have signed a contract with the Essanay Film Company whereby the Max Linder comedies will be presented at the Strand theater, on exclusive release dates.

Salisbury Back After Remarkable Trip

Accompanied by Rex Beach, Explorer-Naturalist Secures Many Unusual Pictures in and About South and Central America

EDWARD A. SALISBURY is back in New York for the first time since October 28, 1915. Since that time he has traveled in the little yacht Wisdom a distance of 12,000 miles, a record for a motor-propelled vessel. With this well-known naturalist, hunter and photographer of out-of-the-ordinary subjects was Rex Beach, author, hunter and adventurer. The latter was a member of the Wisdom party for several months, joining the craft at Colon and leaving it at Panama, after cruises up and down the east and west coasts of Central and South America. Others in the party were George Stone, of the University of California, one of the most expert exponents of microcinematography in the country, and Charles Dahl and Stephen Hutt, animal specialists, who had previously worked with Mr. Salisbury in obtaining motion photographs of wild animals. One of the rarer pictures is that of a total eclipse of the sun.

Edward A. Salisbury.

Mr. Salisbury brought back 65,000 feet of film. It has been developed and printed, and out of the original the traveler says there will be 25,000 feet of exceptional film. Mr. Erb, under whose supervision the laboratory work has been done, assures Mr. Salisbury the negative is in better condition than any tropical stuff he has seen. Undoubtedly this is due to the precautions adopted by the head of the expedition. He had constructed a large thermos bottle in which he put his film. In the bottle he placed an electric light. When the cover was lifted to remove the film the light would be switched on and thrown off when the cover was replaced. By this means he kept the moisture out of the film and prevented the growth of fungus, the bane of the tropics. He had provided himself with chemicals designed to achieve the same ends, but he discovered the lamp worked to better advantage.

The itinerary included visits to Cape Hatteras, Jacksonville, Miami, Key West, Havana, Swan Island, Colon, Cayenne, back to Colon, north to Gracias Adios, Nicaragua, where visits were made to Lake Nicaragua, Bluefields and Greytown; through the canal and down the west coast to Guayaquil, returning to Panama, and from thence to Los Angeles.

"After a stop at Cape Hatteras, where we put in some time hunting and photographing ducks, we made visits at several points in Florida," said Mr. Salisbury. "Then we went over to Cuba, covering thoroughly a good bit of it. We crossed the Caribbean to the Mosquito group of islands off Honduras. We explored the islands and cays and entered several rivers. At Port Limon, Costa Rica, we went into the interior and not only took birds and animals and microscopical subjects, but also made photographs of the sugar, cocoa and coffee industries. I think we have got these a little better than has been done before.

"We went into the Talamanc country, where are to be found Indians descended from the original Incas of Central America. We studied their habits and took pictures of them. Did they balk at the camera? Yes, they did at first. They called the lens the devil's eye and the box his abiding place. But we prevailed on the chief to distribute presents, which he did judiciously, and we had no further trouble.

"We had a similar experience with the San Blas Indians. At Colon we had been informed on our arrival, about February 10, that the canal probably would not be opened until the middle of April, and consequently we would be compelled to remain on the eastern side of the continent for some time. We went down to the Windward and Leeward Islands, visited several tribes of Indians and looked into the pearl fisheries.

"We took some wonderful scenes of tarpon fishing. On this part of the trip we were accompanied by Dr. Rinehart and Mary Roberts Rinehart, and they with Mr. Beach figured in several of the pictures taken at that point. Many shots were photographed in narrow streams, where the dense foliage lapped over the water. The fish would jump so high at times they would touch the trees.

"In a trip into the interior with Indians as guides we indulged in hunting. Among the tapir we shot the largest weighed 1,100 pounds. Then, too, we got specimens of jaguar, mountain lion, ant bear and sloth. The ants, of which we found many different kinds, were very interesting. Many pictures of these were taken for scientific purposes. Among them were the umbrella.

Rex Beach, Surrounded by Diminutive Natives.

"We found the San Blas Indians of unusual interest. They are scattered over 365 islands, which for 120 miles dot the coast, and perhaps are the least known of any Indians in the two Americas. They were the only continental Indians ever visited by Columbus—for they are to be found on the mainland, too—who discovered them on his third voyage. So far as is known they are practically the same today as they were then. They have never mixed with any other race. Up to the time we visited them they had never been photographed. They were very much averse to the camera, but we mollified them. In fact, we became very friendly and remained with them several weeks.

"Many of the pictures we took there were of the homes on the different islands. And especially interesting were the pictures we took of the babies. Youngsters of two, three and four years old venture out in canoes—and mahogany canoes, mind you—four feet in length. If the waves come aboard the little fellows slide into the bottom of the craft, turn over on their stomachs and literally kick out the water, then reversing their position and assuming the upright and paddling off as if nothing had happened to disturb their voyage.

"These San Blas Indians are strong on seamanship. They have enormous canoes, all carved out of mahogany, and probably the best in the world. These boats are not classified by the number of men they may hold, but according to the cocoanuts that may be stowed in them. We saw some large enough to carry from 1,500 to 2,000.

"One of the finest sets of pictures I got were of a canoe race which I staged. The Indians had no knowledge or conception of a contest. I induced fifty of them to race around one of the islands. It was understood that at the word they should hoist their sails and get away. There was a most amusing mix-up, but finally it was straightened out. Everything went along finely until they reached the head of the island, when I noticed the leaders stopping. As the last boat caught up with the party they cut loose and came down on the camera all fifty abreast. And you may take my word for it, it was a real spectacle. When I inquired as to why they had halted I was informed they were waiting for the others to catch up! It's a new idea of racing, but it made a picture. I distributed four prizes to the homestretch winners. Another exceptional picture I got was of the Indians handling

their canoes in heavy weather, with the men hanging far out over the sides of the boat to keep it from going over in the wind.

"Their crude methods of doing things are very interesting. Not all of them live by the sea. On the mainland they engage in agricultural pursuits. They grow cocoanuts, corn, coffee, beans, and all kinds of tropical fruits.

"We got pictures of sharks of varying lengths up to twenty feet; in fact, I may say we got some very fine pictures of them. They are plentiful in these waters. Also we got pictures of

Deer Fighting, Gautemala.

the turtle fisheries. We got quite a number of turtles alive. Of Central American birds we made many photographs. And butterflies! Down there are to be found some of the most beautiful in the world. It is my intention to have these printed in colors.

"While we were in Costa Rica we got a total eclipse of the sun. We photographed it from a mountain and from the seacoast. The picture we took from the latter position came out wonderfully well, fine and clear. It is probably the first time it has been done. The conditions in the mountains were not so good, as we were bothered by clouds. Nevertheless the spectacle of the fleecy masses crossing the sun may to some enhance the beauty of the unusual subject.

"In the Yucatan channel we obtained some unusual storm pictures. The little Wisdom battled in waves that were big enough to cause one of the fruit steamers to turn back. We came through without a scratch and we have many good scenes of the water breaking over our boat.

"As we went through the canal we got pictures of the Culebra slides. We got many interesting shots around Panama and its vicinity. Then we sailed down the west coast. We went ashore at a number of places. In Colombia we captured crocodiles. Wanting a little action, Mr. Beach suggested we rope some of them and give him a ride. At the word the bonds were loosed, the crocodile started for the water, and Mr. Beach tried to keep his 'saddle.' He got a number of spills, but we got the 'action' all right. There's a man who will take a chance on anything. He is in most of the pictures we took. No stunt seemed to foolhardy for him to attempt. He supplied action. He has nerve in abundance. I know no one with any more of it.

"While we were on the west coast we climbed mountains in an effort to get some unusual stuff. At Terrialbo we succeeded, but in most instances we were bothered by clouds.

"Our last jump was from Corinto, Nicaragua, straight to Los Angeles, a distance of 2,600 miles. The reason we made this long trip, without touching at a Mexican port, was on account of a tip we got from the commander of a United States cruiser that there might be trouble with Mexico. So we put well out to sea."

Mr. Salisbury expressed his gratification at being able to get such good tropical pictures in spite of the many handicaps. Not the least of these, he said, was the rain, which he described as "eternal." In the jungle, he said, there was not alone the darkness, but the water as well. Even in the dry season there would be several showers a day.

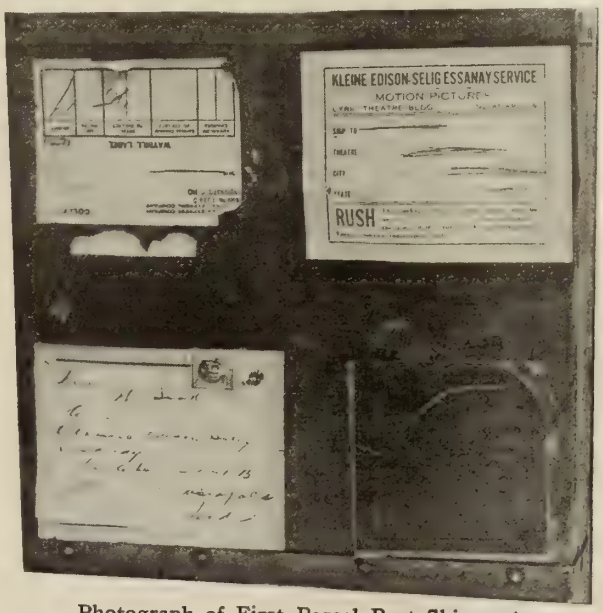
Asked as to how he intended to release his pictures to the public, Mr. Salisbury said he woud probably select five or six or seven thousand feet of the finest stuff for a feature, while much of the remainder will be cut for division between scientific bodies and educational institutions. He thought it probable he would be able to compile quite a bit for release in one of the weeklies, but was not decided. He said he was positive, however, that into the feature he would put abundant pep and ginger material to make it worth while.

Mr. Salisbury is in love with the Wisdom. He says he has satisfied himself that she can travel in any water under any conditions. The little craft is now undergoing repairs, getting ready for a trip which its owner, in conjunction with Mr. Beach, contemplates taking to the South Sea islands. The explorer smilingly intimated that these trips run into money, as with gasoline sometimes as expensive as 75 cents a gallon, and as one and a half gallons are necessary to drive the boat a mile it is essential that results be obtained in a film way.

Mr. Salisbury said for the next month or so he would be busy going over his film, editing and titling it, and that as soon as possible he would show his pictures to the trade.

FIRST FILM SHIPMENT BY PARCEL POST.

The ruling put into effect January 1 by the Post Office Department allowing moving picture film to be handled through Parcel Post was first taken advantage of by W. J.



Photograph of First Parcel Post Shipment.

Sirk, proprietor of the Gem theater, North Manchester, Indiana.

The shipment was addressed to The Kleine-Edison-Selig-Essanay Service, Indianapolis, Indiana. The package was mailed early Tuesday morning and was promptly delivered on its arrival in Indianapolis at noon the same day. The postage required was 23 cents, 2 cents less than the express rate on the same package.

EDWARD LYELL FOX HAS SLAVIC STAR.

Tatjana Yrrah, famous slavic beauty, arrived last week in New York from Europe after severing her connections with the German Flora Film Co., who had been starring her during the past four years. Owing to the extreme shortage of film, all the available celluloid being commandeered by the government, the big German film manufacturers have minimized their output. Since there are practically no features of any kind produced at this time Yrrah considered her contract with the Flora Film Co. automatically annulled, but the company endeavored to hold Yrrah, claiming that they were not responsible for war conditions which made limitation of their production imperative. After taking up the matter with the military authorities Yrrah was allowed to leave the country. She is now under contract to Edward Lyell Fox, well known American war correspondent, who, on his recent trip through the warring European countries, saw a number of Yrrah feature films and signed her for two years. Mr. Fox intends forming a producing company and release Yrrah features through one of the big service corporations.

"BITTER TRUTH" OUT JAN. 15.

Virginia Pearson's sixth William Fox production will be released on January 15, under the title of "Bitter Truth." Jack Hopkins plays opposite Miss Pearson. Mary Murillo wrote the script. In Miss Pearson's supporting cast are included William H. Tooker of "East Lynne" and "Ambition" fame, Alice May and Sidney D'Albrook.

Mutual Secures Charles Frohman Stars and Plays

President John R. Freuler and Alf Hayman Consummate the Deal Forming the Empire All Star Corporation With a Capital of $2,500,000, All of Which is Subscribed

NEGOTIATIONS which have been pending for some time were successfully terminated last week whereby all the plays controlled by the Charles Frohman Company and many of the stars now under the direction of that organization, will be ushered into the fold of motion pictures under the auspices of the newly formed Empire All Star Corporation, formed by the joint efforts of John R. Freuler, president of the Mutual Film Corporation, and Alf Hayman, representative of the Charles Frohman Company. The new corporation is capitalized at $2,500,000 and the entire stock has been subscribed. The pictures will be distributed by the Mutual Film Corporation.

The new company will maintain offices in New York, Chicago and London, with studios in New York, California and Chicago. A number of the Frohman stars of major magnitude have been placed under special picture contracts and operations are to begin at once.

The announcement carries special significance in connection with Mr. Freuler's declaration of policy "big stars only." "The ground work of policy which has borne fruit in this announcement was laid way back in 1915," observed Mr. Freuler. "I am pleased, at this time, to point to my assertion that for 1917 the Mutual Film Corporation would be interested in only the stars and productions of the first quality and that 'no proposition is too big for Mutual.' The Mutual Film Corporation is fortunately equipped and ready to deal with the biggest possibilities in the industry, and to carry through its projects and plans with safe assurance.

"It is particularly significant of the future of this industry that I am now able to say this. Such a project as the Frohman transaction we are now announcing was not conceivably possible two years ago. We are on the way. The new picture company brings to the screen the famous array of Charles Frohman successes and the Frohman players; also a corps of directors trained in and chosen from the fields of the highest attainment in Europe and America.

Augustus Thomas, eminent dramatist, whose name is a part of the institution of the Charles Frohman Company, becomes an important factor in the new producing corporation. Mr. Thomas is the scenario chief and advisor to the picture producing interests of the Charles Frohman Company, standing there in the same relation that he has held so long with so much distinction in relation to the Frohman stage productions.

"It is the intention of the new concern to give the name of Charles Frohman the same high value in the motion picture field that it has had so long in the theatre of the speaking stage," says the official Charles Frohman Company announcement.

"It was one of Mr. Frohman's principles, strictly adhered to all through his long managerial career, to deal fairly with the authors who wrote to him and to see to it that they were always promptly and well paid for their work. The new corporation will pursue the same policy with reference to the authors of the plays to be put into pictures. At regular intervals they will be given full and complete statements of the receipts upon which their royalties are based, just as they are when they write for the legitimate stage, and all payments to them will be made up with the promptness that Mr. Frohman made the rule of his offices. For the first time in the history of the film business the author will be given full, complete weekly statements of the receipts upon which his royalty is based."

Work on the first of the Frohman-Mutual pictures will begin in New York about February 1. Announcement will be made later of the title of the play and the name of the star who is to appear.

It will be the policy of the picture concern to produce only the great successes of the Frohman offerings, presenting the star of the original stage presentation and using the complete original casts in so far as it proves possible to re-engage the players in the supporting parts.

Universal Employees Celebrate

As Guests of the Company They Make Merry at Reisenweber's—Nearly a Thousand Present.

THE employees of the Universal Film Manufacturing Company, and their relatives and friends, were the guests of the firm at a supper party and dance on the evening of Saturday, January 13, in the ballroom of Reisenweber's, New York. Close on to a thousand persons were present. The personal hosts were Carl Laemmle, president of Universal; R. H. Cochrane, vice-president; P. A. Powers, treasurer; Joe Brandt, general manager, and the directors of the company.

The occasion was the fourth annual affair of its kind. Since the first function, this one night in the year has been looked forward to with keen anticipation by every unit of the Universal forces, and this year's supper party and dance, if unanimous animation and comment is to be taken as a criterion, was the "good timiest" of them all. To merely borrow the trite phrase, "all present had a good time," would be unfair to Mine Host Universal, for the affair was conducted and managed in such a manner and was appreciated by the participants to such an extent as to deserve only superlatives.

The guests sat down to dinner at tables set out under a transformed ballroom—a ballroom transformed not only with decorations of Universal colors, but a ballroom transformed in atmosphere until one really felt, upon entering, that it was the parlor of the Universal family. During the dinner music was furnished by a large orchestra, and vaudeville and cabaret performers did their successful best to entertain. Under the balming influence of the festival-charged atmosphere, office caste gave way to a fellow-feeling of merriment.

After dinner had been served dancing was in order, and that that form of pastime is appreciated by the guests of Universal was made convincingly apparent by the number of participants. Every person present who could dance took advantage of the extremely "dancable" music.

The affair ended at the hour at which all good affairs end.

NEW OFFICES FOR GOLDWYN.

Goldwyn Pictures Corporation have moved into new offices on the seventh floor of the Rogers Peet Building, No. 16 East Forty-second street. The new telephone number, which has not yet been listed in the book, is "Vanderbilt 11." The Goldwyn Corporation occupies the entire floor, and the offices are a model of modernity.

Provision is made in the new offices for the president, the general counsel, business and managerial offices, editorial department, the advertising and news service departments, the scenario department, with private offices for Edgar Selwyn, Margaret Mayo and Edith S. Ellis and their staffs of assistants.

All of the woodwork is done in a pleasing brown. The furniture is of mahogany and carpets and hangings are in brown to harmonize with the equipment.

METRO ELECTS OFFICERS.

The annual election of officers of the Metro Pictures Corporation was held on Friday, January 12. John Kunsky, of Detroit, one of the leading factors in the motion picture industry in the Middle West, was placed upon the directorate. With but one exception all the officers were re-elected. They are:

President, Richard A. Rowland, of New York; first vice-president, Louis B. Mayer, of Boston; second vice-president, James B. Clark, of Pittsburg; treasurer, Joseph W. Engel, of New York; general counsel, J. Robert Rubin, of New York; executive committee, Richard A. Rowland, Joseph W. Engel, Louis B. Mayer; directors, Richard A. Rowland, Joseph W. Engel, Louis B. Mayer, John Kunsky, L. Lawrence Weber, A. S. Beymer, O. N. Davies, John D. Clark and James B. Clark.

Mr. Mayer succeeds Mr. Fitzgerald as first vice-president, and Mr. Kunsky succeeds him as director.

Reports which were submitted at the meeting show that Metro has enjoyed a successful year. Plans for the ensuing year will be announced shortly.

CHILD STAR IN ONE ACT PLAYS.

Announcement is made by the Universal Film Manufacturing Company that Zoe Rae, the child actress, will be featured in a series of one-act photoplays. Demand by the exhibitors for more releases in which little Zoe appeared has been so great that it was decided that the only way to accede to this demand was to put out a series in which the talented child played the leading role.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Maryland Exhibitors Organizing

Enthusiastic Meeting Held at Baltimore—Good Progress Shown—Will Elect Prominent Officers at Next Meeting.

ONE of the most enthusiastic gatherings of the Maryland exhibitors which has taken place recently occurred on Sunday afternoon, January 7, at the New theater, 210 West Lexington street, due to the organizing of the new Maryland Exhibitors' League. As had been arranged, the press was not admitted to the meeting, but through our endeavors in scouting, the following details were brought forth. Among those who assembled, there were noticed many new faces who did not attend either of the previous meetings and a general atmosphere of good feeling and earnestness was prevalent. The meeting lasted about one hour.

J. Louis Rome, Chairman of the By-Laws Committee, presented copies of the code he has been working on for the approval of the members present. A copy of the code used by the former League was obtained by him from F. C. Weber; but an entirely new one is to be formed. The draft which was presented by the committee was not adopted, but a copy of it was given to each member present, who will read it over and at the next meeting hand it in with suggestions he wishes to make.

The temporary officers, Louis Schlichter, president; Frank Hoernig, treasurer, and T. D. Goldberg, secretary, still remain in office, for there was no election held for permanent officers of the organization. At the next meeting, which will be held on Sunday afternoon, January 21, at 2.30 p. m., the election of permanent officers will take place. There will be five, which will consist of president, first vice-president, second vice-president, secretary and treasurer.

The operation of the league will very much resemble the political government of the state and country. Baltimore City will be represented by nine directors, of which the officers are to count as five. In other words, each officer will be a director automatically upon taking office, then there will remain four to be elected by the members of the league. The city is to be divided geographically into nine sections, each section having a delegate to the board of directors and no two directors residing in the same district or section can be elected as directors. As to the State of Maryland, each county is to be represented at the league by one director.

If the film exchange men think that there is anything antagonistic in the attitude of the league toward them, they are in error, for these men want it expressly understood that they are not banding together for that purpose, but for the general welfare of the industry in the city and state. There were about 46 exhibitors present at the meeting, which represents almost half the number of exhibitors in Baltimore city. Among them were: L. A. DeHoff, G. H. Gaffney, T. T. Hildebrandt, Guy L. Wonders, T. D. Goldberg, Louis Schlichter, Frank Hoernig, J. Louis Rome, W. Leight, I. Berman, W. Albers, V. A. Valentini, G. O. Williams, G. W. B. Presser, W. D. Pacy, W. Freichtag, J. Selckman, M. A. Berger, S. Berman, and J. Rabinovitz.

A letter from Sam Spedon, now connected with this paper, was read before the meeting, in which he offered to come to Baltimore to help them in organizing. It is stated that this action on the part of Mr. Spedon and the Moving Picture World was appreciated by those present and they wish to thank him for the offer. At their next meeting this matter will be taken up as to just when it will be most suitable to have him address the organization.

Brooklyn Exhibitors to Celebrate

Grand Carnival and Ball to Be Given at Stauch's, Coney Island, on February 21.

THE carnival and ball to be held under the auspices of the Associated Motion Picture Exhibitors of Brooklyn and Long Island on February 21 at Stauch's Palace, Coney Island, promises to be the biggest affair ever given by the motion picture showmen of Greater New York. All branches of the industry will be represented, as well as an enormous public attendance expected, to make the festivity the greatest gathering of patrons, exhibitors, manufacturers and photo players ever collected under one roof.

Beginning February 1, the Brooklyn Daily Eagle will conduct a voting contest to elect the most popular actor and actress to be crowned king and queen of the carnival.

The Brooklyn organization is today the largest local of the National League, comprising 110 theater owners in Brooklyn and Long Island. It has in addition enlisted the active support of 190 more exhibitors who are not as yet members of the League, but who have promised enthusiastic co-operation to make the grand carnival and ball the affair of the season. The proceeds of the entertainment will be used in a fund to fight the pending Sunday closing law, also the proposed movie tax legislation.

One of the meritorious features decided on by the entertainment committee is the fact that an advertising program will not be issued. In doing this the Brooklyn organization is shattering all precedents as it has been the past custom to issue programs and then solicit advertising from film manufacturers and others in the trade. "Eat, Dance and Be Merry" has been adopted as the slogan and all efforts of the organization are concentrated to make this slogan a reality.

Maritime Exhibitors Protest

Make Strong Objection to Advance Deposit System—Propose Organization to Co-operate on That and Similar Proposals.

OFFICIALS of the Maritime Provinces Motion Picture Exhibitors' League suggest as a step toward a national organization in Canada, an affiliation with the "Canadian Motion Picture Association," an organization of exhibitors in Montreal. At a recent meeting of the Montreal motion picture men it was voted that no member of the association pay any advance deposit or deposits to the film exchanges on features or serials. A resolution was also passed to the effect that no member of the association should sign any contracts or agreements with any film exchange unless the same was first signed by the proper authority of the film exchange prior to the exhibitor's signature.

These movements, the Maritime Provinces men believe, are to be far-reaching in their influences to break up the existing evils of the trade at the present time. The exhibitors in these three provinces are scattered over such a wide area that it is a difficult matter for them to meet at frequent intervals, but it is felt that a general get-together of all exhibitors

would mean a great deal in their pockets in the long run. It is declared that the deposit system is fast waning, and where exchange men first demanded substantial deposits for the big features they are now coming into the territory without these stipulations. An example of this is cited in the case of the Clara Kimball Young picture, "The Common Law." It was announced by representatives that this picture would not be brought into this territory unless deposits were made. Exhibitors refused to comply with the demands of the film men, but the picture was screened a short time ago in Halifax without a deposit being paid by the exhibitor.

By the union of the provincial organizations, it is felt that a great deal more can be accomplished in the way of adjusting differences and evils that seem to exist throughout the dominion. The absence of a national organization is also felt in Toronto, and members of the industry there are anxious to see immediate steps taken toward the formation of such a society. The year 1916 saw considerable development in the line of organization. At the present time practically every province with the exception of New Brunswick has an operators' union. And the province of Ontario has even gone so far as to have a strong exchange association. These are said to be but the beginnings. All the provincial associations of whatever type should be welded into one strong, practical national organization.

Local Number One Meeting a Hummer

Sunday Closing and the Deposit System Discussed with Much Pep.

ONE of the most lively and downright businesslike meetings ever held by Local Number One of the New York City Motion Picture Exhibitors' League was that which took place at its headquarters on Wednesday, January 10. It was a general and open meeting of all the exhibitors of four boroughs.

The first subject presented for discussion was the three cent per seat tax on every theatre in Greater New York, for defraying the expenses of legal council and legislation to contest the Sunday closing law. Sam Trigger, the president, occupying the chair, had the secretary read the following statement which appeared in the New York Morning World, January 10:

The Sunday Closing Committee of the National Association of the Motion Picture Industry failed yesterday to arrive at an agreement as to whether film manufacturers or exhibitors should bear the principal burden of the fight in this State for Sunday movies.

Film manufacturers contend their interests are national and that the question of closing theaters in this State concerns the exhibitors here far more than it does them. On the other hand, Lee A. Ochs, President of the Motion Picture Exhibitors' League of America, declares the issues concern film manufacturers just as much if not more than the exhibitors, and therefore financial aid should be forthcoming.

Mr. Ochs is the only representative of exhibitors on the committee. The other members are William A. Brady, Adolph Zukor and Walter W. Irwin.

Lee Ochs, at the request of President Trigger, explained what took place at the meeting of the National Association. He contradicted this statement of the Morning World as absolutely erroneous. The National Association is pooling its contributions with the exhibitors and all expenses will be paid from the fund, regardless of who was most effected. He also stated that up to January 9, the producers had contributed more liberally and he was ashamed that the exhibitors had shown so little interest in so serious a matter as the closing of their theaters on Sunday. "If this Sunday closing law is sustained, and the chances are it will be, there will be a whole lot of us go out of business," he said.

This started the ball rolling and immediately a motion was made and carried that the presidents of the leagues of the three boroughs, Manhattan, Brooklyn and Bronx, with their secretaries, visit every theatre and collect the three cent tax from every theatre owner in their respective boroughs who had not already paid it. There were one hundred exhibitors present and every one of them who had not sent in their contributions made out their checks and they were collected by members of the finance committee.

A representative of the Authors' League was introduced to the meeting by Mr. Trigger. He said he was merely a counterfeit, not the real thing. Rex Beach wanted to appear in person and address the meeting, but was prevented by a sudden sickness from carrying out his intention. In behalf of the league and Mr. Beach, he wished to assure the exhibitors that the Authors' League was with them and would give them their assistance in protest against Sunday closing and unjust censorship. He said he was very glad he had no other message, because he could not talk on his feet.

An appeal was made for new members, and when it was announced that the initiation fee had been suspended several exhibitors signed the application blanks distributed through the audience.

Grant Anson of the legislation committee was called upon to tell what the committee had learned about the proposed bills to be introduced in the legislature in favor of Sunday opening. He stated that it looks very much as if the legislature is pretty evenly divided on the subject. It requires at least seventy-six votes to carry a bill through the Assembly and as far as he could learn the moving picture adherents were shy about thirteen votes, both in the Assembly and Senate. It, therefore, behooves every exhibitor through the state to get in touch with his local representative in the Senate and Assembly and use every legitimate means to convince him that Sunday pictures should be permitted as a constitutional right and a just demand of the people.

He laid particular stress on the possibility that the liquor interests would probably be against them, backed by its established lobbyists and one of the strongest business organizations in existence. The liquor people know that the Sunday pictures have cleared their back rooms on Sunday and closed their side doors.

A voice from someone present was heard to proclaim, "We need have no fear from the liquor interests; they have troubles of their own in prohibition legislation."

Some one present asked Mr. Ochs, as an exhibitor director of the National Association, what has been done with the Bender case to be tried before the Court of Appeals at Albany. Mr. Ochs replied that the Bender case was so vague, so inadequate as a test, that it had not been placed on the court's calendar. It was a private case and not a real or bona fide exhibitors' case. The National Association has instructed its attorney, William Seabury, to have an actual exhibitor, an owner of a moving picture theater, open his place on Sunday and present it before the court and have a real test made on appeal. As to employing other and more eminent council to present the case, it was entirely up to the discretion of the Sunday closing committee, on which the exhibitors were fairly represented.

Mr. Trigger announced that when a meeting was called by the league for the discussion of certain questions, he would see to it, as president, that the program was carried out; therefore, he would like to hear from Louis F. Blumenthal, who was the chairman of the committee on deposits with the exchanges.

Mr. Blumenthal said he had called on Mr. Sherry, of the Paramount exchange, and asked him what decision he had come to on withdrawing the deposit system in answer to Mr. Trigger's letter. Mr. Sherry simply said it was the policy of the Paramount, based on the quality of its program, and he thought they should be protected. Mr. Blumenthal then asked him if the Hoy Agency reports, as set forth by Mr. Trigger's letter, should not do away with deposits. Mr. Sherry told him he would take the matter up with Mr. Zukor and Mr. Abrams and see what they had to say about it. He thought if any other arrangement could be discovered to secure protection, the deposit might be eliminated. Mr. Blumenthal said the Paramount was the only exchange he had called on; the others he would visit as soon as possible.

Charles Steiner arose and stated that he had thought out a method of protecting both the exchanges and the exhibitors. If every exhibitor would deposit one hundred or two hundred dollars in a trust fund, to be held in trust by the League and then employ the Hoy Agency in the same way the exchanges do, the exhibitors would know where their money was, that it was drawing interest and the exchange would be protected against loss. If the exhibitor didn't pay for his service at the end of the week, the League would make it good out of the fund and notify all the other exchanges not to give him service until he settled his indebtedness to the fund.

Mr. Steiner declared he had $2,300 on deposit with an exchange which is rumored to be in a very shaky condition. "If it goes up the flue, my money will go with it. If this happens once, we will have another think."

At this point a motion to adjourn was made. Everybody made a rush for their petitions and slides for open Sundays. These were given to all exhibitors free of charge, and the one hundred thousand on hand were not enough to supply the demand. The league has ordered one million of these petitions. Any exhibitor in Greater New York who wishes can secure them at the league's rooms, 218 West 42d street, New York City.

MANY JOIN MILWAUKEE LOCAL.

Thirty moving picture houses in Milwaukee, Wis., have joined the Milwaukee Motion Picture Exhibitors' League. This brings the representation up to 90 per cent. of the photoplay houses in the city. Special benefit to the industry is shown in the fact that after March 1 no member of the league will exhibit any picture having a white slave trend. This is a part of the movement to eliminate fraudulent and misleading advertising from local exhibitions.

Exhibitors' Ball Assured Success

New Jersey Exhibitors' League to Hold Affair Feb. 1—Many Stars Signify Intention to Be Present.

FROM all indications the first annual ball of the New Jersey State Exhibitors' League, Feb. 1, will be a great social success. F. E. Samuels, the secretary and manager of the affair, reports that already many of the great screen stars have answered his invitations in the affirmative. Miss Anita Stewart, "the Dresden Doll of the Movies," has generously volunteered to lead the grand march. Her partner will be one of the big stars. Miss Florence LaBadie, Thanhauser, and other stars of that company will be present. Miss LaBadie will be the principal judge in the contest of young ladies to join the ranks of the film stars.

Among others who have signified their intention of being present are Pearl White, Pathe; E. K. Lincoln, Vitagraph; Marguerite Courtot, Famous Players; Dorothy Green, International-Pathe. Miss Violet Mersereau and several of the Bluebird players will perform one of the characteristic Bluebird stunts. Mr. and Mrs. Sidney Drew, Metro, have engaged a box and will hold a reception. Little Madge Evans, World, promises to be an interesting attendant at the ball. Miss Norma Talmadge has written Mr. Samuels that if she is in this territory at the time she will positively appear.

With Billy Quirk, president of the Screen Club, and a large delegation of Screeners present at the affair, an enjoyable time is assured all. One of the biggest crowds of the season is expected to throng Krueger's Auditorium on the appointed day.

And now a word about Mr. Samuels, who engineers the affair. He is the efficient director of the present exhibitors' ball. Mr. Samuels was the director and originator in 1913 of the exposition in the Grand Central Palace. He also successfully operated the second affair at the same place in 1914. He has had much experience in handling affairs of this kind, and his methods have evoked nothing but favorable comment from the organized exhibitors.

Last week Mr. Samuels closed negotiations with Frank A. Tichenor, of the Vim Comedies, whereby the former is to leave New York Feb. 4 for Jacksonville, Florida, where he will act as assistant detail and mechanical manager to Mr. Tichenor. Mr. Samuels will remain in Florida all winter, returning in May to go to the summer studio in Providence, Rhode Island.

Mr. Samuels has made many friends in Newark in the short time that he has been here, and they will be especially interested in following Mr. Samuels' whereabouts.

BALTIMORE EXHIBITORS GUESTS OF GEO. MANN.

George M. Mann, manager of the Famous Players' Exchange, Washington, D. C., opened the New Year with a get-together luncheon to Baltimore exhibitors on January 3 at the Hotel Rennert. In addressing the exhibitors afterward, Mr. Mann said: "We have met here to further promote the interests of the exhibitor in order to make the year 1917 even more profitable than its predecessor." Mr. Mann discussed the manner in which he has been able to assist the exhibitors of his district by bringing pressure to bear upon the express companies looking to more prompt and reliable deliveries, with the result that the exhibitors have received practically 100 per cent. service during the year.

Carl H. Pierce, special representative of the Paramount Pictures Corporation and of the Paramount manufacturers, dwelt particularly upon the plans of his companies for increased service to the exhibitors.

H. P. Mulford, newly appointed publicity man of the Famous Players Exchange, delivered an able address on the publicity plans for 1917. E. R. Carr dwelt particularly upon the problems of the small town exhibitor and the problems of success of the small town exhibitor in his district; and other addresses followed by H. W. Webb, Parkway Theater; Myer Fox, Rialto Theater; J. Louis Rome, Broadway Theater. Others present were: Bernard Depkin, Frank D. Webb, A. F. Gillespey, Arthur Price, Thomas Goldberg, G. Horton Gaffney and W. O. Baker.

MINNEAPOLIS EXHIBITORS DISCUSS DEPOSIT SYSTEM.

A good portion of the weekly meeting of the Motion Picture Exhibitors' Corp. of the Northwest at Minneapolis, Minn., Jan. 2 was given over to discussion of the advance deposit system. The committee having the deposit matter in hand has been given full authority to do as it seems fit in regarding the canceling of service in case deposits are not returned. A committee was appointed to consult with and advise the Mayor of Minneapolis regarding film matters and it is composed of Thomas J. Hamlin, chairman; William Koenig, Bijou theatre, Minneapolis, and M. A. Hoppenrath, Alhambra theatre, Minneapolis.

James Delves Dead

Secretary of Pennsylvania League Succumbs After Operation for Appendicitis.

JAMES DELVES, secretary of the Pittsburgh branch of the Motion Picture Exhibitors' League and a well-known figure among exhibitors and the moving picture trade in general, died at his home in Flowers avenue, Pittsburgh, on December 27. He was fifty-six years of age.

The news of Mr. Delves' death came as a great shock and expressions of regret were heard on every hand. He had undergone an operation for appendicitis at the Homeopathic Hospital December 17 and was apparently on the road to recovery. The end came suddenly, as Mrs. Delves found her husband dead, seated in a chair.

The Late James Delves.

Funeral services, conducted by the Masonic fraternity, were held on December 30 and the interment took place at the Homewood cemetery. The deceased had no children, and is survived only by his wife, the only relative in this country.

Mr. Delves came from England ten years ago and settled in Pittsburgh. He later entered the exhibiting business and five years ago he was elected secretary of the Exhibitors' League of Pittsburgh, which position he occupied until the time of his death. He was secretary of the state branch for the past three years and occupied a similar position in the national body for one year ending with the convention last July.

At a special meeting of the league, January 4, resolutions were adopted unanimously as follows:

Whereas: Almighty God, in His infinite wisdom, has taken from our midst our devoted brother and secretary, James Delves, and,

Whereas, we have lost and will miss his good advice and counsel, therefore his name shall live and be revered to our memories in the future, for the good service he has performed in the past, and,

Whereas, as his bereaved wife has lost a devoted husband and companion, therefore be it

Resolved, that we extend to his widow in her bereavement our heartfelt sympathy and condolence. Be it further

Resolved, that a copy of these resolutions be sent to his widow, also to the trade papers, and they be spread upon our minutes, and that our State charter shall be draped for a period of thirty days.

Motion Picture Exhibitors' League of Pennsylvania,
Resolution Committee,
I. W. SHEARER,
G. W. SALMER,
F. J. HERRINGTON.

To fill the vacancy created by Mr. Delves' death, G. W. Sahner was selected. At the same session, H. C. Kliehm was selected to fill the unexpired term of I. W. Shearer, as treasurer, resigned.

Ontario Exhibitors to Hold Convention

Three-Day Meeting and Ball at Toronto Proposed for An Early Date.

MUCH greater activities are in view for the Ontario Motion Picture Exhibitors' Association than have been enjoyed by this organization during the past two years, according to an announcement by President Baillie, of Toronto. Officers of the association have decided to hold a three-day convention at the King Edward Hotel, Toronto, the main social feature of which will be a film ball in a large local auditorium. An effort will be made to secure the attendance of every exhibitor in Ontario at this congress. Matters of vital importance to the film field in Ontario will be discussed.

As a preliminary move to the big convention, the officers of the Exhibitors' Association, together with a number of Toronto exhibitors, conferred with the exchange managers of Toronto at a special meeting held here on Tuesday, January 9. The main subject discussed at this conference was the advisability of complete co-operation between exhibitors and exchange managers. It is the aim of both sections of the trade to become so strongly organized that legislative and

other matters can be dealt with in a thorough and satisfactory manner.

Prominent men of the film industry in Toronto have expressed the desire to see the provincial field well organized at a near date and the coming convention will be utilized as a means to secure the speedy concentration of efforts. The dates for the convention and ball have not yet been picked.

News from the Black Hills

Secretary Peterson of the Black Hills League Writes of Conditions in His Territory.

SOME months ago I read an article in The Moving Picture World written by a man who had never been here and who roasted Black Hills. It might interest you to know the real conditions here. First, there is the Morris Grand Theater in Hot Springs, managed by J. F. Parks. It is a modern theater seating about 500. Triangle, Vitagraph, Fox, World and Pathe pictures are shown. The Morris Grand is soon to be equipped with new Simplex machines. Mr. Parks is a new man in the business. He is interested in the Bank Light Company and other ventures, and is an exhibitor because he likes it.

At Rapid City there is the Elks Theater. A. J. Rose is manager and uses leading features. The house seats about 800, is modern and is well conducted. Two Simplex machines are used. Mr. Rose has had the Elks Theater here almost four years. At one time there were four theaters, but arrangements between Mr. Rose and Mr. Keys caused two to close, leaving the Elks and Dreamland. From reports I have, Mr. Keys closed the Dreamland on January 1st.

H. B. Hurst is the manager of the Deadwood Theater, at Deadwood. This is a modern house seating about 800. Mr. Hurst is blind, but despite his handicap is an extremely successful exhibitor. His show is one of the best in the Black Hills.

The Homestake and Princess Theaters are in Lead. The Princess has a capacity of about 300 and uses service and an occasional feature. Mr. Crow is manager. The new Ford Theater is to open soon. It will probably be managed by Horace Clark, the owner.

Spearfish has the Princess Theater. James O'Neil is manager, and, considering the size of the town, he gives a very good show. He is a first class exhibitor.

At Newell, a farming town of about 400, there is the Theatorium. It is managed by Mr. Levein and Mr. Cuddy. They show three times a week. They have plans under way for a new theater.

Here, Mr. Couch and I have the Iris, a remodeled opera house seating about 500. We have everything modern and show Triangle, Fox, Greater Vitagraph, Metro, World and specials. We use two machines and an orchestra of from five to fifteen pieces. We issue a house organ every week. We think we have a good house, and try to give as good a show as is possible.

We expect to have a meeting at Deadwood in February.

LEO PETERSON,
Secretary Black Hills Exhibitors' League.

St. Louis Exhibitors' Meeting

Two New Classes of Membership Created — Special Committees Make Reports.

TWO new classes of membership to the Theater Managers' and Motion Picture Exhibitors' Association of St. Louis were created at a meeting held in the Benoist building on Friday, January 5. The new classes of membership are "Associated" and "Honorary." Any individual connected with the motion picture industry in any capacity other than owner or manager of a motion picture theater is eligible to become an Associated member. The privilege of "Honorary" membership shall belong to all individuals who have benefitted the organization in a manner to deserve the distinction. Honorary members shall pay no dues and shall have no vote. Associated members shall pay $5.00 initiation fee and $1.00 a month dues.

It was decided by a vote to request all members of the Association to run a slide or fifty feet of animated advertising at their respective theaters, the proceeds of which shall be for the benefit of the organization. The organization committee was instructed to get into communication with all the members and secure their consent to the plan.

To draft a new set of bylaws, the Association voted to employ a competent attorney, same to be presented at the second meeting in February.

A motion was carried to appoint a committee of five to review features and report to the Association any facts pertaining to these features which, in their estimation, deserve the attention of the members.

The Chairman of the organization committee reported that it was the recommendation of his committee that this is not an opportune time for the St. Louis Association to join the National League.

The Grievance Committee reported that the dispute between the Arsenal Theater and the International Film Company had been adjusted satisfactorily. The Legislative Committee reported that the lighting bill is still pending, and that there is very much agitation about censorship. The Serial Committee reported that the Metro Film Service has waived deposits on all serials, to members of the association only.

Two new members were added to the organization—Eugene Freund, of the Cinderella Theater, and Edward F. Mayer, of the New Bridge Theater.

Ontario Exhibitors' Association

Organized January 9 at Meeting Held in Toronto—Large Attendance Recorded.

THREATENING conditions for the moving picture industry in Ontario proved to be a sufficient spur to precipitate prompt action among the members of the trade in this territory on Tuesday, January 9. A meeting called by the Ontario Motion Picture Protective Association, under suggestion of F. R. Lennon, assistant general manager of the Canadian Universal Film Co., and president of the Exchange Managers' Association, was called to order at 2.20 in the clubrooms of the Exhibitors' Association, Queen and Spadina streets, Toronto.

A. Bailey, president of the association, addressed the gathered members, who numbered about one hundred, on the adverse legislation which seemed to be threatening the whole industry. He stated that it was practically agreed that an Exhibitor-Exchange Association was unworkable. Therefore, his suggestion was that the present Managers' Association maintain its status while a third association be formed, which would form a point of contact or unity between these two bodies.

This "third party" is to be called the "Motion Picture Men's Association of Ontario."

Mr. Lennon, in a masterly and powerful speech—in which he did not mince words in any degree—pointed out the necessity of this third organization which would unite both the exhibitors and exchange men all over Ontario in one solid body.

Mr. Lennon had purposely made a trip through a portion of Ontaria to feel out the exhibitors as to their opinions in the matter and found that they were unanimous for the formation of the new association.

W. J. Liscombe, secretary of the Exhibitors' Association, and Mr. Thayler made some remarks at this juncture along the lines of Mr. Lennon's speech.

Mr. Burnside, of Collingwood, Ontario, told of instances in his own district which showed that the united exhibitors would have a power in their grasp stronger even than the newspapers and that they could defeat political parties who would not support the industry.

Mr. Sexton, a well known exhibitor of Toronto, made a fervent plea for the exhibitors to respond generously with funds, so that the organization could be brought to a head, and he stated that without funds this could not be possible.

At the close of this gentleman's speech, Mr. Lennon was called upon again as to his ideas of the formation and policy of the new body. To do this, Mr. Lennon traced legislation from the original licenses when the industry started, and the gradual rate and increase of same until the present period. He pointed out the impositions of the Board of Censors on the trade, and the raise of the censor fee from 50 cents to $2. In all these legislative measures the industry has not been consulted in any way, and, in fact, no notice was ever given to the industry as to what would take place. Mr. Lennon then referred to the success of the moving picture men in the Maritime Provinces in a recent fight with the Government there.

The war tax measure, recently introduced, was explained by Mr. Lennon and the reduction of the percentage rate to the exchange for the handling of the tickets from two to one per cent. was held up as an instance of the manner in which the Government refused to work with the trade for the betterment of conditions.

The evil of recensoring or recalling a film once it passed the Ontario board was illustrated by the speaker, and, as he remarked very forcibly, it seemed to be the attitude of the Government to pay no attention whatever to the justice and rights of the moving picture men in Ontario.

Being members of the fifth largest industry and giving already to the Government over a million and a half revenue, in addition to the $14,000 which the exchanges pay for the privilege of doing business in Ontario, Mr. Lennon thought that the exhibitors should have some say in the legislative measures. He pointed out that the exchanges labored under a 33⅓ per cent. duty, which, of course, must be paid by the exhibitors.

He pointed out that the Government desired to place a measure through which would take 10 per cent. of the gross receipts of every theater, and, as every exhibitor knew, under present tax conditions, it was impossible for the exhibitor to pay 10 per cent. of his profits, let alone 10 per cent. of his gross receipts, and make money.

Messrs. Liscombe, Alexander, Bailey, Ben Rogers of the Fox Film Corporation, and Mr. Kauffman of the Famous Players, Mr. Barret of the Mutual, Mr. Gilberty, Karn Lewis and L. E. Ouimet of the Specialty Import Co. were among the speakers who followed.

Finally it was decided to call for names for the offices of president, vice-president, secretary and treasurer of the new Motion Picture Men's Association of Ontario. This was done and the election held at the same time, the results being as follows:

F. R. Lenno, who was largely responsible for the inauguration of the new idea, is president.

A. Bailey, the president of the Exhibitors' Association, was elected vice-president of the new body. Mr. Alexander, a well known exhibitor, treasurer, and W. A. Bach of the publicity service department of the Universal Film Co. was elected secretary.

The meeting then adjourned with the understanding that those appointed would meet promptly and lay a plan of campaign whereby the rights of the industry would be secured and protected in Ontario.

Brooklyn Meeting

Regular Midnight Session Held at Triangle Theatre—Fairbanks Attends.

THE regular midnight meeting of the Brooklyn exhibitors was held at the Triangle Theatre, Saturday, Jan. 13. The night was very stormy, notwithstanding this there was a fair attendance to greet Douglas. He was introduced by Mr. Manheimer, the president, who said Douglas wanted to say something and would talk a few minutes on a matter of interest to the league.

Mr. Fairbanks said: "I am misrepresented. I do not want to say 'something' but I will. The second announcement, that I will talk a few minutes, is correct."

His time was so limited he was obliged to embody his few remarks in a short story and a hurried good night. Before leaving he was given a rising vote of thanks.

H. H. Buxbaum of the General Film Co., the principal speaker of the meeting, said: "There is no truth in the rumor that the G. F. is going into bankruptcy. On January first it had a clean bill of sale for all its film. The G. F. will book one feature a week at reasonable prices, that is its intention. It will not have any stated dates of release at graduated prices, the original price will stand throughout the life of the film on its intrinsic value. Everybody will be treated alike.

"The General Film Company has about decided to advertise its releases, particularly its features, in daily papers. It does not mean by this that it will not use the trade papers. They will use them as formerly, but we feel there is need for the publication of our pictures and a direct appeal to the general public, which the trade papers do not reach."

In response to the question as to how "The Barrier" would be released, Mr. Buxbaum said it was not definitely decided, but thought it possible it might be presented through the General Film.

The meeting was full of interest and many questions were discussed, the deposit system, Sunday opening, and more especially the question "How can we make our theaters pay?"

The World regrets that it is so close to the day of issue it cannot give space to them all. It will give them attention in next week's columns.

A motion was made to authorize the president to appoint ten delegates to the State Convention, Jan. 23, 24, 25. The motion was carried and the following delegates were decided upon, their expenses to be paid by the league:

W. H. Hollender, H. Weingarten, C. Fisher, Louis Levine, Rudolph Saunders, John Manheimer, Mm. Brandt, Harry Shapiro, M. D. Matto and A. J. Stockheimer.

OHIO EXHIBITORS WANT HARMONY.

A movement is on foot among the exhibitors and exchange men of northern Ohio to bring the various branches of the Moving Picture Exhibitors' League in Ohio together into a strong organization.

In order to accomplish this the Northeastern Ohio branch, with headquarters in Cleveland, has conferred with the Cleveland Screen Club, relative to obtaining the latter's support of the proposed state convention, which is scheduled to be held sometime in February.

It is the desire of the Northeastern Ohio league to obtain the help of the screen club with a view to getting the Columbus, Dayton, Cincinnati and other league organizations to take part in this convention. There has been some friction owing to several misunderstandings, according to the Cleveland exhibitors, who have adopted a very conciliatory policy in their new efforts.

Charles Ray Triangle-Kay Bee Star

TRIANGLE patrons will be glad to learn that Charles Ray has just signed a new contract with Thomas H. Ince to appear in Kay Bee features for the next two years. Ray is generally conceded to be one of the most remarkable young stars that the screen has developed, and his loyalty to the Ince management assures Triangle patrons of many new and striking examples of character acting during the months to come.

Charles Ray.

Ray is one of the very few film favorites who have acted under the same management since their entry into the pictures. It was in December, 1912, that he made his first appearance at the Inceville studios in a Civil War drama entitled "The Favorite Son." A graduate from the ranks of the Pacific Coast stock companies of T. Daniel Frawley and Lewis S. Stone, Ray came before the camera unheralded, but he soon developed a style of acting that has steadily lifted him to the topmost rank of juvenile stars.

When the Triangle released its first big features in 1915, Ray created a furore in "The Coward" with Frank Keenan. His name was not headlined on the billing at first, but the sheer power and realism of his impersonation of the weakling son of an old war hero won the unqualified tribute of every film critic in the business. Overnight he jumped into a position at the head of the procession that has never been questioned for a moment since.

Following up the big impression made in this wartime classic, Ray appeared with Billie Burke in "Peggy," with William H. Thompson in "The Divident," with Frank Keenan in "Honor Thy Name," with Bessie Barriscale in "Home," with Louise Glaum in "The Wolf Woman," was co-starred with Bessie Barriscale in "Plain Jane" and "A Corner in Colleens," and starred individually in "The Deserter" and "The Honorable Algy." His latest appearance on the Triangle program was with Dorothy Dalton in "The Weaker Sex."

TERRY RAMSAYE IN TOWN.

Terry Ramsaye, publicity man for the Mutual Film Corporation, was in New York last week for the first time since the Mutual offices moved to Chicago. He came down to assist in the concluding ceremonies of the big Mutual-Frohman deal.

H. A. SPANUTH LOOKS ABOUT BROADWAY.

H. A. Spanuth, formerly a New York film man, came on from Chicago, where he has been located for the past few years, to look over the situation in New York and to introduce his new co-operative motion picture service to his Eastern friends.

Steger to Direct Norma Talmadge

Head of Triumph Enters Into Agreement With Joseph M. Schenck—To Continue on Selznick Program.

JULIUS STEGER, president of the Triumph Film Corporation, has entered into an agreement with Joseph M. Shenck whereby the next and future screen appearances of Norma Talmadge will be personally directed by Mr. Steger and Joseph A. Golden. The Talmadge productions will continue to be released through Selznick Pictures. Messrs. Steger and Golden have a long list of successful photoplays to their credit, the most recent of which are "The Prima Donna's Husband," with Holbrook Blinn, Clara Whipple and Kathryn Browne Decker, and "The Libertine," with John Mason and Alma Hanlon.

Mr. Steger has selected for Miss Talmadge a powerful story, based upon a well-known play of modern life, which will afford the talented artist the fullest opportunities to display her dramatic gifts.

Mr. Schenck, who is president of the Norma Talmadge company, is also associated with Messrs. Steger and Golden in the production of a photoplay in which the leading part will be taken by Evelyn Nesbit. Mr. Steger describes the story as a "page from life," and he says he believes the leading role will aptly fit the woman who is to appear in it; that while in no way is it a reflection of her own experiences, at the same time what she has undergone will peculiarly qualify her for its portrayal.

In discussing last week with a World reporter the ethics of adaptation of classical plays and books Mr. Steger came out flatly for the ideas of the original author. "I believe it to be a matter of vital importance to follow with fidelity the story as outlined by the great mind that has conceived it, to retain the coherency and the power of the story. It should be the ambition of the director to imbue the player with the spirit of the part as we get it from the hand of the author. If the director is by nature sufficiently gifted with dramatic instinct to realize what the author intended to convey, then it is up to him to imbue the player with that spirit.

"How may we fitly characterize this craze for 'rescenarioizing' great books and plays? Would it be unfair to describe it as due to conceit and also as a wilful trespass upon the domains of great minds which have been regarded and acknowledged as such by generations of readers and theatre-goers?

"The hardest audience in the world to entertain with a short dramatic story—and I know it—is a vaudeville audience, because some little fellow away up in the gallery will upset matters on a single false note.

"In a screen play the man who has tried out on an audience the effect of a certain scene is the best qualified to judge what will impress those out in front of the screen, to judge what will hold them spellbound. Your old player knows too well what will make an audience attentive, to make it listen to the story. He knows better than to go far in trespassing on the product of a great mind."

Mr. Steger is enthusiastic about the work of Miss Talmadge. "I have seen the best on the dramatic stage both abroad and in this country," he said, "and I believe the qualifications of this young woman entitle her to the highest consideration. She has a rare combination of heart and intellect and a keen sense for and the deepest appreciation of tragedy. These, together with her wonderful personality and her photographic qualities, should in my opinion make her the foremost woman on the screen."

Brock Forms Corporation

Will Handle Feature Productions on State Rights Basis.

An organization for the purpose of handling big feature productions on a state rights basis was formed this week under the name of The Enlightment Photo Play Corporation, with offices at 220 West Forty-second street, and having at its head Harry J. Brock, who for a number of years has been the head of one of the largest firms of film exporters in the world.

Mr. Brock was the directing head of the firm of Winik-Brock, which conducted a general export business, and which concern maintained offices throughout the world. At one time, Mr. Brock controlled the foreign rights to a large per cent. of the films produced in this country. The Enlightment Photoplay Corporation, organized solely for the purchase and possible production of pictures exclusively for the independent market, will begin operations with the exploitation and distribution of Ivan Abramson's sensational dramatic feature, "Enlighten Thy Daughter," which picture aroused much favorable comment upon the occasion of its trade showing at the Broadway Theatre, December 21.

Robert Vaughn—Thanhouser Leading Man

ROBERT VAUGHN, Thanhouser leading man, has a number of invaluable picture assets—a hero's irresistible smile, a vilyun's terribly contorted face when enraged, an extensive gratifying stage experience and a colorful off-stage career that makes it easy for the press agent to write pieces about him.

Robert Vaughn.

Mr. Vaughn exercised his fiendish potentialities in "Her New York," the recently released Thanhouser-Pathe Gold Rooster Play. He is a most captivating lover in "Mary Lawson's Secret," in which Charlotte Walker is starred. "Mary Lawson's Secret" is to be released in April.

Mr. Vaughn was Miss Walker's leading man in "A Woman's Way," a play written by her husband, Eugene Walter. When Edwin Thanhouser engaged Miss Walker for "Mary Lawson's Secret," she made a special request that Mr. Vaughn appear with her. However, at that time he was just finishing up "Her New York" and was in the midst of "The Vicar of Wakefield," in which he has the important part of Squire Thornhill. To accommodate Miss Walker, Mr. Vaughn arranged a schedule of his time for the next few weeks and worked in three pictures at once.

Mr. Vaughn is a natice of St. Louis. He attended Washington University in that city and studied to be an artist. He went abroad and took a course in decorative art and mural painting in Munich, Germany. So successful was he that he received a commission to make the mural decorations in the Missouri, Kentucky and Illinois buildings at the St. Louis Exposition.

He wanted to be an actor, however—and everybody's happy.

The Tenth Anniversary Number, dated March 10, will contain special articles by men who have made Moving Picture History. Greatest advertising opportunity ever. Advertising forms close February 23.

G. Hepburn Wilson and Dorothy Day in "The Toddle" as Shown in Gaumont's "Reel Life Number 40," Released February 4.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Values.

MANY exhibitors have rather peculiar ideas about advertising. They gauge the value of an advertisement by the cost of material and printing. If they spend ten dollars and do not build the receipts above that sum, they decide that advertising does not pay, and give it up. This is all wrong. The value of an advertisement does not depend upon the cost, but upon its drawing power and a piece of paper costing two dollars may bring twice as much money to the house as something else that costs ten. It is not the investment that counts, but the investment plus the brains behind it. If you cannot write good advertising yourself, it is better to give five dollars to a man who knows how to write a job that costs two than to spend seven dollars on the job alone and get no results. It is not the pretty picture, the two color inks or the rest that counts. Those help *only* when the message is there; the message that brings the business. If this were only understood there would be less money spent in advertising and more money made at it. If you have a ten-inch advertisement in the local paper that costs you two dollars an inch, print a message there that will bring more than the twenty dollars. Don't spend money if you have nothing to say, and if you have a message, tell it so that it will reach the greatest number of people. It is a waste of space to merely print an advertisement. Just lately a certain company spent several thousand dollars in an advertising campaign in the Saturday Evening Post. They took entire pages and advertised that their wares could be found everywhere. It was good advertising from a copy point of view, but it sold so much more than the company could deliver that it has been an even better advertisement for dealers in a similar line. We had to work a personal pull to get one of the advertised articles from the factory after vainly inquiring at the leading places most likely to keep the line. The advertisement was too good. It created a demand for a line that did not exist, and having created a demand, it was but natural that this want should be filled by other companies having full stocks of the same style of article. This example does not apply precisely to advertising pictures, but it does show that the mere purchase of space does not suffice. Buy your space and write your copy with your house and attraction in mind. These four things form a single whole and all four must be considered if advertising is to be effective. If you have the house, attraction and space, but not copy, you lose. If you have the space, copy and house, but no attraction, you lose again. Be certain that your advertising matches up.

Kalemized.

This is not the front of the Kalem offices, but the Belle Parrie, owned by Charles Freedman, and located in the Bronx, New York City. He has a Kalem night every Wednesday when he runs a Hazzard of Helen, an episode of The Girl from Frisco and a Ham comedy. Sundays

he runs one of the Grant, Police Reporter series, and the cut shows the paper used for one week, with just a hint of the lobby over to the right. Sixteen sheets and a banner for one brand in one week is doing pretty well in these days of competition.

Extra Pages.

Some exhibitors complain that they cannot fill a small house program with a profitable quantity of advertising. It can be done. First election and then Christmas shopping has caused the Movie Fan, the organ of the Rex and Sterling theaters, Greely, Colorado, to run an annex to its regular eight-page, newspaper size issue. They have run mostly twelve and sixteen pages for the last couple of months. It can be done, very evidently.

A Woman Exhibitor.

S. E. Snyder, of the Balboa Publicity Department, sends in the picture of a woman exhibitor in Los Angeles, with this explanatory note:

> A short time ago a young woman came into my office,— a little woman, not much more than a girl—and asked for some pictures to help her advertise a Balboa picture-play which she had booked, and in course of the conversation it transpired that the young woman herself was the proprietor of the Empire theater, which is located at the corner of Pico and Lake streets, Los Angeles,
>
> The young lady's name is Alta M. Davis. This girl took charge of the Empire theater after two experienced picture play managers had made a conspicuous failure of it. It is the largest house in Los Angeles outside of the down town district. I asked the young lady to write a letter, setting forth her views from the standpoint of a woman exhibitor, and the letter reached me this morning. It is so clearly written and is so intelligently set forth that I determined to send it on to you, feeling sure that it would interest your readers.

Miss Davis looks more like a society debutante than a manager lady, but she shows an ample knowledge of her business as is evidenced by her views. The letter reads:

The subject of a woman successfully conducting a moving picture theater has often been discussed in my presence since I joined the ranks of the exhibitors, and because there are so very few women managers engaged in this modern line of commercial endeavor, I have been asked for an expression of opinion from my own viewpoint regarding the future possibilities and outlook for women exhibitors.

It seems to me there is a great field in the movie business, as yet practically unexplored by my own sex, for women of the progressive type who are not satisfied to let the masculine element of every community dominate, plan, manage and originate everything—and, of course, reap all the benefits that naturally accrue to those who have initiative, a quality possessed by women as well as men.

It is a known fact that women and children form the greater part of every moving picture audience, and it is but natural that a woman manager should be better qualified than a man to judge the kind of pictures the majority of her patrons like, when most of them are of her own sex. After all, the meat in the cocoanut of successful management, so to speak, is in obtaining the right kind of pictures—pictures that appeal to the greatest number.

This item, the proper selection of pictures has, perhaps, more to do with my success than any other one feature, but there are so many other details incidental to conducting a picture house, that some of them really should be considered along with the so-called paramount feature. For instance, the matter of advertising is of almost as much importance, for what profiteth it if you have the best pictures in the universe, and no one is made cognizant of the fact? Yes, I must say good advertising is an essential not to be overlooked, if the object to be attained is the pinnacle of success, and, of course this is the desideratum.

Another reason for successful management is the creating of a social, or cordial, atmosphere about your doors. Make every man, woman and

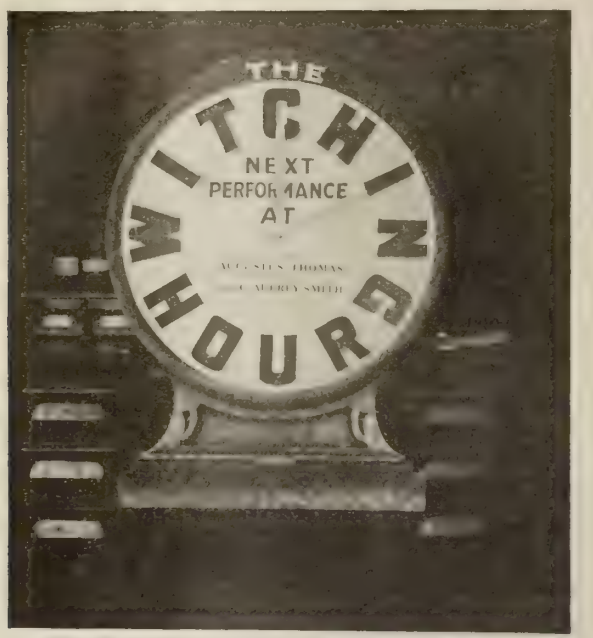
child feel entirely and unreservedly welcome the moment they cross the threshhold of your theater, by having a member of the "diplomatic corps" stationed at the entrance to greet them with something; a nod, a word or a smile, either of which gives the impression, at once, of sociability and fellowship.

Finally, if I were asked how to build up a good business where it had not before existed, I would say that eternal vigilance is the price of success, and would add that to be alert at every turn of the game —a woman's game as well as a man's, if you please—and to keep abreast of the moving movie times by association with as many "live wires" who are identified with all angles of the game, as possible, is to spell success in capital letters!

If there were more women exhibitors there would be less chance for the censor agitators, and in many other ways a better business. Miss Davis is by no means the only one. But what has become of the Baroness Blanc, who was one of the very first?

Just Right.

The Frohman Amusement company sends in this cut of an advertising novelty, but fails to add any information as to its method of distribution. A clock face is, naturally, most appropriate for a play titled "The Witching Hour," but such a clock will be useful in any



lobby, with the Roman numerals in place of the letters. The clock stands on an easel for lobby display, or may be hung up, and the hands are moved to the hour of the next showing.

For the Purple Mask.

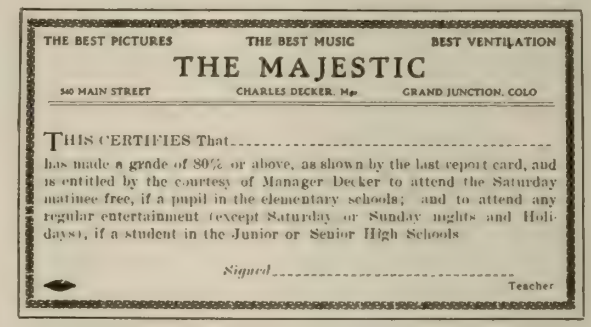
Special press helps figure importantly in the success of serial campaigns, for there are comparatively few exhibitors who would, unaided, be able to keep alive interest in a serial during its comparatively lengthy run. One of the best books gotten out by the Universal Serial Department is for The Purple Mask, the new Cunard-Ford serial. It gives a resume of the story, some argument for the exhibitor, a series of poster reproductions in colors of the wall and window stuff: in itself a mighty aid, a complete "teaser" campaign, suggestions for running advertisements and an ample provision of special cuts for use in general advertising and a large line of novelties from ten-foot banners to lapel buttons. There are purple mask "detective" badges, pocket mirrors, masks themselves, puzzles, pennants and slides and some special stunts. We do not like one stunt that comprehends a woman in tights in the lobby "where the police will permit." Even where the police are liberal, we do not believe that the use of a woman in tights for a ballyho will work good to the house. It will attract those who will not attend and keep away those who might be interested in the serial. It is characteristic, for Miss Cunard will wear tights, but tights on the screen or stage and tights in the lobby are two different matters. There are other and better stunts, the best being the use of a purple mask for the ticket seller prior to the showing. This will make a lot of talk in houses where the patrons are fairly regular in their attendance. The booklet covers 28 pages and with no other aid than this any exhibitor should be able to clean up the money.

To Copy.

Here's a striking description from the Third Street theater, Easton, Pa. Instead of using a lot of superlative the program says: "You know that feeling of falling from a dizzy height you sometimes have in a dream? Here is a story that gives it to you—only you get it while you are wide awake." We think that conveys the impression of breathless thrills far better than just adjectives could do. But save it for some extra special film.

Another Pupil's Ticket.

Charles Decker, of the Majestic, Grand Junction, Col., sends in the tickets he uses for the prize pupil scheme. In his use of the idea all pupils who make 80% or better in their studies are given passes and not merely the best pupil in the class. Both schemes are good. Where the size of the house permits ill feeling may be avoided by extending the courtesy to all pupils whose markings reach a certain standard.


THE BEST PICTURES THE BEST MUSIC BEST VENTILATION

THE MAJESTIC

540 MAIN STREET CHARLES DECKER, Mgr GRAND JUNCTION, COLO

THIS CERTIFIES That.....

has made a grade of 80% or above, as shown by the last report card, and is entitled by the courtesy of Manager Decker to attend the Saturday matinee free, if a pupil in the elementary schools; and to attend any regular entertainment (except Saturday or Sunday nights and Holidays), if a student in the Junior or Senior High Schools

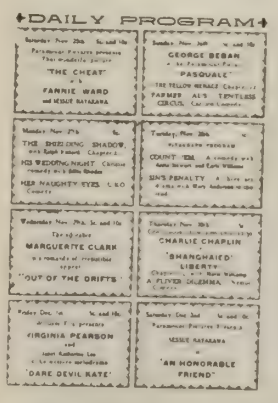
Signed.....

Teacher

This scheme was one of the first suggested by this department, more than five years ago, and still holds as good as when it was first offered. Mr. Decker's tickets are on white paper 3¾ by 6 inches and are supplied to the teachers in pads for handy use. They are filled in by the teacher.

Paper and Things.

E. M. Erwin, of Erwin's Mystic theater, Denver, sends in some house programs and wants to know if we think he should use either a more glossy or a whiter glace of paper in order to get the best results from the cuts he uses. White paper would have nothing to do with the matter. The ink used does not seem to give a very good impression, but probably a heavier impression would mud up the cuts, which are the usual newspaper coarse screen. They are made to be printed upon rough paper and cannot be made to give results on a highly finished (glossy) paper, for which a finer screen cut and more careful make-ready must be used. As a matter of fact, it is probable that the cuts would show better on a cheaper grade of paper than that used. The paper sent in is not calendared, but has almost a calendared surface. A rough paper would take up the ink better, if the proper sort of ink is used, and would give better results. Glossy paper and fine screen cuts would give much better results, but the cost would be multiplied several times and the results would not be correspondingly great. Each cut would have to be made ready and it would be difficult and sometimes impossible to get cuts of the proper screen. The trouble with these programs seems to be that the paper is intermediate between the rough and the highly finished surface. It would work well with type alone, when proper impression could be given, but it would be better to use a little cheaper grade, more nearly approaching news or cheap book, and get better results at smaller cost. It is possible to get paper a little tougher than news but with the printing quality of news. We do not, as a rule, approve of cheapening a product, but this seems to be one of those cases where it will better to cut costs and at the same time gain results. Mr. Erwin uses a four pager, about 5 by 8 inches. We show the inside form. We think he would get a better result on the


DAILY PROGRAM

"THE CHEAT"
FANNIE WARD
and MINUI RAYAGAWA

GEORGE BEBAN
"PASQUALE"
THE YELLOW MENACE Chapter 12
FARMER ALL'S TENTLESS CIRCUS Comedy

THE SMOLDERING SHADOW
with Ralph Kellard Chapter 3
HIS WEDDING NIGHT Comedy
HER NAUGHTY EYES L-K-O Comedy

COUNT TOM A comedy with Tom Wilson and Ruth Williams
SAM'S PENALTY A Selig two reel Mary Anderson feature

MARGUERITE CLARK
in a romantic comedy-drama
"OUT OF THE DRIFTS"

CHARLIE CHAPLIN
"SHANGHAIED"
LIBERTY
A FLIVER DILEMMA Comedy

VIRGINIA PEARSON
with Katherine Lee
"DARE DEVIL KATE"

MINUI RAYAGAWA
"AN HONORABLE FRIEND"

Special Thanksgiving Day Program
THURSDAY NOVEMBER 30
ADMISSION 5 CENTS
Charlie Chaplin
in
'Shanghaied'
Liberty
"A Flivver Dilemma"

daily program if he used straight two-point rule in place of the rather fussy stuff the printer employs. Decorative material should not be employed too close to important reading matter, since it takes from the prominence of the latter.

Excused This Time.

Ray Bagley, of the Liberty, Long Beach, Calif., sends in a very noisy, but effective advertisement. It is four thirteens in red and black printed in the body of the paper. He writes that this was the first

time the paper has used the "top deck" (second color press) in a year and it made a lot of talk. This advertisement would make talk if they ran two colors every day in the year and three on Sundays. It will not reproduce in a single color or we would run it here, but the main point is that having all the red ink he wanted, Mr. Bagley did not use too much. There is a 24-point border in red, a red handkerchief for Bill Hart's justly celebrated $1,000.50 cowboy suit and red for the film title. All the rest is black and it looks eleven times as good and ten times as strong as though the red had been smeared all over the space. Getting into the spirit of the thing, Bagley went out and bought a red lead pencil with which to sign his name to the letter. And he adds that the ad brought business "because it was read (red)" and the words in paranthesis are written in the red ink on his bichrome ribbon. We'll forgive him this time for the elderly pun, but next time we'll sic Fred Mace on him, and if Fred can't lick him he knows all of the Los Angeles pugs and can get help.

Three Good Things.

The Lyric, Lancaster, N. H., doesn't seem to have been running so very long; it seems only the other day that we made first mention of the house "Just across the bridge" but they seem to have cleaned up. L. W. Carroll writes:

> Enclosed you will find a sample copy of our weekly program. The stock is purchased from jobbers and the printing done locally. A stunt used to pull the kiddies for a matinee and incidentally call the grown-ups' attention to the film is the Bargain Matinee card which is enclosed. The teachers were persuaded to give these out the day before the attraction and of course it was talked at home. Practically every child in the whole school was on hand promptly at 3:45. And our evening business was very good.
>
> When our opposition closed they left the Iron Claw with five episodes to run and we have added it to our regular program on Tuesdays and have the good will of all who wished to see the finish.

Do you notice that last paragraph? He does not write about having closed up the opposition. He just says that when the opposition closed he wound up their serial for them. He might have added that he drew still others "Across the bridge" that way. Both samples are good work. The program is 2¾ by 3¾, a four pager with a phototone print tacked to page three and the program printed on the back of the sheet with the usual front page, nicely done. We take it that he gets the blanks with the player portraits attached and prints them up. The bargain matinee card will not print up well in cut. It is a salmon slip about 1½ by 4 inches, with this text:

Bargain Matinee

Lyric Theatre

Thurs. Dec. 14
3:45 P. M.

Any child under 12 years of age presenting this coupon and three cents will be admitted to the Bluebird film production "Little Eva Edgarton" with Ella Hall. Recommended by the Woman's Home Companion for the entire family.

This coupon and eight cents will also admit any child over 12 years of age to the matinee.

CARROLL & DONNELL, Props.

Any form of special ticket will interest, and this does not cut the price too heavily. We think Mr. Carroll is doing mighty good work.

Wholly Self Supporting.

William (Billkalem) Wright, of the Kalem Co., sends in a four pager gotten out by Harry Worth, of New Egypt, N. J. Mr. Worth calls it a herald for The Girl from Frisco, but it is hardly a herald. It takes part of three pages for the subject and gives the rest to the advertiser. The printing bill for 2,500 was $15 and the advertising represents $22 so that the advertising pays for mailing as well as printing and yet gives the house all the space it needs. There are fifteen advertisements, but the setting of the advertising is open and the announcement of the film is not crowded. That Mr. Worth is a live wire in other ways is shown from this tag to the story:

> After the show on Saturday night we have a dance, to which we charge an admission of 5 cents for ladies and 10 cents for gentlemen. If you have never stayed for one of these dances try it one night and see if you don't have some time.
>
> While you are in town you can do your Christmas shopping. You can get anything you need of the merchants here at city prices and many things cheaper and better.
>
> For the kiddies I will run a matinee every Saturday at 3 o'clock. Bring them to town and let me care for them while you shop, or, better still, come to the show yourself. Admission to matinee, 5 cents for children under 12.

He lets very little get by him, and in a small town he makes more than some big city houses can show on a season.

Nifty—but Empty.

M. J. C. Kornblum, publicity man for the Rowland and Clark theaters, Pittsburgh, and editor of the Film Forecast, sends a sample of the ticket case given when a certain number of books of tickets have been purchased. It is about what you would expect from the Rowland and Clark houses and something that no one need be ashamed to carry. It is real grain walrus leather, leather lined, with a pocket for the flap of the ticket book and another for cards. There is a snap fastener and a neat gold house cipher—but the book is empty. If we ever get to Pittsburgh we shall insist that it be filled.

The circuit is strong for system and we have several times reproduced their schemes for getting details of patronage. The latest is a card 3½ by 7 inches, printed up on both sides. It starts off by asking the recipient to help out the management, and follows with details as to attendance, favorite players and brands, the preference as to serials, long and short subjects, the receipt of Film Forecast, the papers read for amusement news and interest in kid matinees. Where possible the questions are so framed that they may be replied to with a check mark, all of the papers, for example, being listed for checking. And the card, properly filled in, is good for an admission to the Strand if presented to the doorkeeper.

About 300,000 are to be put out and so far an average of 20% of the cards have been promptly returned. As this information all comes from persons who are sufficiently interested in pictures to go to the trouble of filling in the cards, the information has unusual value to the house as a guide to its policies. Of course the information is of no use unless tabulated and analyzed. That is the point where many fall down. They read that some system of inquiry is good, so they get out cards and read them when they come in, but they do not digest the facts and so the information is of small value. It's the follow-up that counts.

Wall Paper Encore.

Balboa, looking about for some novel form of greeting, used wall paper as the stock for its Christmas cards. They did not tell the editors they were tearing paper off the walls of houses that showed the brand, they made more of a hit with the editors by explaining that it was because of the high price of white print paper just now, and that is something that apepals to every editor, great or small. The greeting was nicely worded in all save one respect. It wished plenty of sons and daughters to a lot of poor married men who had just gone broke buying presents for the ones they already have. And just to make it stick they omitted the usual press dope, which is a refinement of good taste, not that the press stuff is to be avoided but because they take even that suggestion away.

Were You?

Were you among those who
Gave out calendars,
Used holly border
Printed in red and green
or
Spelled it "Xmas?"

You had plenty of company. They are all good stunts, but there are other newer ideas.

Painted Ads.

Evidently Mr. Blanchard finds that specially drawn advertising pays, for the Orpheum, Chambersburg, Pa., regularly uses this form now, a sample of which was shown in the department lately. It's a nice way to fool the compositor, for he cannot muss up a plate very well, and an artist can lay out his lines to better advantage. To permit the use of different sized announcements, the house name is set in type and may be shallow or deep as the space taken requires. If you cannot afford to have your attraction played up each week you can, at least, get a few designs and keep them in stock, with mortises for type. You do not even have to buy them. Get magazines that use frame and have these reproduced. A frame will make an advertisement stand out on a page with others and at a small cost will make it certain that you get all the use of the space that your money pays for.

In the Spirit.

We have spoken before of the intimate program stuff of the Avon, Utica, N. Y., and of Mr. Fait's trick of writing as though to a friend. His Christmas program did better. It told of an entertainment planned for the house people during Christmas week. Probably other houses entertained their employes, but Mr. Fait told about it, and it helped create in the minds of the patrons the feeling that they had something in common with the house people, even though they were not invited to the party. Mr. Fait gave out Christmas presents to his patrons, but his methods of distribution was unusual. Cards were given out during Christmas week and when filled in by the patron and presented after New Year's day were redeemed by a memorandum or telephone book. In this way Mr. Fait built up his mail list and also brought his patrons back.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

That Brain Polisher.

(Concluded from last week.)

FEW wrote dramatic action. They make the too-common mistake of confusing violence with drama. If Jim started to throttle Dora it must be a "strong" scene, though the mere throttling is not in itself dramatic. No stipulation was made to that effect, but since these stories were supposed to be written under "service conditions" it might be noted that only a small portion of them would pass even the most liberal of censors, and most companies would hesitate to make such stuff. Few realized that the dramatic is not always the violent, and that a scene in which the players did not touch each other might be stronger and more effective than one in which they clinched, rolled all over the floor and broke the furniture. One author even had a lamp broken and the house set afire to get a strong moment, but no one thought of putting in a train wreck or an automobile going over the cliff, which helped some.

If these replies represent the average of present day free lance production they justify the use of the staff writer, but we do not think that many of the better qualified writers came in. The technique, too, was careless, and one writer had nine scenes, though six of these were "back to" the scene immediately preceding, all of the first seven being the same scene.

Several cheated a little and came back with a second and even a third solution, though this was not contemplated in the offer to comment on the work. The next "polisher" will guard against this. And there probably will be another soon, though not too soon, for it has taken about five days of solid work to handle the scripts that came in.

As a matter of interest here is our own analysis of the situation. Clearly Dora must extricate herself from her difficulty. This is not alone hinted at in the premise as given, but good technique shows that what she does for herself will be more effective than what another does for her. Tom could rush in to her rescue or she could lean out of the window and yell for the police, but then she would not enjoy the sympathy and approval that would accrue from her own work. This being the case, we get down to Miss Brown's conclusion. It is a choice of intimidation or cajolery. Intimidation suggests violence, and violence is never so effective as appeal to the mental. Physically Dora is no match for the drink-crazed man. She cannot beat him up, and the moment he draws a gun the audience will stop following the action and wonder just how she is going to get the weapon from him. They expect it and the anticipation will spoil the result. It must be something that Dora does, and since she is his physical inferior she must use cunning or sex-appeal, and sex-appeal will not make for credit to her. No matter what her extremity, the spectator will not approve of her action. It is to be supposed that Dora knows Jim's modes of thought, since she has been married to him. Perhaps this would be the best way out:

ROOM—Dora on—working—Jim staggers in—she looks up—for a moment she is terrified, but she pulls herself together—lays aside sewing and rises—Jim draws gun and flourishes unsteadily—rage steadies him a little—he comes up to her with an ugly look on his face—sticks gun in her face—with a look of disgust she pushes him arm away—says

Cut-in—"You stopped in at Dorgans and you're crazy drunk again. Lie down." Jim looks at her stupidly—looks at gun—brightens up—remembers he came to kill her—turns gun upon her—she speaks sharply—takes gun from him—lays upon table—he starts to regain it—she catches him by the coat—starts to take it off—he struggles a moment—then yields to habit— looks about him stupidly—things do not look right, yet it is familiar enough—Dora strips off coat—Jim rallies—picks up gun again—once more she takes it from him—shakes him—takes off collar—leads him to sofa—forces him to lie down—covers with rug—watches him for a moment—he drops off—she tiptoes out—her face is now drawn and haggard—

HALL—Wall phone—Dora comes in—goes to phone—calls—so weak she can hardly keep on her feet—has to hold on to phone box—

OFFICE—Tom on—answers phone—surprised—shocked—springs up—grabs hat—rushes out.

Back to Hall—Dora tries to hang up receiver—makes a couple of futile attempts—crumples up in a faint.

This is not offered as an ideal solution, but it will give a certain dramatic effect and carries the story on.

The best solution was contributed by Anna L. Heath, who has Dora play drunk and so disgust Jim that he leaves her. She takes only one long and two short scenes, and she gets a really novel and dramatic effect.

His Ten Commandments.

William Wright Farmer plugged along for two years and built up a string of some 150 scripts before he made his first sale, and he seems to think he is doing pretty well to put one over about every four weeks. He knows that he is doing well for the times and does not complain because he does not sell more. He has drawn up a set of don'ts that epitomize his discoveries, and though they have been told before, they will stand the telling again. Paste them up somewhere:

DON'T think the Editor is interested in you, or try to make him interested in your troubles. Send a good story. and that will tell him all he wants to know about you.

DON'T think that every man that handles other people's money is a thief, neither must you think that an Editor steals because he has a chance to do so.

DON'T stick to the Eternal Triangle and expect to develop that most necessary new twist. Try to find a story from the unbeaten paths. Life is full of many situations of a ludicrous character that do not depend upon love interest.

DON'T write a slapstick comedy as such. Make your situation strong enough to bring laughs without slapstick, and if the Editor cares to make it slapstick, it is easy to add the rough stuff. Any fool can write knock 'em down, carry 'em out stuff, but it takes a writer to find a logical reason for doing so.

DON'T write with checks in mind, but write with the critic in mind and make it so good that you will get more pleasure out of the good criticism of your produced story than the check you received for it.

DON'T think, when you have made your first sale, that you have arrived. Better imagine you are still a novice, as you are more apt to keep on learning something. In the game of Authorship, the real author is the one who never arrives, but is always struggling to arrive.

DON'T feel satisfied that the reason you are not selling is because the Editor is incapable of discovering a good story. Better write such a delightful bit of original work that the Editor cannot help discovering it.

DON'T think that man has used every available idea for a Movie story. The author has just written three stories, that are in course of production, that were based on the plot germ that he found on the first page of a well known novel, and the book contains 300 more pages. I'll bet every work in a Standard Dictionary contains a plot germ for an original story, if an author feels disposed to seek and find it.

DON'T imagine that the producers are buying stories from their own set of personal friends and relatives and that you must have a pull in order to sell. There is no room for a genius to be left undiscovered, unless he himself refuses to develop his talent.

DON'T get discouraged at the sight of a rejection slip. Such things were invented as part of the modern scheme of business economy and not for the purpose of discouraging authors. The author that never saw a rejection slip was born and passed out before modern methods came into existence.

Do Your Best.

Production is at a pretty low ebb these days, but because you see so much poor stuff done, don't scimp your own work. In the first place you must do better work than usual in order to overcome the loss of effect due to poor production, and in the second you cannot tell the day when there will be a new man at the editorial desk; a man looking for the good writers, and if you send in slovenly stuff he will not mark you down for one of the elect. There is no telling when the chance will come in any particular studio, so now is the time to be on tiptoe.

On the Other Hand.

Undoubtedly some studios do assimilate the ideas of authors without sending out checks. There are one or two, though they are not open enough to get caught at it. But on the other hand a company lately paid $750 for a story, and later had to pay the actual author a fancy price. If this keeps up both sides will be forced to give bank references.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 171.

What do you think ought to be the attitude of the Local Operators' Organization with regard to over-speeding the films?

Roll of Honor on Question No. 163.

The Roll of Honor on Question 163 consists of W. B. Allen, Edmonton, Canada; John W. Creamer, Chillicothe, Mo.; C. E. Linstruth, Carthage, N. Y.; V. M. Kidd, Victoria, B. C.; E. H. Hitchcock, Somerville, Mass.

I have selected the reply of Brother Allen as being best suited for publication.

Reply to Question No. 163.

By W. B. Allen, Edmonton, Canada.

The Question:

If there are 100 turns in the transformer primary coil and 20 in the secondary coil, and the primary pulls 10 amperes, how many amperes will we get at the arc?

The Answer:

At first glance this question would give one the impression that it was rather simple, but when it comes to answering it, one finds it covers a lot of ground. First: you have to choose your secondary voltage and amperage which, we will assume to be 35 (approximately A. C. arc voltage) and 60 amperes. Therefore the secondary wattage equals 35 x 60, or 2,100 watts. The primary turns are 100 and the secondary is 20, therefore the ratio of transformation is $100 \div 20 = 5$; that is to say, the primary voltage will be five times the primary, the wattage being the same in both cases, i. e., 2,100. Thus we find a direct proportion exists between the pressures and turns in the two windings, and an inverse proportion between the primary and secondary amperes. Thus, primary voltage : secondary voltage :: primary turns : secondary turns, so that we have $X : 35 :: 100 : 20 = 175$ volts, which will be the primary pressure. The primary amperes equal secondary amperes divided by the ratio of transformation, thus $60 \div 5 = 12$.

Thus far I have assumed the transformer to have 100 per cent. efficiency, which is, of course, impossible, so that the primary wattage is always more than the secondary by a percentage equal to wattage output divided by the wattage input. In other words, primary wattage divided by secondary wattage equals the percentage of efficiency of the transformer. The maximum efficiency of the small transformer used for projection purposes is about 95 per cent. (I wish it was—Ed.), so there will be five per cent. loss in transformation, and the actual wattage delivered in the secondary circuit would be obtained by multiplying the primary wattage by the transformer efficiency.

Don't Keep Things Clean.

From a theater manager of St. Louis, Mo., we have the following:

> I would like to ask your views with regard to the matter of cleanliness in the operating room. We have a great many operators in this town who refuse point-blank to clean the operating room, claiming that to be the duty of the janitor. The janitor, on the other hand, says it is not his duty, and, as a rule, managers do not seem to care, so long as the picture is on the screen. I know I would like an expression of your opinion in this matter, and am sure a great many others would appreciate it as well.

Well, I suppose here is where I will get in bad with a lot of the St. Louis boys. I have been told that the St. Louis union takes the position that it is not the operator's duty to clean the operating room; also while in St. Louis I, in a number of instances, saw plenty of proof of the fact that the men, or *some* of them, rather backed up that idea to the very limit. Now I am sorry to say I cannot agree with the St. Louis men's idea on this particular point. *In my opinion it is the duty of the operator to keep his operating room clean;* also I don't believe it is right or proper to have a janitor blundering around in the operating room, where there is apparatus which he may very seriously damage. Of course, however, there is reason and common sense in everything. I do not mean by this that the operator ought to be compelled to paint the room, and all that sort of thing, although it is no great hardship for him to do even that. I do think, however, that *so far as keeping the walls, floor and the apparatus clean, that duty in the very nature of things devolves upon the operator,* and, frankly, gentlemen, I have not any large opinion of the progressiveness of the operator who, rather than spend perhaps five minutes each day cleaning up, will work in a nasty, dirty, filthy hole, or even in an operating room which is anything else but clean. I HAVE NEVER YET EXAMINED AN OPERATING ROOM IN A THEATER WHERE THERE WAS HIGH-CLASS PROJECTION AND FOUND THAT ROOM DIRTY OR IN DISORDER. I believe also that, taking the country over, there is not one operator in five who would be willing to leave the cleaning of the operating room to a janitor. I know I would not. When I was operating, the very first thing I did when I came on duty was to sweep the floor, and the next was to carefully wipe off all apparatus. I venture the assertion that the whole performance did not consume ten minutes a day, except once a week when I would carefully sweep the walls down, and once a month, the first day of the month, when I would go over the walls and ceiling with a cloth. Personally, I would not allow a janitor to do these things under any circumstances, because in the first place I had some rather expensive tools which might "look good to him"; second, he might do a lot of damage by the careless placing of a step-ladder, or something of that kind. As a matter of fact, I remember one instance where I went to the operating room with the operator when he began his show at night. He started the first machine and all was well. When the reel was pretty nearly over I went out and sat down to watch the projection from the outside. Presently the picture jumped off the screen by nearly a foot, and then began to wobble to beat the band. I went upstairs and found the operator trying to yank the machine back into place. At last the trouble was remedied, after a fashion, and he said: "That is the second time that d—— janitor has done that." It developed that the janitor swept out the operating room and in so doing he had blundered against one of the machines, moving its back end slightly, although it was pretty well anchored down, but with a 100-foot throw it takes but little movement to put the picture a foot off the screen.

No, St. Louis, I am of the opinion that the operator ought to keep the operating room clean; also I am of the opinion that the man who, rather than keep his room clean, will work in a dirty one is not and never will be a high-class workman. To ask an operator to post bills, sweep out the auditorium, carry reels to and from the exchange is absolutely wrong, from any and every point of view. On the other hand it is just as wrong and absurd for the operator to refuse to keep his operating room clean. There are extremes in both directions.

Gas Engine Power.

Curtis Motor Company, Bement, Ill., says:

> I would like information regarding power of gas engine required to drive dynamo for 150 seat moving picture show, requiring current for projection machine, house lights, two 16-inch fans, and two or three 100 watt lamps for front lights. Please give us size of dynamo required and horse power of gas engine to drive it.

Sorry, gentlemen, but the data is not sufficient to enable us to give the information you request. I can, however, tell you how to figure it for yourselves. First: The power of the gas engine required, so far as the projection lamp be concerned, will depend upon (a) number of amperes to be used for projection; (b) voltage of the dynamo; (c) whether it is intended to burn both projection arcs at once during the period of change-over or not. Assuming the current to be D. C., the amperes at the projection arc 30, and the voltage of the generator 110, we would then have a total power requirement for one projection arc of $30 \times 110 = 3,300$ watts, a large proportion of which is consumed in the rheostat, the actual power at the arc being only $50 \times 30 = 1,500$ watts. If the voltage of the generator be only 60, then the total power required would be $30 \times 60 = 1,800$ watts, with $30 \times 50 = 1,500$

watts actually consumed at the arc, the odd 300 watts being consumed in the rheostat. In the first instance you would have to have gas engine power equal to $3,300 \div 746 = 4.4$. In the second instance you only require engine power of $1,800 \div 746 = 2.4$. You will therefore see that, so far as the projection arc be concerned, the necessary power of the gas engine will depend to a considerable extent on the voltage of the generator. The less the voltage the less the power required, because the D. C. projection arc only operates at its best at between 45 and 60 volts, with an average of about 50, the rest of the line voltage being broken down in the rheostat.

As to the power required for the incandescent lamps, why you simply have to find out how many lamps there are going to be, the wattage of each lamp; add them all together and divide by 746, there being 746 watts in one horse power.

And now a third equation enters, if you are going to use two projection machines and the manager wants to dissolve one picture into the other. Then it will be necessary to burn both projection arcs for a period of one or two minutes, and this means that you must add just that much more generator capacity and engine power. For instance: if one arc takes 3 horse power from the engine, then you will have to actually supply 6 horse power in order to run both machines, even though it be only for a minute or two. After figuring up the power required, I would suggest that you allow a reasonable margin of engine power above that. You can use a 60 or 70 volt dynamo, the only objection being that 60 or 70 volt incandescent lamps or fan motors are not so readily obtainable as the 110 volt variety. Unless you have a dynamo especially designed to handle a variable length projection arc you cannot get along successfully without some resistance in series with the arc, and a 60 volt dynamo is about the minimum.

Lens Trouble.

T. W. Cannon, Greenfield, Tenn., orders a Handbook and says:

> I cannot get my condensers matched up right. Am using an objective lens 1⅝ inches in diameter, working at 2¾ inches back focus. According to Table No. 1, page 141 of Handbook, I should use two 6½-inch condensers, with the apex of the front condenser 16 inches from the aperture. I get my current through a 110-volt compensarc. It is 133 cycle current. The picture is discolored by blue streaks across the center, and yellow at top and bottom. By pushing the crater up very close to the rear condenser I am able to get by, but this causes quite a lot of lens breakage. I am not at all satisfied. Have been a constant reader of the department for the past two years and wish to thank you for the assistance you have rendered for better projection.

First, Brother Cannon, I don't think your lamp has sufficient angle; second, I suspect you are using a pretty low amperage. I personally would not undertake to project a good picture with less than 60 amperes A. C. I would suggest that you try the following combination. First, 17 inches from the apex of front condenser to film; second, two 6½ inch condensers. Yes, that is just what you have now, and it ought to give you very fairly good results, understanding, however, that the securing of high class results with low amperage is hardly to be expected. If you are using 60 amperes and set your carbons as per C, Figure 124, Page 297, shown photographically in Figure 126, Page 300 of the Handbook, you should have no discoloration, and you ought to get fairly good illumination. As to the lens breakage, you should have a Preddy or Elbert condenser holder, which you can procure either from the Picture Theater Equipment Company, or J. H. Hallberg, New York City. See their advertisement for address. I am inclined to think that your whole present trouble lies in the lamp not having sufficient angle; also possibly you are not using the right carbon set. The set shown in Figure 126 will be difficult for you to master if you have been using something else, since it requires very close adjustment of the carbons, but once having mastered it you will find a decided improvement. You won't get quite as heavy candle power, but you will get a *whole lot better general results*. You will then only be using one crator, the upper, and the set should operate approximately as at C, Figure 124. It is also possible that the blue streak is due to use of sets A or C, Figure 124, to carrying the carbons too close, as per E, 124, or the condition shown at D, Figure 124. Any one of these may cause the streak, but, as I before said, probably it is lack of sufficient lamp angle.

Watchman of the Department.

Roundup, Montana, says:

> As a subscriber to the Moving Picture World and watchman of the department, I want the following information. What size opera house would you suggest in a town of 3,200 population, which is swelled to 5,000 by including two coal mining camps. The house would be designed to run pictures and vaudeville stock companies. There is already one moving picture theater seating 400. Some parties are planning to build a theater, or opera house here next spring. What is your suggestion?

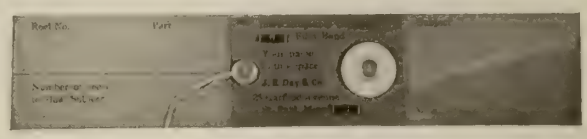
Why if you have a really good moving picture theater seating 400, my suggestion is to think a cuppla of times before investing money in another one. I could not tell you anything at all about what size house you should erect, since that would depend on a great many equations, none of which you have set forth in your letter. First: what kind of vaudeville stock could you get, and at what prices could you get it? Second: Is the town compact, with good sidewalks and well lighted streets, or is it scattered and dark so that it would be difficult for people to get to the theater, especially in bad weather? Third:—but what's the use? I could not offer you intelligent advice without absolutely knowing the local conditions. Sorry, old man, but it cannot be did.

New Reel Band.

J. B. Day, one of our old-time correspondents, formerly located at Sherman, Texas, writes from St. Paul, Minn.:

> Just a few lines to let you know I am still on the face of the earth, though considerably farther up in the general direction of the North Pole. Enclosed find sample of my film band which I am just putting on the market. I trust it will meet with your approval, and that you will give me a small write-up in the department, explaining the advantages of the new band to manufacturers as well as to operators.

First and foremost, Brother Day, I am glad to hear from you again. I



thought for sure you had pulled the hole in after you so tight that you could not get it opened any more. Second: I don't give "write-ups"—only legitimate descriptions, based strictly on facts.

The new reel band consists of a thick strip of tough paper 7 inches long by 1 5-16 inches wide. To this slip, and in its center, is permanently fastened by "paper fasteners," a thick piece of clear gelatine 2 inches by 1¼ inches wide, in one end of each is a metal protected eye hole, and in the other end a similar eye hole carrying a disk to wind the string under. The whole thing is illustrated in the cut.

Brother Day claims for the band the following advantages: First, it is cheap, costing but 3 cents each in lots of ten thousand; second, it will wear well; third, the dice that the string fastens around will not break or tear like a paper dice; fourth, it only takes the fraction of a minute to attach a new string in case the old one breaks; fifth, the paper name plate may be changed by taking out the two paper fasteners and putting on a new name plate; sixth, it takes up little or no room, either at the exchange inspection bench or in the operating room; seventh, it is not so likely to tear or damage as is the long paper band; eighth, it requires a great deal less time to put on than does the old paper band.

It seems to me that Friend Day's claims are very well founded, and we wish J. B. Day & Company, which firm is putting out the band, all possible success.

Chillicothe, Missouri.

J. W. Creamer, Chillicothe, Mo., writes:

> Am enclosing my first answers to the questions. Don't suppose they are correct, but I have at least tried. The questions sure do make one study, and that certainly is beneficial. I would like to have you visit Chillicothe when on your trip. We are not very far from St. Joseph, one of your stops. Believe I can get about eight or nine operators and helpers together, and the three managers. We have two houses, but no union. If we cannot get together I will try to hear you in St. Joseph.
>
> I visited the Grand and Le Graw theaters in Brookfield, Mo., recently. At the Grand there are two Powers machines and a Fort Wayne motor generator set. The operator, Mr. Green, will however, in my opinion, do well to study the projection department, and the Handbook. I do not think I ever saw projection light so badly discolored as was that of the Grand at times, and he had direct current too. Several times the whole picture was obscured, and at other times the whole lower half was brown. At the De Graw Mick Walsh was using a Wagner converter and two Simplex projectors. The picture was brilliant, and the projection, in general, good. In closing I wish you and yours the best of health.

Now wouldn't that pull your whiskers? Brookfield is one of my old stamping grounds. My Dad ran an engine out of Brookfield on the Hannibal and St. Joe (now a part of the "Burlington Route"), and I lived in that classic burg for almost two years, attending the "Brookfield Academy" which has long since disappeared. I wonder if Mike DeVoy, a H. & St. Jo engineer, one of my old time friends, is still there.

As to my stopping in Chillicothe, why it can't be did. As I remember it Chillicothe is considerably more than fifty miles from St. Joseph. I would like to come, old man, but I am afraid it is out of the question. By-the-way, I also lived in Chillicothe a couple of months once; about 1891, I think it was.

Salting Carbons.

R. W. Hastie, Stroudsburg, Pa., says:

> In your late Handbook yeu refer to the salt treatment of carbons. Can you give me the solution used? Can this treatment be applied to both cored and solid carbons? Am using National ⅝ inch cored above and ⅝ inch solid below. What, in your opinion, is the best American made carbon? I am using Power's Six B, and Westinghouse compensarc, pulling 60 to 65 amperes. Have some trouble in holding the arc.

I would suggest that you procure from your supply dealer a few of the National Silver Tip negative carbons, and give them a trial. As to what is the best make of American carbon, why I would suggest that you try the Speer and the National and decide for yourself. I cannot

answer questions of that kind in the department. The salt treatment consists merely in soaking the carbon in a salt brine strong enough to bear up an egg. Soak the carbons about a week and then let them dry thoroughly. Be very sure they are dry. It is best to insure this by placing them on top of lamphouse before using. You can try the matter out and decide for yourself whether or not it is beneficial. The salt stunt is intended for A. C. only, hence only applies to cored carbons.

The New Tables.

Brother Ralph Martin of Los Angeles, Cal., has sent in a criticism of Griffiths' new tables, November 4th issue. His complaint is that the new tables do not in all cases produce a standard spot of 1½ inches in diameter.

I submitted this complaint to Friend Griffiths, who says:

I really enjoy these mental tiffs with Martin. In them we help each other by scattering the chaff, and getting at the kernel of each other's ideas. In these criticisms there is absolutely nothing but friendly feeling on my part, and I am sure there is nothing else on Brother Martin's part either. No matter how harsh the criticism may appear to be, they merely add spice to what would otherwise be very hard and monotonous work. His criticisms with regard to the size of the spot produced by application of the new tables are approximately correct, but he is mistaken in assuming that I ignored that point in compiling the tables. I had both the size of the spot and the heat of the crater in mind when I choose the distance in Table B. The one thing that Martin has overlooked is that the ordinary projection lenses, almost without exception, call for 16 inches or more between the condensers and aperture, and the tables published in November 4th issue were constructed to meet as *nearly as possible* the faults of the present condenser and objective systems, not taking into account those things which may in the future be invented. If we could really have a range for distance Y of from 9 to 20 inches, as indicated by Martin's criticism, that would be quite another thing, but since the minimum distance is automatically set at about 16 inches by the objective lens diameter, and since the imperfection of appartus makes the maximum distance from 20 to 22 inches, why Martin's proposition won't work.

As a matter of fact the variation in size of spot is easily taken care of by plano-convex and menisucs-bi-convex condensers, and even with the new tables it is necessary to be familiar with Table 2, page 143 of the Handbook, showing the enlargement of the image over the object. In this connection Table 2 can be further improved, and I have an idea in mind which will eliminate the apparent deficiencies in the new tables.

Really I don't quite know what to say as between Martin and Griffiths, but anyway I do not think it is wise to run the risk of confusing matters by publishing Brother Martin's charts at this time, because, while I have every respect for Martin's ability as an experimenter, still I am not at all certain he is right in this matter, and if he is not it would, it seems to me, be very unwise to in any degree upset Griffiths work at this stage of the game. I must perforce move cautiously in this matter, and be pretty certain I am headed in the right direction before throwing in the clutch. It is all right to have the engine running while reading the sign-board, but if the clutch is in you will have left the sign-board far behind before you are certain you are headed on the right road.

From Chicago.

Chicago, Ill., sends check for new Handbook, says "please don't use my name," and then proceeds as follows:

Am enclosing a few samples of splices which pulled apart in running through rewind and cupping slightly to detect loose patches. These were taken from one reel of a five part ——————; the other four reels were perfectly all right. I have been running the Triangle Kay-Bee, Fox, Metro, Paramount, Triangle Keystone, and Triangle Fine Arts for eighteen months, and rarely have a break on any of them with the exception of ——————. Some of the reels of —————— are good and others are literally awful. The splices look like machine work, and I have about concluded that it is the fault of not using enough cement, or else cement of poor quality. I have heard several complaints on this particular make of film, therefore it would seem I am justified in making this kick. We have reported the matter to the local office, but as a rule such complaints do not reach the right place. I would consider it as a favor to myself and many others who have to handle Fine Arts features if you will take the matter up with the manufacturer. I have been a subscriber to the Moving Picture World for many years, and appreciate the projection department greatly.

I have taken this particular matter up with the manufacturer and the trouble will very soon be completely remedied, although it may still appear to some extent for a few weeks.

I appreciate your kind words, Chicago. I have to smile every time I get a letter from Chicago, however, because it contains the legend "don't use my name." It's really funny the way the rule or ruin element have you fellows buffaloed. However, I do not blame you, as you cannot afford to deliberately butt into trouble.

Columbia, S. C.

From Albert H. Estes, Orangeburg, S. C., comes the following:

Am sending you a report sheet I have been using which lets the man behind me know just what condition the film I send him is in. Maybe some day he will get his eyes opened and try to help the crank twister next behind *him*.

THIS FILM NEEDS NO INSPECTION

LAST USED BY

ALBERT H. ESTES,
The Bluebird Theatre,
Orangeburg, S. C.
I. A. T. S. E. 347.

Condition of Leaders and Trailers_____
Condition Received In_____
Condition Shipped In_____
Condition of Film_____
Condition of Subjects_____
Condition of Titles_____
Date_____ 191__
Remarks_____

Am working in a new house, and some of these days am going to send you some real photographs of a classy, little operating room. I have two motor driven Powers 6A projectors, pulling current through a Fort Wayne A.C. compensarc, with a nice size, well lighted booth. Am projecting a 12-foot picture at 80 feet.

Understand you are going down to Columbia, S. C., on your next hike. Please let me know, through the World, when, and I will try and be there. We have a clever bunch in the Columbia local, and I can safely say they will all be glad to see you.

Huh! Brother Estes, I am afraid you have another "say" coming. Richmond, Va., Columbia, S. C., and Macon, Ga., are the only three locals in the south which seem to be calmly and peacefully sleeping. Some of the locals did not even wait for a letter, but asked me to include their city as soon as the itinerary of the trip was first published. Outside of these three locals, however, every other local in the south has responded to a letter, and only one, Memphis, Tennessee, has turned the matter down. I have, however, written to Richmond, Va., Local No. 87, Columbia, S. C., Local No. 347, and Macon, Ga., Local No. 594, twice, and have not even received the courtesy of a reply. Now I have *absolutely* no feeling of resentment in the matter, but would most respectfully suggest to these locals that it is customary, merely as a matter of ordinary courtesy, to reply to a business communicaion. It will be a matter for very genuine regret if it becomes necessary to leave Richmond, Columbia and Macon off the trip. Personally it makes no difference to me, because there are already fifty-eight cities which have either, without waiting for a letter, demanded or requested that I stop, or have responded promptly to a communication by mail, and there are quite a number yet to hear from. As a matter of fact I am afraid I won't be able to include all the cities that are going to ask for time. As the matter lies right now it will take fully ninety days to cover the route, and there will be at least fifteen or twenty more cities in which I probably will be obliged to stop. You can therefore see that in speaking of this matter my only regret is that these three cities are likely to be deprived of something they really stand in need of. This sounds like an egotistical statement, but I believe that *every city in which I have delivered this lecture will* agree with it.

As to the film report, it is a mighty fine thing, but if the top line is to be included it is up to the operator to make good. Of course if every operator *does* make good, then the film needs no inspection. The including of this slip, however, in this form, will promptly remove the operator from the lazy man's class.

I will be glad to have photographs of your operating room, but object to that "well lighted" part of it. *An operating room should be painted black inside and should have no light at all while the picture is being projected.*

Size of Carbons.

P. A. Wentzel, South Bethlehem, Pa., writes:

Kindly advise as to size carbons, solid or cored, and make to use on 30-60 amperes, 110 volts A. C.

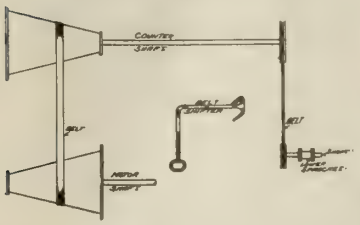
For 60 amperes A. C. I would suggest either two 5/8-inch cored, or a 5/8-inch cored above and a 7-16 inch cored below, set according to C, figure 124, page 297 of the Handbook; also illustrated photographically in figure 126, page 300 of the Handbook, giving your lamp enough angle so that only the light from the upper crater will be used. If you haven't a Handbook, why the set referred to is the same set that is used for D. C. It requires much closer adjustment of the carbons, however, than when using D. C., because the crater is much smaller; also the candlepower is not as high, but the illumination is far more even and steady. I would not advise the use of as little as 35 amperes A. C. for the projection of a picture larger than eight feet. Forty ought to be the minimum. For 40 amperes I would suggest that you experiment with two ½-inch cored carbons. If they do not work to suit you, use one of the sets named above—whichever one gives the best results. On the whole, I am a little

skeptical about it paying you to bother with 7-16 inch carbons. They are not so easy to get, and the possible advantage through their use would not be anything very great.

Home-Made Motor Drive.

George Arbuckle, Argyle, Neb., asks:

Could you tell me how to make a motor drive for my machine which will work satisfactorily? I have the motor and plenty of groove pulleys of different sizes. The boss refuses to buy a motor drive, but has no objection to his humble slave making one.



Well, slave, there are a number of ways of accomplishing this particular thing. I would suggest, however, that one shown in the attached drawing will perhaps serve as well as any. It gives almost unlimited variation of speed, the only objection being that it necessarily requires a rather narrow, flat belt, and the belt is likely to stretch. This, however, can be taken care of by means of an idler. The two cones can be turned from hard wood by any wood worker. They must, of course, have exactly the same slope. The rest of it is shown by the illustration, and I think you will have no trouble in building one.

A Serious Business.

From Hibbing, Minn., comes a letter containing newspaper clippings and statement of what purports to be facts with regard to a theatre fire which recently occurred in Hibbing. The Duluth, Minn., Tribune's account of the affair is headed: "Panic In Hibbing Theatre. Operator Burned. Persons Trampled in Rush Following Explosion." (You will note the resurrection of that hoary headed old joke "explosion of the film.") The Tribune then says in part:

> Glen Wilson, AGED 15, movie operator at the Princess theatre, was perhaps fatally burned, and several persons were trampled in a panic which followed an explosion of film in the operator's cage. (Cage is good. Ed.) Women screamed and fainted. The exits were jammed in the rush which followed the outbreak of flames. * * In the meantime fumes had filled the tiny coop (It's a coop now. Ed.) and the building became ignited. Wilson's clothing caught fire, and his efforts to extinguish the flames proved futile. Crying for help, he threw open the door of the small enclosure and started for the open. A rush of flame and smoke followed him. By the time Wilson reached the street and started for a mad dash for the Rood Hospital, more than a block away, the audience had awakened to what was going on, and the aisles were filled with a fighting mob, all intent upon reaching the street. * * * Wilson's approach was seen by physicians at the hospital and they tore the flaming garments from his body. His head, face, neck, chest, arms and back are severely burned. The doctors hold out hopes for his recovery.

The letter accompany the clipping says, in effect:

> Here is a sad case. A boy 15 years of age, whom I am given to understand is the support of a mother, now in the hospital, and perhaps a cripple for life. He took a man's place, *receiving the magnificent salary of* $30.00 *per month, running (not operating) two projectors, sweeping out the theater, hanging posters, running seven matinees and fourteen shows per week.* His employer, an ex-cigar maker, who formerly belonged to the Cigar Makers' Union, is now running two theaters, one in Hibbing and one, the Lyric, in Virginia, Minn. He has a knack of picking up poor boys, placing them in the operating room, working with them for a couple of weeks, and then leaving them to "run the show." The operating room of the theater is a veritable fire trap, and under any other city's regulations would, I believe, be condemned. The foregoing are facts, and as such I am ready to back them up in any way, shape, or manner.

Yes, I agree with the correspondent, it is a sad case. The boy himself is not so much to be blamed. You cannot expect very much wisdom in a fifteeen-year-old head. It is also within the range of possibility that this particular manager picks up these boys and gives them a "chance" from pure goodness of heart. In other words, his motives may be all right, and his intent might have been to assist this boy in supporting his mother. I, personally, however, most emphatically question that particular proposition. I only name it as a possibility. But in any event, allowing that the manager's primary intent was not the securing of the very cheapest kind of cheap labor, and that his intent really was good. (In other words, giving him the full benefit of every doubt.) Still, *has he the moral right to place the reproduction of a photoplay which costs perhaps many thousands of dollars in the hands of a fifteen-year-old kid,* who admittedly only has a "few weeks" experience, and who therefore possessed no knowledge whatever of the finer points in the art of projection. *Has that manager the moral right to place the reproduction of the work of some of the best artists in the world in the hands of a fifteen-year-old boy?* Mind you in asking this question I am laying aside the danger to the audience, which this case proves is a very real danger. This ex-member of the Cigar Makers' Union would probably have thrown a fit had any philanthropic (?) employer undertaken to hire a fifteen-year-old boy at a figure far below the union scale, yes, and even far below the scale of common decency, and put him to making cigars. Yet when he becomes an employer of labor he promptly proceeds to forget all that. At least in making cigars the child would not be endangering the lives of the smokers. He might make it very unpleasant for them by rolling some "horrible examples" in the way of smokes. In this case, however, he not only made it unpleasant for the audience by failure to produce the best possible projection with that which is given him to do with, due to lack of knewledge, but he actually endangers their very lives.

It seems to me *it is time the placing of children in operating rooms be forbidden by law.* It is not fair to the audience. It is not fair to the bona fide, genuine operator, who must earn his living by the sweat of his brow (and in some of the "cages" and "coops," like the one named they are likely to earn it by the sweat of their whole body.) It is not fair to the artists—to the producer, or to the film exchange. IT IS NOT RIGHT FROM ANY POSSIBLE POINT OF VIEW.

Reason for the Rule.

Ralph Fuller, Ogden, Utah, says:

> I have an important question I would like to have answered through the department, though it has nothing to do with projection. Some time ago I bought a one-half interest in a theater in this city. I have been a member of the I. A., Local 358, for two years past. When I bought the interest in the house I expected to do my own operating, but the local has passed a law prohibiting an owner from running his own machine. Do you think this is fair?

Yes, I do, Brother Fuller, and I believe you will yourself concede its fairness when you understand the matter fully. The local has, however, apparently erred in not explaining to you, in detail, its point of view. First: *you are now AN EXHIBITOR. Do you think it is fair for you to run your own machine, and thus eliminate the operating expense which your competing exhibitor is compelled to stand?* Does not this give you a decidedly UNFAIR ADVANTAGE over your non-operating competitor? But this is not the reason the union passed the law. The union point of view is just this: While not wishing to be understood as intimating that you would do anything of this kind, still it has been found that there are men who have been given a fake "interest" in a theatre purely and entirely as a wage reduction proposition. It is worked this way. The exhibitor, finding he could not sidestep the union scale legitimately, made the following proposition to his more or less weak-in-the-spine operator: "On the face of things I will sell you an interest in the theater. You will pay me the sum of $1.00, so that the transaction may be of record, and thus appear to be legitimate. You will at the same time deed this interest back to me, or to my wife. I will then give you a permanent position at"—whatever wage they may have agreed upon. *This particular scheme, Friend Fuller, has been worked in a great many instances.* The operator claimed to be "running the machines in his own house," and supposedly was not receiving any salary at all, but a share in the profits. As a matter of fact he was not receiving a share in the business, but an under-the-scale wage. This particular scheme is the thing responsible for the law which many unions have passed prohibiting the owner from running his own machines. Sorry, old man, but I cannot agree that the union is in the wrong in this matter. Even though your buying an interest in the theatre be perfectly legitimate, and you are in fact running your own machines, and not working for wages, still it would be *unfair to your fellow exhibitor.* If, on the other hand, it were the other thing, it would be unfair to the union—and there you are.

Not Available.

Recently a correspondent suggested the possibility of using Cook-Telar lenses for projection. These lenses have very short back focus, being so constructed that they work at about half the back focus which ordinary lenses require. It was suggested that this might aid in solving the difficulty encountered in the divergence of the light ray behind the aperture. This, however, is not feasible because of the fact that, first, the Cook-Telar lenses are not made for projection purposes, and it is not certain they could be used for projection; second, they come in only one focal length for each size of lens. These lenses are made particularly for use in small hand cameras, and therefore have rather small diameters; also they are only available at this time in one focal length. All of which I believe disposes of the claims of this particular lens to be considered for projection purposes, at least at this time.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Camera Specifications (Continued).

TAKE-UP: The take-up is the device by which the exposed film is wound up into the lower retort as fast as the film is exposed. Since the film is wound upon a reel which constantly increases in size as it takes up film it is not possible to have a take-up of constant speed. There have been numerous devices invented for giving a constant decrease in speed of the take-up spindle which would correspond to the change in speed due to the constantly increasing size, but none of them have proven more successful in practice than the simple one of some kind of a slippage which will permit the take-up to revolve only as fast as the film is fed onto it, the most common of these being the friction clutch and the spring belt. The spring belt is a coil of steel spring which will slip on the take-up pulley whenever the tension of the film is sufficiently great. The friction clutch consists of two discs held in contact by a spring with sufficient friction to revolve the spool spindle as fast as the film feeds from the lower sprocket. If the tension of the take-up device is too great for the celluloid to bear the strain, the sprocket holes will be torn out, losing the lower loop, with consequent buckling and snarling. If, on the other hand, the tension is too loose it will be insufficient to revolve the spool spindle and wind the film up compactly as it feeds from the lower sprocket. The spring belt take-up is adjusted by stretching the spring belt, or by shortening it, so as to decrease or increase the friction with which it grips the take-up pulley. In the friction clutch some way is provided for increasing or decreasing the tension of the spring which holds the two clutch discs in contact. Friction clutches should be carefully watched, as an excess of oil will cause them to slip, even under considerable spring tension, or if the lubrication is not sufficient they are liable to "freeze," or bind, together. The friction clutch is, however, much more quickly adjusted than the spring belt. Moreover, the spring belt often has a tendency to stretch and relax its tension, or to wear down the diameter of the take-up pulley, which also decreases its grip.

Gears: On the quality of the gears and bearings of a camera depend its length of service. The workmanship, material and design of the gears and bearings should be fully described as they have so much to do with the intrinsic value of the machine as an instrument of precision. The gears in some of the cheapest cameras are cast from soft die metal; others are carelessly cut from soft brass, while the best are carefully cut from hard brass or steel. A camera in which the gears are made of die metal or soft material will wear down quickly, the gear teeth break easily, the bearings become loose, and it must be soon cast aside, while one which is carefully made of good materials will last for many years. It must be remembered, however, that even the best of materials and workmanship are not proof against abuse, and that grit and dirt and lack of oil will soon ruin the finest of workmanship.

Bearings: Bearings are an important part of the gear chain, and it is important to know that they are made of such material as will prevent their wearing loose in a short time. All important bearings, especially those working at high speed, should be properly bushed with good bearing bronze, preferably in such a manner that the bushing may be replaced if necessary. All bearing surfaces should have proper provision for being easily lubricated, and such places and parts as come in contact with the film, or may throw oil upon the film during their movement, should be provided with shields or other devices to prevent splattering of oil. Lubrication and cleanliness are up to the cameraman, and too much oil is apt to cause more trouble than not enough. For example, a case where a small drop of oil splattered on the interior surface of a lens, where it could not be seen, ruined several thousand feet of negative.

Footage Indicator: The most general type of footage indicator is a graduated dial with a pointer geared down from the mechanism which indicates roughly the number of feet of film run through the camera. Some of the better ones have a second dial indicating the number of frames up to 32 or 48, after which they repeat again. This type of indicator does very well for keeping track of scene and total footage, but is very liable to error since the hands have friction ferrules for setting back to zero and are apt to work loose or become changed in setting through some inadvertent contact. Many kinds of trick work demand a more accurate method, and many cameramen have had revolution counters placed in their cameras which indicate either the footage or the number of frames. These little counters may be obtained with two sets of figures, one giving the total footage and the other the scene footage, in which the scene footage can be set back to zero by turning a small button. A few of the up-to-date manufacturers are now installing such counters upon their cameras.

Speed Indicator: A few makes of cameras are provided with the tachometer, or speed indicator, which indicates the number of frames which are being made per second. While this is a refinement often demanded by amateur cinematographers it is generally disdained by the professional, as he is generally proud of his ability to turn any particular number of frames per second from long practice, and from the fact that the addition of the speed indicator has a considerable retarding influence upon the ease with which the camera may be cranked.

Sprockets and Rollers: As the sprockets in a camera are the means of feeding the film to and from the gate, their material and design is important. They should be accurately cut from hard brass or steel and relieved in the center so that they do not come in contact with the film except at the edges. If they are not accurately cut, with the teeth properly formed, they will have a tendency to tear the sprocket holes or crimp their edges, or even cause the film to ride up over the points of the teeth, which, as one can readily see, would cause several kinds of disaster. If the sprockets are of soft metal the contact of the edges of the sprocket holes will in time wear the sides of the teeth until they become hook shaped, when they will then either tear the film between the sprocket holes or crimp down an edge on one side of each hole, causing several brands of trouble which it is not necessary to dilate upon here.

Rollers: One or more rollers, or guides, are used upon each sprocket to keep the film in mesh with the sprocket teetch. They should be provided with a double bead at each end, the two beads riding the sprocket teeth so as to press upon the film close on either side of each row of sprocket holes, but should not come in contact with the film at any other point. Their bearings should be such that they can revolve freely without lubrication and without play. They should not come in contact with the bare sprocket, but should be just near enough so that one thickness of film can pass over the sprocket freely without the roller bearing unduly hard against it, but just turning freely as the film feeds from the sprocket. In some cameras these rollers are fastened securely at the proper distance from the sprocket and the end of the film must be threaded through by turning the sprocket. In other makes the rollers are mounted upon an arm which may be thrown back so that the film may be placed on the sprocket without threading the end through, after which the roller arm is snapped back into position and held in contact with the film by means of a spring. In such case a stop is provided which holds the arm at the proper distance to keep the rollers from coming in contact with the sprocket itself.

Aperture Plate and Gate: There is a great variety of materials used by different manufacturers for aperture plates. The best material for the aperture plate is that of a very hard metal capable of a mirror-like polish, not easily corroded, and over which the film can pass with a minimum of friction and without danger of scratching either the celluloid or the delicate emulsion. Hardened steel, ground and lapped to a finish, hard silver or Monel metal are among the most desirable. Among those to be religiously avoided, although often used, are soft brass, velvet, die casting metal, or any soft metal. Velvet and soft metal aperture plates, become scored or scratched, or catch and retain small particles of grit and dirt, which cause long, longitudinal scratches on the surface of the emulsion. Even a plate which is smooth and flawless to the touch, and to the eye, will often retain a particle sufficiently large to plow a groove in the soft gelatin of the emulsion and accumulate upon the plate a considerable heap or ridge of the emulsion substance, not only causing horrible rain storms on the screen, but also scattering emulsion dust over the surface of the film, thereby causing innumerable dust specks in the negative. It is a difficult enough matter to keep a clean aperture even under the best of conditions, without being handicapped by having a large percentage of negative spoiled by ugly scratches. Working in a humid atmosphere softens the emulsion of the gelatin and increases the danger of scratching. Wherever scratching is encountered the aperture should be cleaned after taking each scene, a soft brush or the ball of the finger being best for this purpose.

(To be continued.)

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

The Development of the Film Player.

The limits of the film player should command the attention of every exhibitor who contemplates the purchase of such an instrument for depicting the action on the screen.

The automatic player-piano, combined with the organ is the surprise of the musical world and late improvements and inventions have made this instrument the most satisfactory single intsrument for the musical accompaniment of moving pictures. The automatic film player has developed from a very small and imperfect player-piano, driven by an electric motor, into a huge affair in which the organ feature predominates. It is well that the exhibitor understands the limits of the film player and he should also have a comprehensive knowledge of its possibilities. Many exhibitors, hearing the film player for the first time, are immediately impressed with it, but intelligent understanding should enter into the purchase of such an instrument and architectural and acoustical limits should be thoroughly considered.

What may be called architectural limits is of first importance. The average theater, by the conditions of its size, shape and manner of building, limits the development of the film player. Few theaters are constructed with a view to having the music well located so as to get the best results. The orchestra pit, the location of the organ, the piano or the film player usually receive the last consideration from the architect. As a rule the builders have an idea that the music should be somewhere in front of the stage and they usually leave this important phase until last—until it is too late to arrange the proper architectural and acoustical scheme for the location of the film player.

Little by little prospective builders of film theaters are coming to figure ahead on their musical reequirements. That means to say that the purchase of an organ is often considered and even completed before the theater itself is finished. At present the ordinary moving picture theater is designed with rectangular floor plan and semi-cylindrical roof. The type is almost ideal for all purposes of sound, save for its sharp corners, which have a tendency to promote echoes. These corners could, of course, be rounded off, but it is too much to expect most architects or even managers to consider little things like these.

The arrangement of pipes is also highly important. The roof of the theater is usually low, and the organ pipes often have to be put on a gallery on account of there being no space for them on the floor. Hence sixteen-foot pipes are sometimes too long or else come to near the roof. It is necessary in planning the typical organ for film purposes, especially in smaller houses, to see that the Bourdon and other sixteen-foot stops, if there be any more, are placed down as low as possible, for if they are placed too near the roof, they will tend to sound heavy, rumbly and echoish.

An organ must have a good foundation, and any instrument of this sort which is to fill a hall seating 500 people must be provided with at least one strong bass, sixteen-foot stop, and two good eight-foot Diapasons on the manuals. Let these be provided first, and the remaining stops are not then half as important. Excellent results can be obtained if the organ contains an eight-foot stop of clarinet tone, a four-foot oboe tone, a four-foot flute, an eight-foot Gamba and a four-foot Salicionel. With these one can do anything an organ needs to do for the interpretation of screen action.

If there is plenty of room, let there be added to this a stopped diapason of eight-foot tone, another Gamba, and an eight-foot trombone or trumpet. The sixteen-foot Bourdon will be on the pedal, while on the first manual will be the eight-foot metal diapason, the stopped diapason, one Gamba (low) and one flute. On the other organ will be the open diapason, the other Gamba (high), the oboe, the clarinet and the trumpet or trombone. Enclose these in swell boxes and you have an expressive organ of small size that can be played by hand most satisfactorily, and that by a double roll system can be played also as a solo automatic organ of considerable capacity and of good tonal quality. It will sound well, with strong middle voices, clean bass and not too squeaky a treble. Suppose such an organ divided, and placed with one organ on each side of the screen, while the sixteen-foot pedal stop is cut in two also and placed half on each side. There you have an arrangement quite feasible wherever a motion picture theater has any spare room in front. In many cases, where space is hard to find, a gallery arrangement can be used for the manual stops, leaving the pedal stop on the ground floor level.

Of course, we are counseling an ideal; but it will soon be seen, upon analysis, that it is much better in every way to have pure organ tone with good foundation and no fancy stops than to put in the fancy stops at the expense of the foundation. If you have a good diapason tone and plenty of it, then the next great requirement is that the manual stops shall be enclosed in swell boxes. With a two-manual organ this means that you have in reality two organs each in its swell box, placed on either side of the screen. It is just as easy to have two swells as to have but one, and the result—that the organ becomes expressive in every stop; a result to be desired by every exhibitor who wishes the best musical results. Add expressiveness to solid tone and you have as much as you really need in an organ of relatively small size.

Even the above catalog of stops could be cut down by removing the stopped diapason and the trumpet or trombone stops. But the idea of two manual organ should be rigidly adhered to, at any cost, for the single manual instrument is not, strictly speaking, an organ at all when played by hand.

The same remarks apply to the pneumatic player attached to the film organ. As a matter of fact, a double-roll system, with one roll for each manual and couplers allowing the pedal to be hooked up with either organ as required is quite adequate, A double tracker system with two rows of perforations, and roll to correspond, is even better for convenience sake but more complex to read, not to mention the patent rights that cannot be disturbed for some time to come.

There are many little problems to be solved, as will be seen from the above brief considerations; yet they are quite simple when taken up in an intelligent manner, with real knowledge of the requirements.

To play an organ for moving pictures is an art in itself. and there are very few organists who are now practicing the art of playing for moving pictures who have any conception of how their playing sounds out in the body of the theater. The idea too often is that an "effect" can only be made by pulling out all the stops. And another mistake many organists make is the use of the tremulant. Organists playing organs equipped with a vox humana should use this effect sparingly and not play every number with the tremulant or vox humana. The acoustic properties of the average moving picture theater will not stand the excessive use of certain stops and they should be used with discretion. A simple plain diapason tone is the necessary basis for successful organ playing in a theater of the architectural type common to the majority of moving picture theaters; and exhibitors should not fail to realize this when they consider the purchase of an instrument.

It is highly important to remember that good solid tone, based on the open diapason of the organ proper, with a few stops of soft reed quality to provide variety, is the best possible equipment for any sort of organ in any sort of room, and especially the sort of room the average motion picture theater is. The resources of the moving picture theater in space available and in respect to the money to be laid out, are not usually large enough to permit the erection of a great concert organ. The film-player for general use must have first of all a good organ foundation and the diapason should receive first consideration. If to this are added stopped diapason, octave, twelfth, one "mixture" of three ranks, flute, trumpet and salicional and gamba, no more will be needed. Any more will do more harm than good and will be simply wasted.

It is hoped that in time there will be enough musicians available for playing the organ, but to put such an instrument into the hands of a young lady who has just graduated from piano playing is mere foolishness The subject "Film-Players," "Organs," "Photo-Players," etc., will be thoroughly dealt with in a series of articles now in course of preparation.

Membership Requirements of the American Guild of Organists.

Theater organists will be interested in the requirements for examination of the American Guild of Organists of the United States and Canada. Full particulars may be obtained from W. R. Hedden, Mus. Bac., F. A. G. O., Chairman of Examination Committee, 170 West 75th Street, New York City.

The requirements for the Guild examination are as follows:

FOR THE CERTIFICATE OF ASSOCIATE.

Tests at the Organ.

1. Candidates must be prepared to play the whole or any portion of one of the following compositions, the selection of the piece to be made by the candidate: "Fugue in E Flat" ("St. Anne's"), Bach, Bridge and Higgs edition, Book 6, page 36, or No. 1, Book III, Peter's edition, or "Postlude in D," Henry Smart (H. W. Gray Co.).

2. A sight reading test, of moderate length, for the organ.
3. Play at sight from vocal score, G and F clefs (four staves).
4. Transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.
5. Harmonize at sight, in four parts, a given melody.
6. Fill up a figured bass at sight, in four parts, without pedal.
7. Tests in modulation:
   (a) To nearly related keys.
   (b) To remote keys.

PAPER WORK, AWAY FROM THE ORGAN.

1. To a given melody add Alto, Tenor and Bass parts.
2. Counterpoint in two, three and four parts, in various species and combinations of species. Three examples will be set.
3. Write answers to fugue subjects and show at least one counter-subject to each, in double counterpoint at the octave.
4. Questions in general musical knowledge drawn exclusively from "Music and Musicians," Lavignac.
5. Ear Tests:
   Write down from dictation two brief melodies, of which the keys will be announced and the Tonic Chords struck. Each passage will be played three times.
6. To a figured bass add Soprano, Alto and Tenor parts.
7. To an unfigured bass add Soprano, Alto and Tenor parts.
8. Write a sixteen-measure sentence, introducing certain modulations and cadences which will be specified.
9. Transcribe a short pianoforte passage to make it effective for the organ.

THE REQUIREMENTS FOR THE GUILD EXAMINATION ARE AS FOLLOWS:

FOR THE CERTIFICATE OF FELLOW.

TESTS AT THE ORGAN.

1. Candidates must be prepared to play the whole or any portion of all of the following compositions:
   "Frantasia and Fugue in G minor," Bach, Bridge and Higgs Edition, Book 8, pp. 127-135, or No. 4, Book II, Peter's edition, and last ("Final") movement of "7th Sonata," Guilmant.
2. A sight reading test, of moderate length.
3. Play at sight, a short passage in ancient vocal score, with C, G and F clefs.
4. Transpose at sight a passage in short score into two keys, neither more than a major third above or below the printed music.
5. Harmonize at sight a given melody in four parts.
6. Improvise on a given theme.
7. Fill up a figured bass, at sight, in four parts.

PAPER WORK AWAY FROM THE ORGAN.

1. Counterpoint in three, four and five parts, in various species and combinations of species. Three examples will be set.
2. Write an exposition of a four-part fugue on a given subject, and also show a close stretto. This may be written for voices, strings or organ.
3. Questions in general musical knowledge drawn exclusively from "The Evolution of the Art of Music," by Parry. (D. Appleton & Co.)
4. Ear Tests:
   Write down from dictation two progressions of chords, of which the keys will be announced and the Tonic Chord struck. Each passage will be played three times.
5. Orchestrate a given passage for a specified number of instruments.
6. To a given melody add Alto, Tenor and Bass parts.
7. Add, to a given ground bass, Soprano, Alto and Tenor parts in four different ways. First, with simple chords, then with passing and auxiliary notes, then with suspensions, and finally with imitations, making a continuous composition.
8. Compose the opening sixteen to twenty measure of the first movement of a string quartette. The first two or three measures will be given. Give a sketch of a suitable second principal theme.

Candidates for either of the certificates must secure 70 per cent. of the total marks in each section of the examination, i. e., Organ Tests and Paper Work.

Music Every Musician Should Know.

"1812" OVERTURE—TSCHAIKOWSKY.

In 1805, Napoleon's power was at its height; from then it waned until his final overthrow at Waterloo, 1815. In 1812 he decided to invade Russia. He reached Vilna, hesitated and then went on. He defeated the Russians at Smolensk. Again he hesitated, yet again went on and reached Moscow, where he stayed until October. There he determined on the terrible retreat from Moscow. Five-sixths of his army had perished.

The stupendous solemn overture, "The Year 1812," by the great Russian composer, Tschaikowsky, is a vivid expression of patriotic exhaltation.

It opens impressively with the great Russian hymn, "God Preserve Thy People." Then follows a turbulent movement, wherein are heard prominently the "Marsellaise" broken by characteristic Russian folk-tunes. The introductory Russian hymn reappears and there occurs a mighty musical struggle between French and Russians, symbolized by their respective national anthems. Finally the "Marsellaise" is wholly silenced by the overwhelming surge of the familiar Russian National hymn, with which the overture closes amid the exultant pealing of cathedral bells.

VENETIAN BOAT SONG—MENDELSSOHN.

Mendelssohn composed forty-nine "songs without words" of which the "Venetian Boat Song" is one. It shares a world-wide popularity with the "Spring Song," the "Spinning Song" and "Consolation."

The form of this composition, so wholly lyric in spirit—the beautiful "singing" melodies sustained by wonderfully appropriate accompaniments—was originated by Mendelssohn, as was also the general title.

In the Venetian Boat Song we hear the melodious gondolier as he urges his swaying scraft over the rippling waters.

Eighteen "songs" had been published when, in 1839, Mendelssohn' writing to his publisher in reference to certain works he was engaged upon says: "But they are not 'songs without words' for I have no intention of writing any more of that sort." It is fortunate for music lovers that Mendelssohn did not adhere permanently to this resolution.

The "songs without words" might also be called, "songs without titles," for to only six of the forty-nine did the composer give individual names. The titles by which the originally un-named ones are popularly known were suggested by Stephen Heller, a contemporary pianist-composer, and a friend of Mendelssohn.

IDILIO—LACK.

Among the great quantity of music composed by this French musician, the present "Idilio" is among the best known and the most popular. It is really an unpretentious bit of writing, but it boasts the charm of simplicity of manner and contents. Its mood is almost pastoral, its bass very simple and unostentatious, its melody as graceful and bucolic as though piped by some shepherd. There is introduced a contrasting section which is slightly more dramatic in mood but which does not lack the easy grace of the initial theme. The contrasting episode is very brief, and the return of the main mood and melody is heightened in effect. There is appended a short coda, which rounds out the composition gracefully.

HUNGARIAN DANCES—BRAHMS.

Johannes Brahms won for himself a place among the world's great masters by composing noble works in many forms—symphony, sonata, requiem, songs, etc. His four symphonies are especially valuable, because of their classical style. The Hungarian Dances are exactly what the title indicates—Hungarian themes that were put into their present shape by Brahms. Many of them were of Gypsy origin, but some were in the native Hungarian style, which does not show the Gypsy scale. Taken together, the three dances form a most attractive study in rhythm and accent.

Composer Strauss Dead.

A Vienna despatch announces the death of Eduard Strauss, the composer of dance music.

Strauss was a member of a famous musical family. His father Johann Strauss, was considered the most notable composer and conductor of dance music of his generation and wrote 246 pieces of dance music in addition to a series of comic operas.

Eduard's brother, Joseph, was known as "The Waltz King," and was the creator of 283 popular waltzes. More than 200 pieces of dance music are credited to Eduard. He was conductor of court balls in Petrograd for several years and visited America in 1901-1902. In recent years he made his home in Vienna. He was eighty-one years old.

Brevities.

Geraldine Farrar, star of "Carmen," "Joan, the Woman," and other features, made her reappearance at the Metropolitan Opera House on New Year's day, singing the title role in Puccini's masterpiece, "Madame Butterfly."

* * *

The program of the Boston Symphony orchestra at Carnegie Hall on January 6th included Tschaikowsky's first orchestral suite in D-minor, which is seldom heard here. The Suite is in six parts, comprising an Introduction and Fugue, a Divertimento, an Intermezzo, a March Minature, a Scherzo and a Gavotte. Of these the Gavotte is the most familiar to musicians and the public.

* * *

At the Rialto, during the recent showing of the picture, "The Steel Wall of France," showing the French troops marching into action, Hugo Riesenfeld, conductor of the Rialto orchestra, composed with Mr. Rothapfel, a special musical number for that portion of the program.

The Overture was Dvorak's "Carneval." Mme. d'Epinoy sang an aria from "Louise" by Charpentier. Vicente Ballester gave "Largo et Factotum," from "The Barber of Seville." There was an organ solo by Dr. A. G. Robyn and a harp solo by A. Kastner.

* * *

Three musical productions are scheduled for Broadway during the present month. Fred C. Whitney, producer of "The Chocolate Solider" and other notable successes, and engaged in the presentation of musical comedies for nearly two decades, is to enter the producing field again offering Oscar Strauss's latest operetta, "Boys Will Be Boys." The original book, by Ferdinand Stallberg, touching briefly, in a few of its scenes, on certain romantic phases of the present war, has been adapted for the American version by Edward Paulton, co-author of "Erminie." Gastano Merola will conduct the music.

* * *

The entire chorus has been selected for "The Beautiful Unknown," the new Viennese operetta, music by Oscar Strauss, to be produced by the Shuberts.

* * *

Comstock-Elliot Co. will present "Oh, Boy!" the new Bolton-Wodehouse-Kern musical comedy. Max Hirschfield is the musical director.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

DREW Lucille McVey. Was born in Kansas City, Mo., of American parentage. She is short, a brunette and weighs 118 pounds. Dramatic work and stage experience have been her chief training. Miss Drew had no stage experience before going with Essanay in 1910, in Chicago. Later she worked in Los Angeles and Santa Barbara, Cal., and in 1914 returned to the Essanay Chicago studio. She remained in that city for a year and then went to the Lubin studio in Philadelphia, where she remained for a year. She then went to the Kalem studio in New York City, where she remained for a year. She then went to the Universal studio in Hollywood, Cal., where she has been ever since.

Lucille McVey Drew

FARNUM, Dustin. Born in Kingston, Jamaica, B. W. I., of American parentage. He is tall, weighs 175 pounds, has brown hair and blue eyes. Before he entered the motion picture field he was a professional baseball player. He made his debut in motion pictures in 1909 with the Selig Polyscope Company, at the Chicago studio. Later he went to Los Angeles, Cal., with the Selig company, and remained there for a year. He then went to the Lasky studio in Hollywood, Cal., where he remained for a year. He then went to the Universal studio in Hollywood, Cal., where he remained for a year. He then went to the Fox

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Seven Travel Subjects, Three Industrials, Three Topicals and One Scientific Subject.

Reviewed by Margaret I. MacDonald.

"Pasadena, California."

A SERIES of excellent views of this beautiful Californian city, lying twelve miles distant from Los Angeles, are contained in "See America First, No. 69." These views include the Arroyo Seco Valley, the Busch sunken gardens, covering thirty-three acres, and among other interesting and picturesque points describe the German legendary in miniature images of fabled personages, statoined at various places about the gardens. We are also shown the Colorado avenue bridge, the Horace Mann High School, the San Gabriel Mission, the First Christ Science Church, Orange Grove avenue, the Santa Rosa driveway and other attractive and interesting scenes about Pasadena.

"The Heart of the Blue Ridge."

In No. 70, of the "See America First" series, we are again treated to scenes of romantic Virginia, and are taken into the very heart of the Blue Ridge Mountains. Scenes around Lexington are of particular interest. The Washington and Lee University, the church in which "Stonewall Jackson" taught a Sunday school class, the ruins of Liberty Hall, a relic of the Scotch-Irish element in Virginia; the Virginia Military Institute and other buildings of historic interest are shown. While among the more attractive scenic bits are Buena Vista, reflections in the North River, Goshen Pass and also some beautiful waterfalls on the North River. An amusing animated cartoon, entitled "The Gormand," closes the reel.

"The Foothills of the Pyrenees."

"Mutual Tours Around the World, No. 10" presents some beautiful scenes in the neighborhood of Pau, Laruns and Luchon, France. Among these scenes are the Hourat Gorges on the Ossau River and many beautiful perspectives among the mountains. Particularly attractive are the scenes on the Ossau River, as it runs in torrents toward the town of Laruns.

"Budapest, Hungary."

This interesting travel subject, appearing also in "Mutual Tours Around the World, No. 10," shows us the exact situation of Budapest, capital of Hungary, on the Danube River, lying partly on one side and partly on the other. It states in subtitle facts with regard to the incorporation of the two towns, Buda and Pest, into one city, called Budapest in 1872. One of the interesting sights is the Kutten Brucke, one of the longest bridges in the world, of which several comprehensive views are given. The Houses of Parliament of Gothic style architecture and a mediaeval fort, now transformed into a beautiful castle, are among other interesting sights.

"Life in Egypt."

Also contained in No. 10 of "Mutual Tours Around the World" is "Life in Egypt." This subject shows us the women of Egypt transporting water, carried in huge bottles on their heads, it shows us the primitive methods of agriculture employed by the Egyptian natives and also their methods of irrigating the land. The procession of the sacred carpet and drilling of the native soldiers are other scenes of interest.

"High, Low and the Game."

Another excellent film from the Educational Films Corporation of America is that in which Robert C. Bruce presents the principal episodes in one week's travel in the Olympic mountains. The subtitles of this picture represent extracts from his diary. The film presents some glorious "snow stuff," along with other interesting sights, with a delightful contrast of scenes when we reach the Pacific after mentally sliding down the mountain sides. Delightful beach and surf scenes form a part of the charm of this reel, interspersed with comedy incidents.

"The Valley of the Hoh."

In this beautiful scenic Mr. Bruce has again displayed a fine discrimination in choosing from among many beautiful scenes, those which might be most appealing to the eye. In the valley of the river Hoh we travel with the cameraman through dense forests, over steep hills and finally find our way into the Olympic mountains and the big tree district, stopping a second to view closely a Douglas fir measuring 42 feet in circumference. The Great Dane Slim and his master, Slimmer, are the chief movers in this picture. It is interesting to note the companionship between the two. A subtitle referring to their camp near a sign, denoting Broadway and Forty-second street, erected in the mountain wilds, reads thusly: "Wonderful days were spent near the camp, but the night that the Boss and the Cook took a flashlight picture their companion left them forever."

"Making Old Glory."

The "Universal Screen Magazine, No. 6" contains a detailed illustration of how the American flag is made. The scenes contained therein were taken at the Brooklyn Navy Yard, where the official flags for our warships are made. From the cutting of the stripes, including the sewing of the flag, the making of the field of blue, the making and sewing on of the stars, the pressing of the flag, the placing of rope and canvas heading, to the final folding of the flag, are given a comprehensive showing.

"Turpentine from Waste Timber."

"Reel Life, No. 36" contains as its opening subject an interesting treatise on the extraction of turpentine from waste timber, showing how in the South stumps are removed from the ground and blown to pieces by means of explosives, after which by a distilling method the turpentine is extracted from them.

"English Walnuts in United States."

Another attractive subject contained in "Reel Life, No. 36," whereby we are taken to the huge walnut groves of California to watch the gathering of the walnuts as they are shaken from the trees to the ground, the pickers working only one tree at a time. It is interesting to further note the careful manner in which they are sorted after being dried in the sun, tested for meat values, and placed in boxes or bags as the case may be before being shipped to the market.

"Homes of the Rich."

This number also seen in the "Universal Screen Magazine, No. 6" refers to New York as "the center of home life for many famous kings of finance," and shows us exterior views of the home of C. K. G. Billings, the horseman, whose estate has recently been purchased by John D. Rockefeller, Jr., and presented to the City of New York to be used as a park. Other homes exhibited in the film are those of Commodore Vanderbilt, John Jacob Astor, Andrew Carnegie, William A. Clark and Henry Clay Frick.

"How to Keep Your Hair Beautiful."

In the "Universal Screen Magazine, No. 6" Catherine Calvert gives a comprehensive demonstration of the proper care of the hair. From the film we learn the proper method of attending to the hair previous to retiring, the treating of the hair to a little fresh air in the morning before combing, and various other important things of value to those who would preserve the "crowning glory."

"Egg Inspection."

An interesting and instructive subject contained in No. 6 of the "Universal Screen Magazine," showing the work entailed by the Board of Health of the City of New York in supervising the estimated 1,800,000 eggs that are annually consumed in the city. The demonstration includes the handling of the eggs, the stamping of cold storage eggs and the opening and separating of eggs which are then placed in cans, each containing thirty pounds, after which they are put through a freezing process and sold for use at the various city bakeries.

"The Mysteries of Crystallization."

An interesting micriscopic study from the educational Films Corporation of America shows the crystallization of a tear drop, the crystallization of a portion of sal ammoniac placed on a piece of glass, and the crystallization of a drop of copper in silver nitrate.

"Serene of Index."

While most of us love a good travel picture it is of rather rare occurrence that one appeals to us as being totally different from all the rest in general character. "Serene of Index" is a masterpiece of photography and arrangement, made by Robt. C. Bruce for the Educational Films Corporation of America, and must be seen to be thoroughly appreciated. It presents closeups of waterfalls that have the appearance of suddenly disseminating fluffs of cotton tumbling helterskelter over rocks and precipices, and others photographed against the sun and perhaps less in a hurry to make away over the rocks have allowed the very drops of water, more substantial than spray, to be photographed glistening in the sunlight.

Under Water Photography

Remarkable Exhibition in Universal's Adaptation of "Twenty Thousand Leagues Under the Sea."

ONE OF the most remarkable pictures of an educational as well as fictional nature that the season has produced will be found in the adaptation of Jules Verne's novel, "Twenty Thousand Leagues Under the Sea," by the Universal Company. The most remarkable point about this eight-reel production is the underwater photography. We peer through the magic window of Captain Nemo's submarine at the wonders of the sea bottom, at the coral beds and wonderful gardens of the ocean, at the various kinds of fish, including the man-eating sharks that inhabit the deep, and at the wreck of an old blockade runner. We watch the hunters of the deep don their undersea garments and wander on the floor of the ocean shooting with guns discharged by compressed air methods at the sea game. We also see them charged by a man-eating shark. This film, which was reviewed in our issue of January 13, is well worth putting forth an effort to see.

Mary Gray Peck in New York

Promoter of Better Film Movement Talks of Her Work and of Her Experiences With Exhibitors.

MARY GRAY PECK, during a recent visit to New York, spoke interestingly of her experiences and accomplishments in the better film movement. Owing to the frequent references made to Miss Pecks' work in the columns of this magazine it is unnecessary to repeat the nature and extent of this work.

During her middle western tour Miss Peck came in contact with a possible two hundred exhibitors and a goodly number of exchangemen; and while in many cities which she visited she addressed large audiences gathered in most instances under the auspices of the women's clubs, in a number of other cities and towns she confined her efforts not to speechmaking, but to quiet investigation and to imbibing the views of the exhibitors on the question of the better film movement. These exhibitors with scarcely an exception were more than willing to lend their services in creating better conditions; even the small man expressed himself willing to do his mite providing he did not have to lose too much money, and few were unwilling to take some chances.

One of the most interesting meetings in which Miss Peck participated occurred in Kansas City, where a number of exhibitors and exchangemen met under one roof and discussed the question in a lively and somewhat irate manner, the exhibitors throwing the blame for certain unseemly conditions on the exchangemen, and the exchangemen in turn throwing the onus of recalcitrance on the exhibitor.

Speaking of the gravity of the present situation Miss Peck referred amusingly to the vast army of those whose Puritan minds are filled with a feeling of disapproval toward moving pictures, whose children insist on seeing the pictures, whose moral indignation is fanned to fiercer flame by a consciousness of their own moral weaknesses, and whose natural curiosity is drawing them to the picture show anyway, whether good or bad. It is this element of the public, Miss Peck states, with which the manufacturer has not had to cope previously, but which is now threatening the life of the business with legalized censorship. This disturbing shadow, she suggests, might be dispelled by exhibitors setting aside one night in the week for a specially selected program.

Among the addresses to be delivered by Miss Peck in the east, two of these at least, have been scheduled for New York. The first was delivered at the Washington Irving High School on Sunday evening, January 14, under the auspices of the Recreation Committee of the Board of Estimate and Apportionment of New York City, and was devoted to the subject, "How the Movies Keep the Children Off the Streets." The second will be delivered on Thursday evening, January 18, at the Park Avenue Hotel. A full account of Miss Peck's New York addresses and other details regarding these meetings will appear in next week's issue.

INTERESTING ITEMS.

Beginning with February it is expected that the Universal Screen Magazine will be issued weekly instead of fortnightly, as previously. The demand for the class of material, which is being shown in this magazine in film, has made it exceedingly popular, the result of which is a request for its more frequent appearance. Each issue of the Universal Screen Magazine contains four or five educational subjects of popular character, and closes with an animated cartoon in clay, which is a product of the remarkable sculptural talent of Willie Hopkins.

* * *

One of the developments of the past few years exists in the fact that no industrial exhibition is deemed complete without a display of moving pictures covering some phase of the industry which is being exploited. At the recent poultry show at Madison Square Garden the auditorium on the second floor was almost constantly employed by lecturers, some of whom used moving pictures by way of illustration. Among the films shown were some taken at the Government poultry farm, at Beltsville, Md., and others taken at the Dictagraph Poultry Farm, at West Nyack, N. Y. A lecture on "Modern Methods in Game Breeding and Preservation" was also illustrated by moving pictures.

Miss Varian Wins Fox Art Prizes

Young Woman Takes First and Second Awards on Study of Annette Kellermann.

MISS DOROTHY VARIAN, a student at the Art Student's League, New York, won both the first and the second prize for the best study of a full length pose of Annette Kellermann. One hundred entries, submitted by representatives from every art school in New York City and vicinity, opposed hers. Her monetary reward is $150, donated by William Fox, and the honor of having her work utilized throughout the world in publicity for "A Daughter of the Gods."

The decision was made at a luncheon at the Hotel Astor, by Robert Henri, W. J. Glackens, John Sloan and Wallace Morgan, acting as judges. Philip Boileau and Prince Troubetzkoy, fellow judges, were unable to be present.

The competition began the latter part of last November, and ended with the old year. During its progress, the lobby of the Lyric theater was thronged with art students, who set up their easels and worked amid curious on-lookers. Seven oil paintings, twelve water-colors, seventy-six drawings in pencil and charcoal, five pastels, one wood carving and one bas-relief in plastline were submitted. Miss Varian's winning offering was a water-color, and the study, which won the second prize, a pencil drawing.

"GLORY" UNITY'S NEXT.

Miss Maud Lillian Berri, the well known prima donna, is the authoress of the next release of the Unity Sales Corporation, entitled "Glory," featuring Juanita Hansen and Kolb and Dill. Miss Berri's father left her a fortune and she has taken up the line of producing superior, clean picture plays, the first of which is "Glory."

The cast of "Glory" is exceptionally fine. Miss Hansen, who plays the title role of Glory, is one of the most attractive women on the screen, having been starred in the "Secret of the Submarine," and many other notable productions. Kolb and Dill, the famous comedians, have in this production proven themselves to be among the best actors in the line of comedy-drama on the screen, handling the comedy situations in the cleanest possible manner and the dramatic situations with a force worthy of the best men in the line today. Taken all in all, "Glory" will no doubt be received with open arms by exhibitors who want good, clean, interesting and forceful photoplays.

Miriam Cooper, in private life the wife of Director R. A. Walsh, has signed a contract with the William Fox Studios and will soon begin starring in a series of pictures under her husband's direction. Miss Cooper played important parts in "The Honor System," "The Birth of a Nation" and "Intolerance." "The Honor System" is the only production in which she has worked for Fox Films.

Censorship Methods Abroad

Developments in the Situation Now Confronting the Exhibitors of Great Britain and France

In Great Britain.

THE situation in regard to moving picture censorship in Great Britain shows indications of developing into a repetition of American trade history. The entire industry—with one notable exception—is resolved upon immediate concerted action to combat the proposals extended by Mr. Samuel (the Home Secretary) which he regards as "model" conditions of censorship and which were detailed in my last letter on this subject. So far as the trade is concerned, and for that matter so far as the legislative opposition party is affected, the great bone of contention attaching to these conditions is the establishment at the expense of the industry of an official censorship which, while centrally scrutinizing moving pictures, reserves the right of local authorities to object to any film so censored. Any imposition along these lines could only precipitate in the country a state of affairs already experienced on a larger scale in the States, and it is for the purpose of tackling the impending danger in its pre-material stages that a joint body, the Cinematograph Trade Council, has been inaugurated with already a week's good work to its credit. The defensive work is indeed being rushed, a publicity agent is already at work, a wide screen campaign in preparation and means available for feeling, if necessity should arrive, the pulse of Parliament. And this before the actuality should give the case of the trade a weighty balance in its favor. British legislators are proverbially partial to long-cherished precedents. None affecting film censorship has yet been created outside a purely local area and it is now up against the trade's new fighting body to remove the probability.

The Cinematograph Trade Council is the outcome of a general trade conference called a few weeks ago to discuss the Home Secretary's suggestions. It is strictly a non-party committee that is representative proportionately of each section of the trade, manufacturer, exchange, exhibitor and author. Central offices with an efficient staff and a qualified publicity agent, if not at the moment open, are on the point of starting work under the careful supervision of the committee appointed at the trade conference and printed in The World at the time, with the following additions: E. H. Montagu (Selig), Will Jury (Jury's Pictures), H. Rowson (Ideal Film Renting Co.), E. Jepson (representing the Society of Authors), committeemen; Messrs. Goodwin (Exhibitors' Association), Kay (Ideal Film Renting Co.) and Lovesey (Ruffell's Pictures), trustees, and Cluet Lock (Exhibitors' Association), secretary pro tem.

The powers and rights of the many local licensing authorities to impose ambiguous conditions upon theater licenses within their respective areas is without doubt the root cause of the present deadlock with the Council and the Home Secretary. One of the first movements of the new body, I am informed, will be to select a suitable case as a test case to be taken to the House of Lords for a definite and final judgment. Many suitable cases for carrying to the last tribunal in the land have arisen during the past year, but the expense of advanced litigation through this course often renders it impractical for individual exhibitors. The finances of the Cinematograph Trade Council (nearly $5,000 was subscribed in the first week) would permit of this with a more equal distribution of the cost over the entire industry.

The Reply to the Home Secretary.

It is quite patent that the Home Secretary (Mr. Herbert Samuel) means to promote to the fullest extent the censorship scheme he evolved in collaboration with the numerous local licensing authorities and which are so universally distasteful to every section of the trade. At the Home Office conference Mr. Samuel invited the comments of the trade deputation upon the points he then set forth in support of the scheme. I have been handed a copy of the letter summarizing these observations which, briefly, are as follows:

The Right Hon. Herbert Samuel, M. P.
Secretary of State for Home Affairs,
Whitehall, London, S. W.

Sir: Taking advantage of the invitation you were good enough to give the deputation which waited upon you on the 13th inst. to communicate to you any further observations which seemed desirable, the Committee appointed by the Censorship Conference has carefully considered your courteous reply to its observations. It sincerely regrets that your reply is not convincing upon points which the Committee regard as of vital importance. Appreciating to the full your candid admission that no form of censorship could be regarded as satisfactory which merely added to existing censorships, it would venture to divert your attention to the disparity existing between the figures you presented and the actual figures as it is understood they exist from which the Committee is bound to conclude that you must have been seriously misled. There are at least 209 licensing authorities in England, Scotland, Wales and Ireland. From these 126 answers have been received (to the Home Secretary's original letter suggesting his scheme of censorship). The number prepared to conform to your recommendations you have placed at 115. It is obvious from the illustration the Committee was able to give in the case of Bristol that, as sufficient care has not been exercised in scrutinizing the replies, it may readily be found that even the figure of 115 is misleading. The Committee is strongly of opinion that this is so. But assuming that 115 does represent the correct figure the percentage is not 92 as you affirm but only 60 and in the absence of any specific details as to the licensing authorities supposed to be consenting, it may well be that they do not represent anything even approaching 60 per cent. of the theaters. It is clear to the Committee that the present variety of decisions would be left not merely "unmitigated and unredressed" but further complicated by an additional variety.

However dissatisfied the trade may be with the existing unsatisfactory state of affairs it will cheerfully face the evil it knows rather than endure the serious risks of another experiment, in the process of which the whole business may be utterly ruined.

The Committee must confess its intense disappointment at the ambiguity of your reply upon the question of the Advisory Committee. It is still entirely in the dark as to the composition of that body and of its powers. While the admission that the claim for fuller representation has been made out it is welcomed such representation could have no meaning and no value unless it could be effective. If absolute power resides in the Home Secretary for the time being, whether that power is exercised bureaucratically or not, it is capable of being so used, and if those representing the trade become parties to establishing such a power by consent, they would be traitors to the best interests of the business. The Committee is confident that films would not be submitted to a censorship constituted in the manner proposed, nor would the trade provide the funds to maintain it.

Your attitude has made it clear that legislation at the moment is impossible. It is equally clear that without statute fees cannot be levied. The Committee, therefore, venture to express the hope that you will make some real effort to meet the clearly expressed wishes of those upon whom you rely to supply you with funds, otherwise it is certain they will not be forthcoming. War has changed many things, but it has not yet brought us to this pass—that outside of statute a trade can be compelled to pay for its own execution.

A. E. NEWBOULD,
Chairman of the Censorship Committee of the Cinematograph Trade and Inc. Society of Authors, Playwrights and Composers.

A Commission of Investigation.

Meanwhile the first decisive movement to combat the root cause of this growing influence for censorship has been initiated by the Cinematograph Trade Council upon a basis eminently equitable and fair to those who may have charges to bring against the motion picture play. It has long been quite patent that the censorship fad was given its recent momentum from the many unjust, and in some cases absurd, charges leveled against it from the magistrate's bench and the parson's pulpit. Even within the past three months the film has been a general bowling alley for the Bishop of London down to the village curate as a wholesale perverter of public morals and for judicial magistrates in town and country as a proved incentive to the blackest crime. Clearly it is to these voices, fostered probably by local authorities seeking further powers, that the Home Secretary has given his ears and to establish or destroy their arguments they are to have an excellent opportunity. The National Council of Public Morals—an old established institution embracing such men as the Lord Bishop of Birmingham, Lieutenant-General Baden Powell and many equally famous authors, scientists, politicians, clergymen and psychologists—has been asked to conduct a special investigation into the allegations against the moving pcture.

A further letter summarizing the demands of the trade for a single, final and trade represented censorship has been sent along to Mr. Samuel and this will probably be the ultimatum. Every member of the lower House of Parliament has been sent a copy of the letter and it may not be many days before we can follow the American example of identifying each individual enemy and contesting him in his own electorate on the issue of censorship. J. B. S.

In France.

THE recent action of the French Government, acting through the Ministry of the Interior, for the regulation of motion pictures is of interest to American manufacturers of films. The ministry has created a commission of five, composed of four members from the department and the subchief of the Prefecture of Police of Paris, for the performance of duties similar to those of the boards

of censorship in the United States, according to U. S. Vice-Consul Dives B. Levis, St. Etienne, France.

Before a picture may be shown it must be passed upon by this commission. If it is accepted, a permit is issued for its exhibition, subject to the action of local departmental and municipal authorities, whose approval may be given or withheld, and whose decision is final as far as their respective jurisdictions are concerned. The sanction of the commission is intended rather as an indication of the worthiness of the picture. The members have asked for the active co-operation of municipal authorities in the suppression of unauthorized and objectionable films.

A complaint from the manager of a large picture theater in St. Etienne calls attention to the fact that while the titles and subtitles of American pictures are in French, most of the comedy pictures have many signs in scenes of the pictures in English, such as "No swimming allowed," "Boarders wanted," "Beware of the dog," etc. There are also supposed speeches by persons and animals in illustrated cartoons, upon which the reason for the situation or the motive of the action depend, and much is lost to the audience because they are in English.

The manager quoted believes that while this might occur in an occasional film finding its way here, the fault could be obviated by a "take over" with the signs in the language of the country they are intended for. Although there are several French and Italian comedy subjects with a following, the American rough-comedy film is far in the lead here. The French polite farce or "vaudeville," as written for the screen by well-known authors and portrayed by artists of the Parisian theaters, occupies a high place of its own.

U. S. Consul John Ball Osborne, Havre, France, writing in "Commerce Reports," says that the moving picture form of amusement has witnessed an important development in Havre, France, since the beginning of the war, on account of the lack of other amusements, particularly regular theatrical performances, and the large military element in the population. All the picture theaters previously existing have been operated with full attendance. and a few new ones have been opened.

There has been an increasing use of American films, particularly short plays, both dramatic and comic. The managers of all the Havre motion-picture theaters assure this consulate that American films of all kinds are greatly appreciated and sought after.

In view of the widespread French interest in everything relating to the United States, it is regrettable that there are not more scenic films illustrating the beautiful and interesting spots of the United States. Important American occurrences, also, ought more frequently to be depicted in the current events shown in the French theaters. At present there is a rare sprinkling of these films.

The Cinema Omnia Pathe, 153, Boulevard de Strasbourg, is the largest and most important motion-picture theater in this region. It is a spacious, well-ventilated, circular building, containing seats for 3,000 persons. It is controlled by the Societe Omnia, which has a number of other picture theaters throughout France.

The performances in Havre are given nightly except Mondays, with matinees on Thursdays and Sundays. The performance lasts about two and a half hours. All classes of films are given, including those in several parts. Strict censorship is exercised.

The prices of admission range from 60 centimes (0.12) to 3 francs ($.58). Except on Sundays and holidays, these prices may be reduced about one-half by presenting "billets de faveur," which are given gratuitously to customers at tobacco shops. This system, which is common in Havre, necessarily discriminates against transients who know nothing of it and pay the scheduled prices.

The Select Palace, 123, Boulevard de Strasbourg, is controlled by the Societe Ouest Cinema. This theater has a seating capacity of 1,200. Its performances, which last about two and a half hours, include all kinds of films of all marks except the Pathe. The price of admission varies from 1 franc ($0.19) to 3 franc ($.58), the average being 2 francs ($9.39). At the Kursaal Cinema, 22 Rue de Paris, the performance lasts two and a half hours and includes all kinds of films. Those with dramatic subjects usually consist of two or three parts, sometimes four parts, and are of 600 to 1,200 meters. All marks of films are used in this theater except Gaumont and Pathe. The prices paid for their use vary considerably. The manager estimated 800 to 1,000 francs ($152 to $193) per week for the use of five or six films. For the purchase of used films the average price is 10 to 15 centimes ($0.02 to $0.03) per meter. The prices of admission are 40 centimes ($0.08), 50 centimes ($0.10), 60 centimes ($0.12), and 1 franc ($0.19). No billets de faveur are issued by this cinema.

The Gaumont, 16 Rue de la Comedie, run in connection with a cafe, has a seating capacity of about 400. The films are of all kinds. Dramatic offerings are usually in several parts. This theater has contracts with the Gaumont and Obert Companies, of Paris, whose films are used exclusively. The prices of admission are 40 centimes ($0.08), 50 centimes ($0.10), 75 centimes ($0.14), and 1 franc ($0.19). This theater also issues the half-price tickets obtainable at tobacco shops.

The Cinema Olympia, 14 Rue Edouard-Larue, like the Gaumont, is run in connection with a cafe and restaurant. It has 300 seats. The program is composed mainly of dramatic subjects in several parts. The films are rented from the larger companies in Paris, particularly Pathe and Gaumont. Many American and Italian films are also shown. The prices of admission are 75 centimes ($0.14) and 1.5 francs ($0.29), subject to 50 per cent. reduction on presentation of special tickets.

According to the reports made to the consulate by the respective managers, the total seating capacity of the five picture theaters of Havre that have been mentioned is 5,600, distributed as follows: Omnia-Pathe, 3,000; Select-Palace, 1,200; Kursaal, 700; Gaumont, 400; Olympia, 300.

Besides the houses mentioned there are a few minor theaters which bring the total seating capacity for the city and suburbs up to about 6,000. While Havre has a normal population of 136,159, which is increased to about 170,000 when the contiguous suburbs are included, the present population served by the motion-picture theaters mentioned is fully 200,000. This gives a ratio of one seat for every 33 persons in the community, apparently all that is required.

The publicity methods used are very thorough. Besides handbills gratuitously distributed at each performance giving the features of the program for the following week, similar announcements are made in the amusement columns of the daily newspapers, and large posters are used on the billboards. Some of these posters are elaborately illustrated in colors and compel the attention of the public. Certain of the moving picture theaters also employ portable billboards on carts which are drawn through the city.

Baby Lorna Volare

"THE UNMASKING," the sixteenth and final episode of "The Crimson Stain Mystery," Consolidated Film Corporation's super-serial, will be released this week. Photoplay fans who have been following eagerly Maurice Costello, Ethel Grandin, Olga Olonova, Thomas J. McGrane, Eugene Strong and others in their adventures with the mysterious Crimson Stain through fifteen thrilling episodes, will learn in this final episode, who Pierre La Rue, the implacable, is.

Baby Lorna Volare.

Maurice Costello who, as Harold Stanley, pursued a relentless investigation of the criminal activities of Pierre La Rue and his gangsters, succeeds by a coup-de-maitre in bringing the criminals to justice. So perfectly constructed is this final episode that the identity of Pierre La Rue is not revealed until the last fifteen feet of the film.

One of the big thrills in "The Crimson Stain Mystery" occurs in an adventure in which Baby Lorna Volare is the leading figure. Baby Lorna is only four and one-half years old and has been in the United States about a year and a half, having come with her father and mother from Melbourne, Australia, where she first saw the light of day. Acknowledged to be one of the child prodigies of the screen world, Baby Lorna has a commendable record in films. In "The Crimson Stain Mystery" she has been accorded a role which gives her ample opportunity to display her unusual talent.

Chicago News Letter

By JAS. S. McQUADE

Victory for "Intolerance"

Cook County Commissioners and the License Committee of the Chicago City Council Give the Great Picture Unanimous Approval.

THE board of commissioners of Cook county and the license committee of the city council of Chicago have viewed "Intolerance," and have given the great picture their unanimous approval.

It will be remembered that in a former letter it was stated that certain would-be reformers had charged that the picture was a libel on public charities, and insisted on a pruning of the objectionable portions.

The resolution unanimously passed by the county commissioners commends "Intolerance" to the consideration of all persons. Alderman Toman, chairman of the license committee of the city council, after seeing the picture, was enthusiastic in his praise. "I wish we had twenty pictures like this," he answered in reply to a question. "I advise every man, woman and child to see 'Intolerance.'"

Col. Wm. F. Cody in Historic Pictures.

The death of Colonel Wm. F. Cody, more popularly known as "Buffalo Bill," has been chronicled by the press of every civilized country in the world. He was a picturesque, national character in his home country, and his name has been a household word.

His death recalls that among his numerous enterprises he engaged in the making of pictures showing the battles of Wounded Knee and War Bonnet, in the war against the Sioux Indians.

These pictures were made by the Buffalo Bill Historical Film Co., of which Colonel Cody was part owner. The other owners were Essanay and the publishers of the Denver Post.

In October and November, 1913, the pictures were made under the supervision of General Nelson A. Miles, with a strict regard to historical accuracy, on the orders of the United States government. As at first made the pictures were of eight-reel length, and they were released under the title, "Wars of Civilization."

Several regiments of the United States army were represented in the filmed battles, and over 1,500 Sioux Indians participated. The battles were fought before the camera on the original sites, and Colonel Cody was the leading figure throughout.

Assisting General Miles on the occasion were General Chas. A. King, General Maus and General Frank Baldwin. Col. Sickles, who was a lieutenant at the original battle of Wounded Knee, took part with his men in the filmed battle.

One of the most exciting incidents in the pictures was the singlehanded fight between Col. Cody and Yellow Hand, a Sioux Indian taking the part of the latter.

As the United States government has two prints of these pictures filed away in Washington as historical records, future generations will be able to see "Buffalo Bill" as he was in the flesh, both as scout and soldier.

The Photoplay League Aims at the Production of Artistic Photoplays.

Miss Helen Varick Boswell, of New York, was a visitor in Chicago last week, and made an address in the Tip-Top Inn at a luncheon, Friday, Jan. 12, on the aims of the Photoplay League. This league is a new national association, organized for the purpose of encouraging the production of better photoplays, the members including some of the most prominent people in the country.

Miss Boswell is a member of the advisory committee of the executive board of the organization. On the committee are many other people of note, including Mrs. Chas. H. Whitman, wife of the Governor of New York, Mrs. Chas. Dana Gibson, Mrs. Frederick Lee Ackerman, Mrs. Schuyler N. Warren, Miss Kate Douglas Wiggin, Mrs. Howard Gans, Mrs. David Rumsey, Mrs. Edward J. Gavegan, Robert Erskine Ely, Reginald Pelham Bolton, Frank Lascelles, Mrs. J. Borden Harriman, E. H. Blashfield, Mrs. James Speyer, Julia Marlowe, E. H. Sothern, John D. Crimmins, Adolph Lewisohn, Cornelius Vanderbilt, Frederick C. Howe, Waldo C. Morse, Norman Hapgood, Henry Fairfield Osborn, Frederick A. Stokes, Isaac N. Seligman, Waldo U. Morse, Evart Jansen Wendell, Mrs. Potter Palmer, Mrs. J. Ogden Armour, and many other notables.

It is the aim of the Photoplay League to stir the great public which patronize moving pictures to form a body that will encourage the makers of moving pictures to produce a higher type of photoplay. This can be done, it is hoped, by refusing patronage to films of an inferior type.

The formation of the Photoplay League originated at an informal gathering in the home of Mr. and Mrs. Dana Gibson, in the spring of 1916, at which Mr. Frank Lascelles and Miss Helen Varick Boswell (who is a member of the moving picture committee of the General Federation of Women's Clubs) were present.

The plan found enthusiastic response from everyone approached on the subject. Cornelius Vanderbilt said that while he was too busy to attend the picture theatre often himself, his children were very fond of doing so, and he wanted to be sure that they were seeing the right kind of pictures. That was the feeling of others who wanted their names to be identified with this new organization.

The first meeting of the Photoplay League was held at the exclusive Colony Club early in December last. Miss Boswell and Miss Kate Douglas Wiggin were on the program, and at that time Mr. E. H. Blashfield was elected president, Mr. Waldo C. Morse, treasurer, and Mr. Schuyler N. Warren, secretary.

The second meeting will be held at the Rialto moving picture theater in New York, on Wednesday morning, Jan. 17. Several thousand invitations to New York's most prominent people have been sent out. At that time a history of the moving picture, showing the different steps in the progress of the industry will be given.

The leaders of the Photoplay League believe that the only censorship of moving pictures that will ever be successful is the censorship which is created by demand. It is their plan to have a League center in every community in the country, whose membership is composed of people who will support artistic and high-class photoplays.

Through the central organization, of which Miss Helen Duey (photoplay editor of the Woman's Home Companion) is to be active secretary, bulletins containing lists of specially recommended films will be sent out to each center. In turn, the members of the League will be expected to cooperate with their local moving picture theater owners. It is the plan to establish "Photoplay League" nights at local theaters, on which the specially recommended photoplays will be shown.

"Beware of Strangers."

Director Colin Campbell recently finished a feature in Los Angeles which William N. Selig, president of the Selig Polyscope Co., believes will not only be timely but of great value to the public at large, for the lessons that it teaches. "Beware of Strangers" is the title.

Not long ago the country was stirred by the exploitations of prominent and wealthy citizens by blackmailers and "sure thing" men and women. These evidently had been people of education and good standing who had gone "wrong." Chicago, New York and Philadelphia were the chief centers of their operations.

Walter Howie, at that time city editor of the Chicago Tribune, chanced to meet Mr. Selig and expressed his belief that a film treating of the evil work of these blackmailers, would be educational as well as valuable in warning the public against the dangers of becoming acquainted with strangers who might have impressed them by their dress, appearance and good manners.

Mr. Selig then called in Gilson Willets, the well known

author and photoplaywright, who declared that such a film would be just the thing. He immediately got in touch with Mr. Howie, whose long experience as a newspaper man had familiarized him with the working methods of these blackmailers. After Mr. Willets had absorbed fully the methods of such criminals he set to work and wrote the scenario, of eight-reel length, for "Beware of Strangers."

This feature is based upon actual facts, showing that blackmailing syndicates, ably governed, fleeced victims in this country of over a million dollars recently. Clairvoyants, fake bookmakers and lures were discovered to be perfectly organized, with recognized chiefs and hundreds of "steerers," whose business it was to comb the country for "suckers."

Supported by the judgment of Federal Judge Kenesaw M. Landis, Detective Wm. A. Pinkerton, and others who are in positions to know the harm wrought by these clever and smooth criminals, "Beware of Strangers" will serve to educate the public in saving victims from cleverly conceived schemes and traps.

Mr. Selig has assigned the leading characters to a list of stars well known in the moving picture world. These include Tom Santschi, Fritzi Brunette, Bessie Eyton, Jack Richardson, Vivian Rich, Ed Coxen, Eugenie Besserer, Frank Clark, Harry Lonsdale and other capable people. It is announced that the scenic effects are elaborate and costly, while the lighting effects are described as beautiful.

It can be easily imagined that Mr. Willets has furnished many exciting situations in the photoplay, and when it is promised that a strong love interest permeates the story, everyone will wait its release with great expectancy.

Chicago Film Brevities.

A special meeting of the Reel Fellows Club of Chicago has been announced for Friday evening, Jan. 12, at the Club's headquarters, 127 W. Madison street. The installation of the new officers of the Club will take place at this meeting.

* * *

Beginning Monday, Jan. 15, International's serial, "Patria," will be shown at the Majestic theater, the leading vaudeville house in this city. Each episode, in order, will be given a week's showing. This is the first time in the history of the Majestic that a serial film has been run.

* * *

Frank S. Phelps, general manager for George Kleine, came on from New York Saturday, Jan. 6, and remained until the following Tuesday. During his stay he consulted with Mr. Kleine on general business connected with the George Kleine branch offices throughout this country and Canada.

J. E. Storey, manager of George Kleine's branch office in Kansas City, was also a visitor last week, arriving in Chicago Jan. 8 and returning the same evening. Mr. Storey informed me that business has been fair in his territory, and that for the last two months it has shown an increase.

* * *

Thomas J. Hamlin, of Minneapolis, and managing editor of Amusements in that city, made a call at this office one day last week. He reported that business was brisk throughout the entire northwest territory. He remained in the city several days, and then made a business visit to New York City.

* * *

Aaron J. Jones announces that the Central Film Corporation has purchased the rights to "The Masque of Life" for Illinois, Indiana, Michigan and Kentucky. It will be released immediately in this territory.

* * *

Adolph Linick, treasurer of Jones, Linick & Schaefer, left for New York City, Friday, Jan. 5, where he attended the twentieth wedding anniversary of his friend, Adolph Zukor, president of the Famous Players Film Service. Mr. Linick will return to Chicago in about two weeks.

Aaron J. Jones received a wire from Lewis J. Selznick last week, stating that the French director, Leonce Perret, had just arrived from Paris to engage in the production of Selznick pictures. Mr. Perret has been engaged to direct Robert Warwick in a feature adapted from one of E. Phillips Oppenheim's important works.

* * *

A most affecting incident, which is closely connected with the war in Europe, took place at the Colonial one night last week during the presentation of "Intolerance." Seated in the audience was a British soldier, who had been completely blinded in battle, and his wife. The soldier's name is Sergeant Major Robert Middlemiss, and his wife described the picture to him as it was run off. The veteran said that by this means, with the aid of the interpretative music, he was able to enjoy the picture almost as fully as if he had actually seen it. The blind soldier and his wife have come all the way from England to appear at the Allied Bazaar, which opened at the Coliseum, this city, Thursday evening, Jan. 11. The bazaar, which will be continued for nine days, is held in aid of the sufferers of the entente allies. The promoters of the bazaar expect to realize $500,000 at least. Each country in the entente allies will have a special day during the bazaar, and each with its associated charities will be represented.

* * *

The Rialto Theatre, on State street between Jackson and Van Buren, Chicago's newest playhouse, will be opened Monday, Jan. 15, with continuous vaudeville. The house has been built by Jones, Linick & Schaefer, at a stated cost of $600,000.

* * *

J. E. O'Toole, manager of the Chicago office of the Fox Film Corporation, tells me that the Studebaker, with "A Daughter of the Gods" as the attraction, was sold out every night for the week of Monday, Jan. 8, except Wednesday, when there was a severe snowstorm. Louis J. Jones, manager of the Studebaker, confirms this statement by saying that the big Fox feature has broken all records at this house. The attendance at matinees is also described as being "wonderful."

* * *

George Fawcett, who scored such a success as Judge Silas Whipple in "The Crisis," has started work at the Selig studios, this city, under the direction of Al Green.

The many Chicago friends of Bessie Eyton will be interested to learn that she was hostess to a theater party in Los Angeles recently, when "The Crisis" was given its Pacific Coast premiere.

William N. Selig has received notification from St. Louis that "The Crisis" is in its third triumphant week there, with the S.R.O. sign always out.

Chicago will see "The Crisis" whenever a "Loop" theater can be engaged. The great success of the dramatic season has kept every desirable house open thus far.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Colonial—"Intolerance" (D. W. Griffith) still doing capacity business.

Studebaker—"A Daughter of the Gods" (Fox), featuring Annette Kellermann, entered its third week. It is breaking all records at this house.

Ziegfeld—William Courtenay and Lucille Lee Stewart in "The Ninety and Nine" (Vitagraph) and the fourth episode of the Vitagraph serial, "The Secret Kingdom."

La Salle—Kitty Gordon in "Vera the Medium" (Selznick) opened Saturday, Jan. 13.

C. B. Price, Western Division Manager for McClure Pictures, has opened offices in the Mallers Building, 5 S. Wabash avenue, immediately adjacent to the new Triangle Distributing Corporation office, and has appointed T. C. Montgomery and J. A. Davidson as Chicago representatives.

Mr. Montgomery is well known by exhibitors in Chicago having been connected with the industry in various capacities for several years past.

Mr. Davidson, while not so well known in the immediate Chicago district, is widely known in other parts of the country, and is thoroughly conversant with the business, having been formerly connected with the Mutual Film Corporation and V-L-S-E.

While the offices have been opened only a short time, Mr. Price reports that never in his experience has such lively interest been manifested by exhibitors as has been shown in the forthcoming new series of seven five-reel productions of McClure Pictures, each of which is complete in itself.

BOONE LEAVES AMALGAMATED.

J. Allen Boone has resigned as vice president and secretary of the Amalgamated Photo Play Service and has taken offices on the seventh floor of Aeolian Hall, 38 West 42nd street, where he will act as business representative for a number of well known screen directors, players and writers and cooperate with Charles Emerson Cook in general publicity. Miss Helen Christene Haerle, who has been connected with the scenario departments of the Equitable, Fox and Rolfe-Metro companies in an editorial capacity, and who is widely known as an authority on scenario values, will be associated with Mr. Boone in the handling of photoplay material.

Mr. Boone is well known in the film, newspaper and magazine worlds. Previous to his affiliation with the Amalgamated Photo Play Service he was publicity director for Lubin. His work as a newspaper and magazine man has taken him to all parts of the world.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

"Eyes of the World" Premiere a Success

W. H. Clune Puts on at Auditorium His Ten-Reel Adaptation of Harold Bell Wright Novel.

ON the afternoon of New Year's Day, W. H. Clune, local theater magnate and producer of "Ramona," presented to the Los Angeles public at his Auditorium Theater his second photoplay, "The Eyes of the World," a superb picturization in ten reels of Harold Bell Wright's well-known story. Every seat in the vast house had been taken and many prominent persons were present as guests of the producer.

"The Eyes of the World" is staged with the usual care that Lloyd Brown, general manager of the Clune company, puts on his productions. The opening stage embellishments are a marvel of scenic beauty and mechanical ingenuity. The curtain goes up on a heroic-size woman's face, filling the proscenium. Slowly the eyelids raise and a great pair of eyes look out over the audience with wonderful lifelikeness. Then during the clever manipulation of the lights the two parts which make up the face separate and resolve themselves into the face of a great owl. With a series of gauze curtains and the lights this dissolves into two hemispheres and in turn this view disappears to reveal in its place a magnificent California mountain scene. This is a cyclorama painted by Jack Holden, who did the "Ramona" scenery, containing over 11,000 square feet of canvas. It is said to be the largest cyclorama drop ever put up in a theater west of New York.

Harold Bell Wright personally took an active part in the interpretation of his story and characters for the screen. It is the belief of many here that Mr. Brown got far bigger results with his camera than Mr. Wright did with his pen.

In the cast of "The Eyes of the World" are three players who appeared in "Ramona." Monroe Salisbury, who in the first picture played Alessandro, has the role of Conrad La Grange and does remarkable work. Lurline Lyons, who will be remembered as Senora Ortegna, is Myra Willard. Arthur Tavares, the Senor Ortegna of "Ramona," is John Willard, the convict. Jack McDonald, who made a national reputation as Slapjack in "The Spoilers," scores heavily as the old roue Taine.

The music for "The Eyes of the World" was chosen by Mr. Brown and is cued to the nicety of a second with every changing mood of the play. It is played by an orchestra of 30 pieces, under the direction of Carli D. Elinor, the head of the Clune musical forces.

Following are opinions of "The Eyes of the World" expressed by Los Angeles critics:

Times—Another master picture has been added to the list of the few really great screen dramas. In some respects "The Eyes of the World," which made its debut at Clune's Auditorium yesterday, stands absolutely alone. Nothing approaching its photographic effects have been thus far produced in pictures. The play also stands pre-eminent in the matter of vivid character types. There is no other screen play now before the public in which the characterizations are so telling or so interesting.

Examiner—"The Eyes of the World" were opened yesterday at Clune's Auditorium. Opened to startlingly magnificent photography; opened to what has generally been termed the best form of photodrama—the narrative which commands. For it is all that long demanded product, a powerful drama with nothing that excites the baser instinct. No picture has been shown approaching in tensity various episodes, particularly the final fight on a mountain top; nothing in the way of a picture has been so totally devoid of faking effects, and no picture was ever more or probably equally healthy and sane in all its attributes.

Tribune—That Harold Bell Wright's story makes a better photoplay than it does a novel was conclusively proved at Clune's Auditorium yesterday afternoon. Without striving to make a spectacle, the producers have succeeded in making one of the most picturesque productions of the season.

Herald—Yesterday at his Auditorium Theater Mr. Clune revealed to an avid public his second cinemagraphic production, "The Eyes of the World," which not only equaled the former in the matter of scenic beauty and romantic theme, but far surpassed it in story, thrills, photography and human appeal. As an entertainment, "The Eyes of the World" is keenly enjoyable. It has the happy faculty of annexing your complete attention in the beginning and keeping your mind—and eyes—riveted on it until the last foot of the last reel has unwound itself—a feat seldom performed nowadays in film circles. The picture is not spectacular; on the contrary, it aims to please solely on merit of plot, and does.

Evening Express—"The Eyes of the World scored a great big hit at Clune's Auditorium yesterday afternoon. It has all the essentials of popular success. The audience that attended the premiere yesterday afternoon was the largest I have ever seen crowded into the auditorium. They liked the play immensely and showed it. The splendid transformation setting that precedes the picture got a tremendously big hand, and deserved it. Another very big factor in the success of this photoplay is the musical score that has been adapted for it by Lloyd Brown. The story is handled in splendid style. Climax piles upon climax and bursts in the tremendously dramatic fight on the narrow ledge of rock thousands of feet up the cliff. This scene is one of the most effective bits that ever has found its way into a picture, and it held the whole audience spellbound yesterday afternoon. There was absolutely stillness in the theater while it lasted and a sigh of relief and a burst of applause as it finished.

A synopsis of "The Eyes of the Word" will be found on another page.

Scene from "The Eyes of the World" (Clune).

American Increases Production

Radical Reorganization of All Departments at Santa Barbara Studios—Five Special Companies to Produce Multiple Features.

FROM the Flying A Studios in Santa Barbara we learn of radical reorganizations in the policy and management of the plant—which will mean still better photoplays from the American for the coming year.

Within a short time, we are informed, five special companies, each headed by a star of national reputation, will be producing super-features of five reels or more.

These enlargements of American activities are the direct result of the recent visit of S. S. Hutchinson, president of the company to the Santa Barbara Studios. Mr. Hutchinson, during his brief stay on the coast, has effected a radical reorganization in every department of his plant.

Mary Miles Minter.

President Hutchinson is in New York, we understand, completing negotiations for players and directors of highest caliber. Announcement of the individuals who are to contribute to the standard set is expected very soon.

In the front rank of featured players will continue to be Mary Miles Minter. The youthful American star, under the directorship of James Kirkwood, is to be the central figure in pictures whose stories will be of unusual type. It is realized that her chief appeal is in her distinct personality, and to emphasize this, themes and scripts which depart from screen convention have been and will be chosen.

William Russell, whose series of pictures have won popularity in their depiction of Russell's strength of character delineations, is another American star whose photoplays will be leading features. Extensive plans have been laid for increasing Russell's personal following among picture patrons. Francelia Billington, new to American productions, has already begun her work as Russell's leading woman, and has created a favorable impression at the studio as Virginia Leighton in "A Son of Battle," a costume play of the Reconstruction period.

William Russell and Young Stars of Mutual-American Studio.

Directing Russell and Miss Billington will be Edward Sloman, who produced, among other features, the sequel to "The Diamond from the Sky" for the American.

J. R. Crone is now general manager of the plant, succeeding the former studio manager, P. G. Lynch. Mr. Crone has been associated with Mr. Hutchinson and the Mutual enterprises for several years, and brings to the studio valuable experience in every phase of the industry.

Mr. Crone has made several changes in the personnel of his assistants. John Coakley has been made head of the technical department, while C. P. Morrison is the new general superintendent of the plant and superintendent of construction.

In the office staff Mrs. A. K. Whelan is auditor and in charge of the clerical department, while L. Ransome heads the purchasing department.

Clifford Howard, who continues as scenario editor, has rearranged his department in such a way that the fullest value will be obtained through his efforts. Emphasis was placed by President Hutchinson on the necessity of strengthening the stories used as foundations of productions.

GETTING ACQUAINTED WITH THE SIERRA.

This week a representative of The Moving Picture World paid a visit to the studios of the Sierra Photoplays, Inc., a film manufacturing enterprise recently organized by Los Angeles capital to produce one-reel comedies and five-reel feature dramas. Dr. C. W. Bachman, a local theatrical man, is the president of the company and Roy Clements, the former Essanay director, is the managing director.

Group at Sierra Studio.

Clements is one of the oldtimers in the business and will be remembered as producer of the Essanay "Snakeville" comedies. The new comedy company he is directing will release under the "Three Star" trademark, featuring Ruth Hennesey, formerly of the Essanay Chicago forces; "Big" Ed Sedgewick, lately featured comedian of Universal, and George Barnes, a recent recruit from the vaudeville stage.

During our visit the above picture was made for our special benefit. From left to right is Sam Comly, Ed Sedgwick, George Barnes, Roy Clements, Ruth Hennesey (featuring The Moving Picture World—Thanks, Ruth!) President C. W. Bachman and several members of the supporting cast of the comedy company in the background.

CAREY COMPANY'S "REGULAR" DINNER.

Harry Carey and his cowboys, ably abetted by Director Fred A. Kelsey, gave a "chuck-wagon" dinner for their friends Monday this week at the Universal Ranch.

The invitations were burnt on a piece of cowhide.

The dinner, which was declared to be a typical "round-up feed," was cooked in a "Dutch oven"—with coals under and over the pots, and was arranged by Fred A. Kelsey, Harry Gant, chief cameraman of the company, and S. W. Lawson, assistant to Kelsey. Gant presided at the Dutch oven and was assisted in the preparation of the steaks and other viands by Steve Clemente, famous roper, and Al "Daredevil" Thompson, who rides horses over cliffs and performs other hair-raising stunts.

The dinner was followed by an entertainment for the many guests. There were all kinds of riding stunts, rope throwing, races, etc. Some marvelous riding was done by Bud Osborne, Johnnie Tyke and other Carey boys.

Among the guests of honor was Al Jennings, the reformed ex-bandit, who entertained the crowd with tales of many of his experiences as an outlaw. Tom Jay, one of the wealthiest stockmen of Wyoming, was also present.

Everybody had a good time. Thanks, Brother Carey, for sending us an invitation.

LOS ANGELES FILM BREVITIES.

Cecil B. De Mille, the Lasky director-general, Jeanie MacPherson, author of "Joan the Woman," Alvin Wickoff, director of photography, and Howard Ewing, director of electric lighting, have returned from the premiere presentation of "Joan the Woman" in New York City. Mr. De Mille will personally supervise the opening of the production in Los Angeles and San Francisco, to take place next week.

The burning of an entire log cabin colony at night is one of the features of "The Girl of the Timberclaims," featuring Constance Talmadge. These night scenes were staged in the Santa Cruz mountains at an altitude of 6,000 feet. A full corps of carpenters and property men made the trip to the Santa Cruz mountains to build the cabins. Almost two weeks were required to build the cabin city, but it required only a few hours to destroy it. A. D. Sears plays opposite to Miss Talmadge. Clyde Hopkins, Beau Byrd, Wilbur

Group of Fine Arts Players in Santa Cruz Mountains.

Highby, Bennie Schuman, Joseph Singleton, F. A. Turner, Charles Lee and Mrs. Talmadge play important parts in the production. The scenario was written by Mary H. O'Connor.

* * *

Balboa signalized the advent of the new year by starting work this week on a new stage. As soon as it is finished a glass-inclosed studio is to be added to the Long Beach plant. The Balboa company has contracted for the producing of several new features and has found it necessary to expand its quarters. Balboa will put on two new companies soon.

* * *

Kathleen Clifford, Balboa's new star, arrived Saturday and started to work this week under the direction of Frank Crane. She will make her initial appearance in "The Twisted Thread," a fifteen episode serial of romance and adventure which Pathe will release.

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Clifford Gray, better known as "Tip" Gray, is back at the Balboa studio. He played leads for the Horkheimer Bros. several years ago and then went East, where he has appeared in some large feature productions.

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Myrtle Bauer, a beautiful Philadelphia girl of twenty-three summers, is a new member of the Balboa beauty squad. This young woman has been specially engaged for "The Twisted Thread," a new serial by H. M. Horkheimer, which Balboa will begin about January 1st to produce for Pathe. Miss Bauer arrives from the musical comedy stage.

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Jack Cunningham, a former newspaper man, who recently joined the staff of writers at Universal City, has been assigned to write comedies exclusively for the Joker Comedy Company, of which William Beaudine is director. Cunningham has written many short stories in a humorous vein and some of these may be revived for the films.

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Owing to the rain, the work on the erection of the Lasky administration building, carpenter shops, etc., has been delayed. The foundation is now being laid for a large addition to the wardrobe department. As soon as this is complete Alpharetta Hoffman, director of costumes and designer, will be able to manufacture costumes for any production the Lasky Company may make. A large force of seamstresses will be employed and only the raw material will be purchased in the future.

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Edward J. Le Saint, Lasky Director, has been transferred to the Morosco studio to direct a forthcoming production, and Morosco Director E. Mason Hopper has been transferred to the Lasky studio to direct Wallace Reid and Myrtle Stedman in a forthcoming co-starring vehicle.

Louise Huff has arrived at the Morosco studio and will shortly start work on a production as co-star with House Peters, under the direction of Edward J. Le Saint.

George Beban has finished the filming of his forthcoming production in which he is seen as an old Italian artist. One of the scenes in this production was a reproduction of an entire lower floor of an old fashioned New York boarding house, on the stage at the Morosco studio.

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Marie Doro has finished her production under the direction of Frank Reicher and will in all probability be granted a month's vacation.

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An entire Overland Express was hired by Director Otis Turner for a scene in the George Walsh picture he is making for the Fox Company. A train hold-up was staged near Inglewood, and the company was at work until five o'clock the following morning. The express carried about three hundred passengers and one hundred pieces of baggage. A band of thirty "desperados" made the spectacular attack on the train.

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One of the Universal companies treked to the desert at Playa Del Rey, California, this week to make a number of scenes on the hot sands for a current feature production, entitled "Beyond the Pale." There were several hundred people in the company, a large number of whom were Hindus, 100 horses and a dozen camels from the Universal zoo. One of the most effective scenes taken on the desert was an attack on a caravan by the Hindus and a brilliant rescue by English troops.

* * *

"Twenty Thousand Leagues Under the Sea," the spectacular Universal production, we are informed, played to remarkable business at the Cabrillo theater in San Diego last week. At each performance the theater was crowded to the doors and there was a long line outside. Stuart Paton, who directed the picture, both in the West and the East, and at Universal City, motored from Los Angeles with his cameraman, Eugene Gaudio, to witness the opening performance, and both men were called upon for curtain speeches during the intermission, when it was discovered that they were in the audience.

Mr. Paton described many of his exciting experiences in the making of the film story based upon Jules Verne's novel. He also told some droll Scotch stories, which caused much laughter. Gaudio thrilled the audience with his story of how many times he expected the glass tube in which he was taking the undersea picture would be destroyed by huge sharks and other denizens of the deep.

Later in the week Allen J. Holubar, who played Captain Nemo in the production, addressed the audience.

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A representative of The Moving Picture World recently spent a very interesting afternoon at the Hollywood Studio of the Vogue Film Company, of which Allen E. Stone has

Vogue Company Making a Comedy.

recently been appointed studio manager by President S. S. Hutchinson.

Several hilarious scenes were produced at the studio that afternoon by Director Robin Williamson and J. Davis.

The above cut shows Director Williamson's company, consisting of Ben Turpin, Gypsy Abbott, Arthur Moon and Ed. Lowne, enacting a burlesque situation, soon to be seen in a forthcoming release of the Vogue Company.

J. G. Hawks, the Ince scenario writer, returned to Culver City this week from San Francisco, where he spent the holidays. The Bay City is the gifted writer's native heath, and he was therefore kept busy renewing old friendships. He is now again at work on a new play, which will shortly be placed in course of production.

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Director Reginald Barker is working at Inceville, this week, filming scenes of trench warfare for the new play by Monte M. Katterjohn, in which Louise Glaum is being starred. Appearing in support of Miss Glaum are Charles Gunn, Roy Laidlaw, Milton Rose, J. P. Lockney, Will H. Bray, Thomas S. Guise and Lydia Knott.

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The foggy weather this week is proving a veritable "Jonah" to the big flood scenes now being filmed by Director Todd Browning for the Fine Arts' production of "Jim Bludso." The big scenes were to be staged near San Pedro. After being completely destroyed by a heavy wind storm the sets were rebuilt. But the sun refuses to come out and consequently Director Browning has thus far been unable to "shoot" his pictures. The flood scene, we are informed, is to be one of the most realistic of its kind ever staged, showing the washing out of a big levee, with a raging torrent washing away and completely destroying an entire city. Wilfred Lucas is being starred in "Jim Bludso," with Olga Grey playing the leading feminine role. The supporting cast includes George Stone, Charles Lee, Winnifred Westover, Sam de Grasse, James O'Shea, and Monte Blue. The scenes of "Jim Bludso" are laid in the romantic atmosphere of the Mississippi river during the Civil War. Spectacular features include a thrilling race between two big river boats, a hand-to-hand fight aboard one of the boats, just before it catches fire, burns to the water's edge, explodes and sinks, and an entire city wiped out by a flood.

Seena Owen, who has been absent from Fine Arts pictures for quite a while, will soon be seen again. Miss Owen will appear in a feature drama now being prepared by Roy Somerville, of the Fine Arts scenario staff. Seena Owen is by many conceded to be the most beautiful of the Griffith stars, and scored a great success as Princess Atterea, in "Intolerance."

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Edyth Hoskins, pretty, petite and pert, is playing ingenue leads opposite Hank Mann in the Foxfilm Comedies which he is now directing. This is Miss Hoskins' first appearance for William Fox. Though she was born in Philadelphia, this young lady is far from slow, as her rapid rise in the motion pictures proves. She entered the picture game a few years ago with the Lubin Company's Philadelphia studios after she had gained local recognition as an actress in musical comedy and vaudeville.

Other members of the Hank Mann Company are Lee Morris, Charles Mack, Sydney De Grey and George Fields.

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General Representative A. Carlos, of the William Fox Western Studios, went to San Francisco last week to be present at the opening of "A Daughter of the Gods."

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At Universal City, Director Lynn Reynolds has almost completed a five-reel Alaskan drama entitled "The Code of the Klondike." Charming Myrtle Gonzales and George Hernandez enact the principal roles.

Director Rex Ingram is preparing to film "The Flower of Doom," a five-reel Chinese drama, written by Eugenie Magnus Ingleton, the scenario editress at the Big U plant.

"Pawned" is the title of a five-reel melodrama, the production of which is to begin this week. Ella Hall has been cast to play the feature role.

Director Allen J. Holubar is nearing the completion of "The Reward of His Government," a five-reeler in which Holubar also plays the principal role.

"Marcel's Birthday Present," a five-reel production, was practically completed at Universal City this week, under the direction of Rupert Julian, who also plays the feature role, with Louise Lovely opposite.

With Eddie Lyons and Lee Moran as his featured players, Director Louis Chaudet is filming a one-reel comedy, "How It Happened." Edith Roberts supports the stars.

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The producers who build and burn cities and wreck trains and steamships for their features have nothing in realism on Al Christie in his one-reel comedies. For one of his stories he needed auto racing scenes and the overturning of a car. He arranged to take this part of the picture at the Ascot track on Christmas Day, using the Omar racer, No. 13. He expected to turn the car over gently and dispose Harry Ham among the "wreckage" to take these important scenes. But the wind that blew ill to Wilbur D'Alene, the driver of No. 13, when his car went through the inner barrier and turned over in the mud, blew good fortune to Mr. Christie in the shape of a number of scenes showing the wrecked car and the rescue of the driver, the curious crowd and all the accompanying incidents just as required by the story, and better than they could possibly have been staged. The best of it is that the driver and mechanician escaped with only the slightest injuries.

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Manager Barnes, of the Barnes theater at Fillmore, Cal., has just completed the installation of a new Simplex machine and Compensarc in his attractive house.

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Alhambra, Cal., is to have a new theater with a seating capacity of six hundred seats. J. D. Morgan, a well known business man of that town, is the owner of the house.

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Alma Ruebens, whose latest engagement has been in supporting Douglas Fairbanks in the Fine Arts production of "The Americano," spent the Christmas holidays with her parents in Fresno, Cal.

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Manager Johansen of the Yuma theater, Yuma, Arizona, is busily engaged in making extensive improvements upon the interior of his popular theater.

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Word from Phoenix, Arizona, is to the effect that the Arizona theater of that city has been leased by the owner, Colonel Miner, to F. J. Smith and Robert Fedderson. It is understood that Smith and Fedderson are also to manage the Coliseum theater. Ernest Menhennet of Phoenix will open a new theater in the Roger building, which is now being remodeled for his use.

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C. B. Worsham has succeeded Frank A. Lacey in the management of the Clune theater at Santa Ana, Cal. Mr. Lacey leaves a host of friends behind him, who are boosting for the success of his new venture as manager of one of the string of theaters of The Greater Amusement Company at Seattle.

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Announcement has been made of the change in ownership of the Martin theater of Globe, Arizona. L. T. Gaines and L. A. Goodenough have bought out the interest of their former partner, J. R. Ryan.

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The Hart Brothers, showmen from Toledo, Ohio, have recently consummated a deal whereby they will manage the Bentley Grand theater at Long Beach, Cal.

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From Oxnard, Cal., comes the report that G. Douthwaite and Harry Crosby, owners of the Lyric theater, have recently leased the Oxnard opera house from J. W. Kidd, the owner. Their plans relative to the opera house include new projecting machines and other improvements.

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Manager Irving Lesser of the Golden Gate Film Exchange announces as the result of strenuous hustling that he has booken "War Brides" for a run of eight weeks at the Majestic theater here, following the present run of the Lasky production, "Joan the Woman," as well as a return engagement of the Thomas H. Ince production of "Civilization" for two weeks.

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Fred N. Howe, the hustling manager of the Pickwick theater at San Diego, spent a few days in Los Angeles on a business trip which included the buying of a ten thousand dollar Van Nuys organ, and the booking of "Civilization" for an extended run at his attractive house. The Warner Brothers Exchange also booked the Selig production of "The Crisis" for a week's run at the Pickwick.

HARRISON WRITING FOR APOLLO.

Louis Reeves Harrison, photoplaywright extraordinary and author of "Screencraft," has been commissioned by Harry Raver, head of Apollo Pictures, Inc., to put in scenario form a story by Agnes Fletcher Bain for early production by Mr. Raver's organization.

A milestone in moving picture progress will be marked by the Tenth Anniversary Number of The Moving Picture World. No such advertising proposition has ever before been offered the trade. Dated March 10th, advertising forms close February 23.

Guessing the Motion Picture Business

By Richard A. Rowland

A Matter of Fact Statement from Richard A. Rowland, President of the Metro Pictures Corporation—Puts His "Guess" on Four-Reel Subjects

GREAT as it is, magnificent as are its investments, the motion picture industry or art today is in the middle of the River of Doubt and there's a heavy fog hanging over the river.

We have no prophets who speak by the book. Those who say most seem, in the light of recent motion picture history, to be the bad guessers. We are treated continually to solutions of motion picture problems, but they seem to emanate from those whose experiences have failed to net their stockholders a return on the investment or add to them more prestige and standing as successful picture men.

The only silence in the motion picture business is on the screen. The rest of it is rich in conversation, promises and prophecies, but they don't seem to solve anything or settle anything. Seeking the light I read a multitude of interviews and at the end of each I am almost impatient with the dreams—shall I say publicity dreams?—of which they are made up.

Please understand me. I have no desire to indulge in personalities nor do I wish to criticise those who seek publicity for their pictures or their organizations. But I believe the eternal grind of empty conversation results in nothing of value to the industry. It helps neither exhibitor, distributor nor manufacturer.

In motion pictures interviews spring eternal from the human breast. They would be of value if they would shed light on the problem we all of us have to meet.

Cutting aside the brushwood of fancy, let's see if we can get down to some of the facts.

We can all agree on one proposition. This is, that motion pictures will have to be made to supply the public demand. Just what form they will take, just how long they will have to be, just how many the market is to require are all matters of guesswork. No man in the industry, and I make no exceptions, can speak with knowledge or authority on these things. The best we all can do is to guess. It may be my guess and the guess of my associates that the feature program supplemented with short reel novelties will continue to solve the exhibitors' problem. But I insist that we are guessing as well as we can guess and nothing more.

One other thing seems certain. No manufacturer can survive if he has to put his middle grade pictures on the shelf. He must get some return from some source for every picture. The costs of the business are such that this is a necessity. If most of his pictures are satisfactory and a fair percentage of them very good, this is all that can be required of him under present and, I believe, under futture conditions. The manufacturer who keeps on turning out the better pictures, the pictures of box office appeal, which at the same time are clean pictures, is the manufacturer who is to survive in this struggle of the survival of the fittest.

My idea and the idea of my associates is that we shall keep ourselves prepared for anything the market, otherwise the public, may demand. All of our problems will be settled by the public. What the public wants it is bound to have and the manufacturer or exhibitor who seeks to force the public to take what it does not want is merely a poor business man. Our guess based on our experience is that the present demand is for great big appealing stories told simply and plainly with an eye for good photography as well as good acting and a star to top the bill. They may be three, they may be four or five or more reels long, but they must be clean, strong pictures or they must be clean, pleasant pictures with plenty of sunshine in the plot.

There is a field also for special pictures of greater length if they are really special pictures and not padded footage.

As far as we are concerned, we shall make it our business to keep our organization so elastic that we shall be in a position to respond quickly to popular demand. Proceeding on the idea that there must be pictures and that the public is the judge, the rest of the problem is a matter of detail and performance. But I want to repeat that the guessing contest is still on; that the man who guesses wrong is going to lose and the man who guesses right is going to win.

I believe that a plain, frank recognition of the real facts will not harm the industry nor any one in it. If we continue to feed on the foolish prophecies we shall all be the worse for it.

To conclude, I may be permitted to hazard a guess which comes from a recent visit I made to a number of theatres during the holidays. My guess is, that the four reel picture is to form the backbone of the standardization of the industry. Think it over.

Protecting State Rights

National Drama Corporation Seizes Prints of "Fall of a Nation" in Suit Against Mellinger Bros. and R. R. Roberts.

SUIT was instituted Tuesday in the District Court of the United States at Baltimore by the National Drama Corporation of New York against Mellinger Bros., managers of the Maryland Theater, Cumberland, Maryland, and one R. R. Roberts. The suit grows out of a controversy between the National Drama Corporation and R. R. Roberts in connection with photoplay entitled "The Fall of a Nation." The complainants alleged in their bill that Roberts had infringed their copyright in permitting the picture to be reproduced outside of the territory leased by the National Drama Corporation to Roberts.

Late Tuesday night Judge Rose after due inspection of the certificate of copyright of "The Fall of a Nation" issued an order directed to Fuller Barnard, Deputy Marshal of the United States for the State of Maryland, directing him to seize, attach and hold in his possession any film or films located at the Maryland Theater, Cumberland, connected in any way with the photoplay, "The Fall of a Nation."

W. C. Burns, treasurer of the National Drama Corporation, and his counsel, Louis A. Tuvin, of the firm of Knapp, Ulman and Tucker, Baltimore, arrived in town Wednesday morning. They were met by Fuller Barnard, Deputy United States Marshal, and the latter gentlemen armed with a writ of seizure took charge of the film "The Fall of a Nation" just as it was about to be shown at the matinee performance at the Maryland Theater, thereby causing considerable disappointment to the large crowd waiting to witness the afternoon performance.

The National Drama Corporation was compelled to institute this proceeding inasmuch as it had certain contracts outstanding for the production of "The Fall of a Nation" in Maryland. Any production in Cumberland at this time according to its bill of complaint was without its sanction and consent and in violation of previously assigned territorial rights.

The defendant Roberts had heretofore produced "The Fall of a Nation" at Lynchburg and Roanoke, Virginia, and several other cities outside of his territory. Suits will be instituted by the National Drama Corporation against all theatres which have reproduced "The Fall of a Nation" in violation of the copyright act.

Willis Wood Damaged by Fire

The Blaze, Which Was Not Serious, Occurred Just on Eve of House's Turnover to Pictures.

THE Willis Wood Theater, of Kansas City, one of the most beautiful theaters in the Middle West—or in the United States for that matter—was damaged by fire recently on the very eve of its return to pictures. Readers of the World perhaps will remember the description of this house in these pages, after many thousand dollars had been spent on it to make it worthy the big plans for transforming it into the moving picture house de luxe of the Middle West. That was two years ago. The house ran pictures for a year, and then went to other things, lately to a stock company. Very recently the announcement was made that it was coming back to pictures, and Richards & Flynn, the lessees, were in New York at the time of the fire, preparing for this change.

The building is not much damaged; it is protected by insurance of $105,000. The improvements and fixtures were covered by some $30,000 of insurance, but this does not meet the value of the decorations, and especially of the organ, which alone is said to have cost $10,000.

The lessees have a lease for eight years, it is said, and they probably will rebuild and proceed with their moving picture plans.

Mary Fuller to Support Lou-Tellegen

Engaged by Lasky to Appear in "The Long Trail," Which Will Be Directed by Howell Hansel.

MARY FULLER, one of the best known stars on the motion picture screen, has been engaged by the Jesse L. Lasky Feature Play Company to appear in support of Lou-Telegen in "The Long Trail," the director of which will be Howell Hansel, newly engaged by Lasky to direct productions for the Paramount Program.

The name of Mary Fuller is identified with the old Biograph when she appeared in the production of that concern at the time that Mary Pickford, Owen Moore and many of the old stars of the present day were all beginning their careers. Like so many of the youthful players of that time, Miss Fuller had had only a brief stage experience, but by persistent effort and the cultivation of her natural ability, she rapidly developed into a great favorite.

Mary Fuller.

Joining the Edison Company, Miss Fuller quickly became its principal star and has the distinction of appearing in the first big motion picture serial success ever screened—the famous "What Happened to Mary" pictures. These were followed by "Who Will Marry Mary?" another successful serial, some of the episodes of which were staged in London.

Miss Fuller was likewise the star of the first multiple reel productions issued by Edison, scoring a great personal triumph by her excellent portrayal of many difficult roles. One of Miss Fuller's never-to-be-forgotten feats was her escape from the window of the seventh story of a New York apartment house by means of a rope, down which she slid in great peril. It was considered to be one of the greatest "stunts" ever attempted by a girl at that time, and Miss Fuller's blistered and aching hands were a source of great pride to their owner.

When Universal began to produce five-reel features, Miss Fuller was one of its first and her personal success in these pictures is well known. But the constant strain of ceaseless work for several years without any interruption for vacations began to tell upon Miss Fuller, who was ordered to stop work at once by her physician. Accordingly, Miss Fuller resigned and departed for the mountains after a short visit to her home in Washington.

Now, after several months spent in complete seclusion, Miss Fuller has returned to the camera "feeling ten years younger," as she expressed it herself.

Howell Hansel, who has been engaged to direct "The Long Trail," has a long record of stage and screen achievement behind him. He is a rare combination of artist and executive, as he has already proven by his consistently excellent work. Mr. Hansel's latest screen achievement is the direction of "The Deemster," which introduced Derwent Hall Caine, son of the distinguished British author, to the motion picture public.

NEW ADVISORY COMMITTEE FORMED.

The second of the advisory committees which the National Association of the Motion Picture Industry is planning for all the film centers of the country was organized in Minneapolis, Minn., on January 8th. Thomas Furniss has been active in the plans for this advisory committee ever since the Chicago committee was organized in November. The new Minneapolis committee is headed by Henry Friedman, manager of the Pathe Exchange. W. K. Howard, manager of the Vitagraph Exchange, is secretary and treasurer, and L. N. Robinson of the Fox Exchange is vice chairman.

The work on the California committee is to be taken up by P. A. Powers, who is going west this month chiefly for this purpose, and Donald J. Bell of Chicago, who is also in California this month.

Jennie Lee, Character Actress

THE career of Jennie Lee, Triangle-Fine Arts character actress, who plays the part of a grandmother in "Nina, the Flower Girl," the new five-reel drama in which Bessie Love is starred, has been so remarkable that a recitation of events in her life sounds like the weird happenings of a fairy tale.

Mrs. Lee, who in private life is the wife of "Billy" Cortwright, the veteran minstrel, is sixty-seven years old, and has been in the theatrical profession sixty years of that time. Here is part of the story from her own lips:

My mother died when I was seven years old, and my aunt, who had a big family of her own to care for, bound me out to the owner of Lee & Ryland's circus, one of the old-time, one-ring shows that were the pioneers of the business. I was apprenticed as a bareback rider, but it was hardly necessary to apprentice me, as I took to a horse's back like a duck to water. In a few weeks I was taking part in all of the riding acts. By a strange coincidence, my present husband, Mr. Cortwright, used to look after me when I was a little girl in the show. If you ask the old rascal his age now he will tell you fifty-six, but that doesn't jibe very well with the fact that he was a youth in his teens sixty years ago.

"I was with Lee & Ryland five years and then joined the Jack Wilson circus when I was twelve. There I learned to be a trapeze performer and worked with Dan du Crow, brother of Tote du Crow, the famous pantomime clown. I tired of the sawdust and ran away from the circus when I was fourteen and sought adventure in other lines of the show business until the old Montgomery Queen circus started out in San Francisco thirty years ago. Just for fun I joined them for a day and drove a chariot in the parade. It was a call of the spangles I couldn't resist. Afterward I felt more reconciled to the more prosaic life of the theater."

Until a few months ago, Mrs. Lee was as spry as a girl, but she was severely injured in an automobile accident and has not yet fully recovered. Mrs. Lee was known to the sawdust arena as Jennie Lee, and has kept the name through all the years of her professional life. She is of Spanish parentage, but has become a loyal American through long association.

Marie Cahill Mutual's Latest

PRESIDENT John R. Freuler of the Mutual Film Corporation announces the closing of a contract with Miss Marie Cahill, under the terms of which that brilliant young actress will appear in a series of two reel comedies to be released every two weeks.

The date of the first release has not yet been set, but studio operations are already under way in New York, where the Mardan Photoplay under contract with the Mutual Film Corporation is preparing for immediate work in connection with Miss Cahill's engagement.

Marie Cahill.

Miss Cahill is the latest among many distinguished stars, including Marjorie Rambeau, Nance O'Neil and Gail Kane, with whom contracts have been recently announced by Mr. Freulier, and the engagement of the clever comedienne is renewed evidence of the Mutual's determination to live up to Mr. Freuler's announced policy "only big stars for the Mutual."

Marie Cahill is known from one end of the country to the other as one of the cleverest comediennes on the American stage. Before signing a contract with the Mutual, Miss Cahill had appeared but once on the screen, when her most successful comedy, "Judy Forgot," was screened.

Miss Cahill is to be surrounded by a thoroughly capable company of actors and actresses, Mr. Freuler having declared an intention to give personal attention to the selection of her support.

A View of Trade Conditions By H. M. Horkheimer

President and General Manager of Balboa Says the Industry Is Suffering from Lack of Co-operation

THERE is no secret, among those in touch with it, that confusion prevails in the motion picture industry. But why? Quiz a dozen persons active in a dozen different ends of the business and you will get a dozen different reasons. In each one there will probably be some truth; yet, it is doubtful if the entire lot lumped will sum up the situation intelligently.

Personally, I do not believe that any one person has a big enough grasp of the film game—I call it a "game" advisedly for, up to date, the best any of us has done is to play at picture making—to enable him to analyze the situation adequately.

H. M. Horkheimer.

I say this because cinematography is too young to have developed any very definite tendencies, as yet. Down to the present, producers have been doing little more than experiment—feeling their way, as it were.

We seem to be just beginning to learn how to lisp in this new mode of expression. Although picture-talk isn't new, cinematography is. When a baby learns to talk, it begins by repeating what others say. In a similar manner, film-play makers have done little more than reproduce before the camera what has been done time and again in other ways—on the stage, the printed page, etc.

Of course, I realize that a few men have endeavored to strike out along new lines; but so far, their efforts have resulted in little more than trail-breaking. True, they seem to be getting along; but it is too soon to determine if we are headed in the right direction cinematographically—that is making the best use of our tools and materials.

In my discussion of motion picture expression, I refer to the photoplay. This form of story-telling is scarcely twenty-five years old. Can you imagine the state of development of poesy a quarter century after the first attempt to express thought in rhythmic language? Or consider the drama! As we know it, about four thousand years have been devoted to its perfection.

But to get down to brass tacks, as to what ails the motion picture; Thomas A. Edison diagnosed the trouble recently as principally a lack of team-work among picture makers. I am inclined to believe that he came pretty near the truth. Things seem to be at "sixes and sevens," with no well defined line along which the producers as an aggregate body are working.

While not as matter-of-fact as the textile industry or the making of shoes, we must admit that cinematography is basicly a manufacuring process. The manufacturers concerned in other lines usually get together and work together. Motion picture producers have not yet reached that stage of co-operation. They have failed to see the mutuality of their interests, strange to say.

Because there have been a few fortunes made out of producing for the screen, notably in the early days, many have been tempted to jump in and attempt to duplicate the enriching process. But I venture to say that for every dollar that has been taken out, not less than ten others have gone in and been lost.

Formerly, the theatrical business used to be considered as a gamble. But another generation of producers found it amenable to the rules of business and a consistent money-maker. And just so, a lot of people have gone into pictures as they would sit down to a card game—to take a chance. As a result, there has been no definite purpose guiding many of the productions. They have just been ground out. Wherefore more or less confusion has been the natural outcome.

While this business has its artistic aspect, it is not a fine art in the same sense as painting, sculpture or literature. Unfortunately, the fine arts have been available only to the few. But happily, it has been possible for the multitude to enjoy the motion pictures. In fact, they have become a necessity to the mass. In consequence thereof, they must be turned out in quantity—almost by the wholesale, as it were.

All business is governed by the law of supply and demand; but photoplay producers seem never to have realized this fact. They have gone ahead and made pictures at their own sweet will. Wherefore, not so very long ago, there were offered in New York City—the selling center of the industry—each week three times as many feature productions as the market could absorb.

Naturally, a cutting and slashing of prices followed. Those concerns that couldn't weather the storm went under. Others piled up productions on the shelf. Unsold pictures don't remain an asset very long because they go out of date speedily. Producers have often met and talked over the situation; but no solution has suggested itself which they have seen fit to accept.

Because of the youth of the business, those in it seem unable to find a common ground. It took the shoe manufacturers and the sugar people a long time to get together. But they found out in the end that they must—or go under.

This sums up the most vital problem confronting the motion picture industry today, as I see it. Team-work, co-operation, that is what we need most. The other ailments are all offshoots of this. So far as costly productions, overpaid stars and poor stories are concerned, they can all be handled, if the producers will only get together and regulate the supply to conform more nearly to the demand. I do not mean that a monopoly should be organized. I simply advocate a reasonable working understanding which will let everyone in the industry live and prosper, to the end that the screen's best interests be conserved.

In the last analysis, there is nothing wrong with the motion picture. It is here to stay as a form of amusement and is bound to progress. It seems to me that we have just been through a blossom period in film production. The downness that appears to be on may be only a season of rest. When it is over, another period of advance will come and so the industry is bound to keep on going on.

I incline to the belief that whatever trouble seems to prevail is with the people engaged in the picture business. They must get straightened out and gain a proper perspective. Our vision must be adjusted and our short-sightedness overcome.

Rialto Books Metro's "White Raven"

Production Starring Ethel Barrymore Is Put On at the Big Forty-second Street Showhouse.

Ethel Barrymore's magnificent Metro-Rolfe production, "The White Raven," will be the feature attraction at the Rialto theater, New York, the home of important first-run features, for the week beginning January 14. Hamish McLauren, representative of Director S. L. Rothapfel, of the Rialto, saw the picture and immediately booked it for his theater. He was enthusiastic in praise of the star's powerful acting in the strong emotional and dramatic scenes of the production. "'The White Raven' is a winner," said Mr. McLauren; "we want it."

ADLER IS EDUCATIONAL'S LOCAL MANAGER.

Vice President and General Manager E. W. Hammons, of the Educational Films Corporation of America, has appointed Bert Adler as New York manager of that concern. Mr. Adler is a pioneer in the giving of children's shows and has been interested in straight educational film work for a number of months.

OHIO APPROVES MOSS SUBJECT.

Announcement is made from the B. S. Moss office that the Ohio Board of Censorship affixed its seal of approval to that concern's latest release, "The Girl Who Doesn't Know." It is a five part picture, with an unusually brilliant cast of players headed by Marie Empress, an actress with a motion picture reputation both here and abroad.

Griffith Plans to Clean the Screen

Heads Committee of National Association for That Purpose and Proposes a Moving Picture Art League.

DAVID W. GRIFFITH, heading a committee of the National Association of the Motion Picture Industry, was on Friday, January 11, placed in control of the entire nation-wide campaign against the censorship of motion pictures. This committee was authorized by the resolution adopted by the executive committee of the National Association. It was decided that in view of the necessity for prompt and concerted action, a small committee was desirable, as it would have behind it the united support of the entire industry and could act quickly and definitely.

This winter is the first time that the entire motion picture industry has presented a solid front on the censorship question, a position which was taken five months ago when the National Association, after thorough deliberation, decided that it would oppose all forms of legalized censorship. Mr. Griffith was active at that time and the campaign of this winter has been turned over to him because of his willingness to see the issue through and arrange for the presentation of the industry's side to Congress and to the legislatures which are considering censorship legislation. Mr. Griffith said:

"One of the first things that I think we shall do is to form what we may call a "Motion Picture Art League," which shall determine some limit and reach some idea of how far we shall go. The stage has a limit. The stage has never shown a naked woman. And that is about the only thing you hear from people of culture and breadth, that we show in motion pictures what they don't show even on the stage—nakedness. My idea of this Motion Picture Art League is to form a body to which all questions of ethics shall be submitted and by whose decisions the industry will abide, with the support of the industry as represented completely in the National Association."

"Our battle today is the same battle that John Milton fought when he presented 'Paradise Lost.' I believe that the written and printed word has made the human race what it is today; it is that which divides us from the brutes that snarl at our heels. And of all words expressed in pictures or in writing, I believe that the motion picture word is a more wonderful, a more beautiful and a better word than any. It is threatened today by enemies of every sort, not least of them the fanatics and the office-seekers."

"I think all other evils are small compared with the threatened blight of censorship, of which the frightful menace of Federal censorship is the most terrible. Here is something which would make our business childish, which would soon have us making pictures so innocuous that no one would go to see them. Every prejudice would have its innings, every political axe would be whetted to razor edge upon our backs, every suggestion of the truth about abuses of government and society would be weeded out by a power greater than the power of the sovereign people. It is to save society as well as ourselves from this blight that we are united in the campaign against censorship. And before we have gone far we shall have a united people behind us, for we are fighting the people's battle."

Present at the meeting of the Executive Committee of the National Association of the Motion Picture Industry were Walter W. Irwin, general manager of the Vitagraph V-L-S-E, presiding; William L. Sherrill, president of the Frohman Amusement Corporation; P. A. Powers, Treasurer of the Universal Film Mfg. Co.; J. E. Brulatour of Eastman Films; Lee A. Ochs, president of the Motion Pictures Exhibitors' League of America; Samuel H. Trigger, president of the New York City Exhibitors' League; Louis F. Blumenthal of the Auditorium Theater, Jersey City; Louis L. Levine of the Regent Theater, Brooklyn; William M. Seabury, general counsel, and Frederick H. Elliott, executive secretary of the National Association, and Mr. Griffith.

HUMPHREY JOINS IVAN.

William Humphrey, who for the past seven years has been a leading player and director in the Vitagraph organization, has been engaged by the Ivan Film Productions to direct several of its forthcoming photoplays.

Mr. Humphrey has selected as his initial offering a powerful drama purchased by the Ivan Film Productions from the well-known dramatist, Willard Mack. The play, the director and the cast promise an interesting development in the steady progress of the Ivan Film Productions. The scenario has been prepared by Don Dundas.

At the Leading Picture Theaters

Programs for the Week of Jan. 14 at New York's Best Motion Picture Houses.

"Great Expectations" at the Strand.

GERMAN Official War pictures and a photo-dramatic adaptation of Charles Dickens' "Great Expectations" headed the Strand Theater program the week of Jan. 14. Louise Huff and Jack Pickford are co-stars in the Dickens' picture, and the Famous Players Film Company, who produced the film, have given it a well balanced cast, including Frank Losee, Marcia Harris, Grace Barton, Herbert Prior and W. W. Black.

The German pictures have some interesting scenes, consisting of several captured regiments of Goumiers, Russians, Mohammedans, Algerians and East Indians going through their native religious ceremonies, each creed worshipping as is their custom. Other film attractions were a new comedy and the Strand Topical Review. The vocal soloists were Grace Hoffman, Enrico Srenzen and Anthony Leseant.

"The White Raven" at the Rialto.

Ethel Barrymore's admirers had an opportunity to see her on the screen at the Rialto in "The White Raven," Charles A. Logue's tale of the Alaskan gold fields and the world of grand opera. Sidney Drew supplied the comedy element of the program by appearing with Mrs. Drew in the latest of their popular domestic adventures.

In "The White Raven" Miss Barrymore is seen first as a dance hall singer in short skirts, and later as a grand opera prima donna. The Metro Pictures Corporation has given the picture artistic production. Prominent in the supporting cast are William B. Davidson, Walter Hitchcock, Ethel Dayton, George A. Wright, and Viola Fortesque.

"Spots of Interest in American History" and the topical digest were on the program.

Amparita Farrar and the newly organized Rialto Male Quartette were the special musical features.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The engagement of the Universal photoplay founded on Jules Verne's celebrated story, "Twenty Thousand Leagues Under the Sea," is proving a huge success at the Broadway Theater. The run will continue for four weeks longer.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater, four pictures were shown: Monday, Tuesday and Wednesday, Dorothy Gish in "The Little Yank," and a Keystone comedy were on the bill.

On Thursday, Friday, Saturday and Sunday, Frank Keenan in "The Bride of Hate," and the latest Mack Sennett comedy were seen.

EXCEPTIONAL CAST FOR MARY PICKFORD.

In selecting his cast for Mary Pickford's new Artcraft production, " A Poor Little Rich Girl," a screen adaptation of the popular Eleanor Gates play and novel of the same name, Maurice Tourneur has succeeded in assembling a company of artists of exceptional talent and experience. Particular care has been evidenced in surrounding "Little Mary" with players that are especially fitted for their individual characters.

As the careless mother of Gwendolyn, who seeks high social standing rather than the love of her child, is Madeline Traverse. In the part of the father of Gwendolyn, who prefers the excitement of Wall Street to his home, is Charles Wellesley. Gladys Fairbanks, who appeared in the original stage production of "A Poor Little Rich Girl," again displays her talents in the play before the motion picture camera. As Jane, the nurse, Miss Fairbanks appears to good advantage in an important supporting character to the star. Frank McGlynn portrays the part of the kindly plumber.

Other important characters in "A Poor Little Rich Girl" have been intrusted to such sterling actors as Emile La Croix, Marcia Harris, Charles Craig, Frank Andrews, Herbert Prior, George Gernon and Maxine Hicks.

NATIONAL ASSOCIATION TO GIVE TRADE DINNER.

Plans for the big dinner and entertainment of the general division of the National Association of the Motion Picture Industry on January 26th are going forward most satisfactorily. The difficulty encountered is that most of the Broadway restaurants have no private dining rooms large enough to accommodate the crowd of 200 or 300 people who are expected. Both men and women are to be present. The entertainment side of the arrangements is going along under the direction of Harry L. Reichenbach, chairman of the committee, and he promises a line of novelties.

Bryson in Big States Rights Deal

Minneapolis Film Man Pays $50,000 for "Twenty Thousand Leagues" for Five States.

J. V. BRYSON of Minneapolis last week in Chicago closed a contract with Carl Laemmle, president of the Universal, whereby for $50,000 he secures the rights for "Twenty Thousand Leagues Under the Sea" in Wisconsin, Minnesota, North and South Dakota and Montana. Mr. Bryson will open offices in Minneapolis, Milwaukee and Butte, Mont. It is his intention to put out five companies completely equipped and to carry his own musicians.

Mr. Bryson has been many years in the film business. He is best known to the trade, perhaps, through his connection with the Laemmle Film Service of Minneapolis, of which he was for ten years the manager. For the past year he has been at the head of the Northwestern Motion Picture Company, with the agency of the Power and Simplex machines for the northwest territory. His connection with this company will continue.

The new entrant into the states rights market admits he has got a man's job on his hands, but he believes he is going to win out. He has abundant faith in the drawing power of the spectacle he has taken over for the five states and believes that enthusiasm and properly directed energy will achieve success.

In New York, where Mr. Bryson has been for a week pushing matters in connection with his new enterprise, he has arranged for a mass of publicity. He is out hunting for a regulation diving suit or three of them if he can obtain them. He has wired Seattle for two specimens of the octopus, which with the diving suit he intends to use in his lobby displays. Among other things he has purchased five thousand copies of Jules Verne's book, to be placed on sale in book stores in the cities where the film may be shown. He admits the salesman he approached on the latter deal looked at him rather hard when he mentioned the number he would require. The books also will be used for a window display.

Mr. Bryson hands a bouquet to the Universal's publicity department. He says it is the most complete he has ever seen, and adds he intends to make full use of it. It is probable the first exhibitions of the Universal film in the territory Mr. Bryson has taken over will be given early in February. It is the intention to put on shows in the larger cities for indefinite runs at a top price of $1.50, making $1 the maximum in the smaller cities.

"The Buffalo Bill Show"

The Death of Colonel Cody Releases An Authentic Motion Picture In Which the Old Scout Appears.

THE Wild West Film Co. is now able to release the great historic film, "The Buffalo Bill Show," which has been stored in their vaults awaiting the permission which only the death of Buffalo Bill (Col. Cody) could give. This great photo drama of genuine Indian life, personally supervised by Col. Cody, and directed by John D. O'Brien, was intended by the great scout as his offering to posterity. And now the magnificent photoplay is being exhibited simultaneously at the Rialto and Strand theaters, New York City.

Into this now posthumous camera record has been put the genius of the great army scout—it is his confession. Other men have told his story in their own way; but in this personal history Buffalo Bill shows his real self. The grinding, whirlwind life of the great Indian fighter is laid bare. Against the Indian and the bad man he dug out the heart of the West and made it beat for freedom. Millions now live happily in the land he rescued from lawlessness, and millions now await his message of blood, iron and manhood. Every shot this man fired was for posterity, and his thrilling story is now posterity's own picture book.

LEO DELANEY JOINS RAVER'S APOLLO.

Leo Delaney, late Vitagraph favorite and more recently appearing with Jean Sothern in "Whoso Findeth a Wife," has been engaged by Harry Raver, president of Apollo Pictures, Inc., to support the Apollo star, Alma Hanlon. Mr. Delaney is now at work on his first Apollo production under the direction of Richard Ridgley, who has just completed "God of Little Children."

The added prestige given to your advertisement in the Tenth Anniversary Number of the Moving Picture World is invaluable. Rates will remain the same. Forms close February 23.

Fairbanks Retires from Triangle

Athletic Player Says Action Is Based on Clause in Contract Stipulating Supervision by Griffith.

DOUGLASS FAIRBANKS has severed his connection with the Majestic Motion Picture Company, the productions of which have been released on the Triangle program. Mr. Fairbanks is now in New York and in consultation with the heads of various companies looking to another engagement. It is announced at his office that the player will take plenty of time in making any new association. One of his representatives declared the star was not seeking any engagement at a figure so high that the pictures in which he will appear will carry a prohibitive rental. He realizes that the higher the cost of a subject to an exhibitor the smaller in proportion will be his public.

Mr. Fairbanks bases his action in resigning from the Triangle forces on a clause in his contract with the Majestic company that stipulates that in all his pictures he shall have the advantage of the supervision of D. W. Griffith, "and in the event of said Mr. Griffith severing his connection with the company or discontinuing the active management of the same, the said Mr. Fairbanks may at his option withdraw from the employ of said corporation."

Mr. Fairbanks says he has come to no conclusion as to his future plans, but it is known many of the prominent concerns are making large bids for his signature to a contract, and it is altogether likely that if Mr. Fairbanks desires he can sign his name to a figure that will make a salary record.

Forman Renews Lasky Contract

TOM FORMAN, popular juvenile and leading man, has renewed his contract with the Jesse L. Lasky Feature Play Company in the productions of which he has been appearing for some time. Mr. Forman's new contract will insure his appearance on the Paramount Program for a long time to come.

A native of Texas, Mr. Forman was first led into the paths of grease paint by the arrival of a "Romeo and Juliet" company in his home town when he was but nine years of age. As a result of this thrilling incident, the youthful Thomas spent all his summer vacations while still in school playing Little Eva in "Uncle Tom's Cabin." As soon as he finished school he joined one of the old Belasco stock companies.

Tom Forman.

Realizing the possibilities of the then newly-developing motion picture business, young Forman decided to try his hand at registering emotions before the camera and was engaged by the Kalem Company as leading man. He later became a Lubin director, leaving that concern to play opposite Edith Taliaferro in Lasky's "Young Romance."

So successful was Mr. Forman in this picture that he has been appearing in Lasky productions on the Paramount Program ever since. Among the Lasky photoplays in which he has played important roles are "The Woman," "The Clown," "Chimmie Fadden," "Chimmie Fadden Out West," in the last three of which Victor Moore starred. With Blanche Sweet, he appeared in "The Evil Eye," "Public Opinion," "Ragamuffin," "Unprotected," and "The Thousand Dollar Husband," in which Theodore Roberts played the title role. Mr. Forman will also be seen in two forthcoming Blanche Sweet productions, "Those Without Sin" and "Tides of Barnegat," in which he plays Bart Holt. He will shortly be seen with Theodore Roberts and Maude Fealy in "The American Consul."

One of the sources of Mr. Forman's popularity is the fact that he is one of the few really young men who have devoted themselves to juvenile roles instead of playing character parts, as many actors of his age are now doing.

Regarding "An Unfair Condition"

Henry R. Raver, President of Apollo Pictures, Inc., Explains Conditions in the "Star Market"—Says "Mazie" Is Right.

I RISE to take issue with certain statements in your special article, "An Unfair Condition," and to agree with you in principle that present conditions in the "Star Market" warrant the prophecy that "fluctuations" are likely to occur.

It must be remembered, however, that not so long ago motion picture devotees were largely "the great unwashed," who enjoyed the thrills and sobs and death struggles of the cheaply produced picture. They were eminently satisfied with that sort of entertainment.

Then certain far-sighted producers, believing the more intelligent public could be induced to attend the motion picture theater began to make more intelligent pictures.

A natural competition between producers developed, each striving to outdo the other in quality of production and prominence of stars and plays. Theatrical stars were quick to take advantage of the fact that there were more producers seeking big stage stars than there were stars and, in the spirited bidding which followed, salaries went up sky-high and long time contracts were signed in many cases. In short, the public, the exhibitor and the distributer were for a time forgotten in this mad scramble for stars until the producer began to check up his production costs and found his schedule of selling and rental prices would have to be raised or he would go broke.

Competition for the rights to well-known stage plays added much to production costs as well. It is not unusual to see a producer pay ten thousand dollars for the rights to a play, many of which were failures on the stage. Add ten to fifteen thousand more for a star and we have an item of twenty or twenty-five thousand dollars without estimating the cost of production, which may run ten to twenty thousand more, for a five-reel subject.

To get this money back it was necessary to place a "Star Tax" on the exhibitor, through the various channels of distribution and, now that things have settled down to a sound and more sane basis the exhibitor begins to realize he is carrying a much too heavy burden. And the producer finds he has stars on his hands at two-hundred-thousand-a-year salary and the only way he can keep his head above water and remain in the "class" he has established for himself is to alternate his expensive "star" productions with cheaper made films, using a two-hundred-a-week picture star. But he is compelled to charge more for the cheaper made production than it is actually worth in order to cover his average cost and make a profit on his output of both classes of production.

This is brought about through the program scheme of distribution, whereby the exhibitor pays a contract price for service.

Now, suppose we take up the "Mazie" situation of your article and see if the girl is to blame. Every young actress is ambitious and anxious to get to the top. This ambition is not original with "Mazie"—we all hope to attain great heights in some line or another, and "Mazie" is a damphool if she doesn't get all she can. The fault lies with the producer. When he finds a "comer" in the ranks it is his duty to tie her up on contract for a long period and then proceed to develop her as a star. If she isn't tied up and accepts a better offer elsewhere, who can blame her?

Canada Has New Producing Company

National Features Has Engaged a Number of American Players, to Be Directed by Barry O'Neil.

A definite move to place Canada on the map as a film producing country is being made by a syndicate of film men, including a number of theatre managers and exhibitors, who have organized the Canadian National Features, Limited, with a capitalization of $500,000. Announcement has been made that contracts with a number of film stars have been secured, while a studio at Toronto, Ontario, is near completion and will be ready for occupancy in February.

The prominent screen players who have been engaged, according to contracts in the hands of the new company, include Marguerite Snow, William Riley Hatch, June Daye, Mabel Trunnelle, Clifford Bruce, Frederick Lewis, Herbert Prior, Mrs. Allan Walker, Sadie Weston, Hugh Jeffrey and Fred Tidmarsh.

Barry O'Neil has been engaged as director in chief, it is declared, while the chief cameraman will be Fred Chaston. The technical director will be Lewis W. Physioc and the scenario director selected is Archie P. McKishnie.

The officers of the company are: President, Jerry Shea, Toronto, owner of several vaudeville theaters; vice president, G. W. Brownridge, of Toronto; secretary, E. J. Wills; treasurer, Frank Regan; manager, G. W. Brownridge. A large shareholder is said to be William Cranston. Louis Fieghen, an exhibitor of Toronto, is also a director of the new enterprise.

The Canadian National Feature., Limited, claims to have made arrangements for the opening of exchanges in various cities of Canada and the company aims to do business in foreign markets. The company is also said to be negotiating with a number of exchanges of the United States for contracts. One multiple-reel feature will be made each month, according to the present plan of the company.

The temporary Toronto office of the company is in the Dominion Bank building, and W. H. Cooke, Toronto, is looking after financial arrangements.

Two Metro Companies Going South

Under Guidance of John W. Noble and John H. Collins They Will Be Gone a Month.

DAVID THOMPSON, of the Metro forces, has left for Jacksonville, Fla., to arrange for the Metro-Rolfe companies headed by Ethel Barrymore and Viola Dana, whose next features will be partly photographed in Florida. Director John W. Noble, who is screen Miss Barrymore's feature play, "Egypt the Gypsy," the Metro screen adaptation of Edward Sheldon's "Egypt," in which Margaret Anglin appeared on the dramatic stage, has selected his Southern company. This will be Miss Barrymore's first trip South in connection with the silent drama. Many scenes will be made along the beautiful Florida East Coast, and a few are planned at Tampa. Mr. Noble's Philippine experience as a regular army officer, his knowledge of the Orient, where the exterior scenes are laid, serve him in good stead, and into this tremendous Metro production he is putting all his art and experience.

Besides Miss Barrymore and Mr. Noble, the "Egypt the Gypsy" company will consist of eighteen others, of the cast and executive staff. These will include William F. Davidson, Robert Whittier, William C. Mandeville, Hugh Jeffrey, Miss Walker, Herbert O. Carleton, photographer; Fred Sittenham, Mr. Noble's assistant, and property men, electricians and others.

Arrangements are being made by Mr. Thompson for the Barrymore-Noble party as well as for the Viola Dana company, which will be under the direction of John H. Collins. In the latter company will be, besides Mr. Collins and Miss Dana, Mr. Collins' assistant, Albert Kelly, Photographer Arthur A. Cadwell and his assistant, Dwight Begeman; Robert Walker, Henry Leone, Augustus Phillips and about eight more of the cast and executive forces.

Mr. Rolfe will accompany the parties as an advisor and will make of the trip a "working vacation." The companies will remain in the South about a month each, and perhaps longer.

MASTBAUM TO BOOK FONTANA PRODUCTIONS.

One of the largest film transactions was completed in Philadelphia just as the bells were announcing the arrival of the new year. Stanley Mastbaum becomes the sole representative in many states for the exclusive booking of all the productions that are released under the name of the A. G. Fontana Productions, Inc. The magnitude of this deal can best be appreciated when it is taken into consideration that this company controls the rights of "Civilization," "Intolerance," and several of the other great film masterpieces for Pennsylvania, New Jersey, Ohio, Maryland, Delaware, District of Columbia, Virginia and West Virginia, except only the state of New Jersey for the presentation of "Civilization."

Mr. Mastbaum will be in absolute control of all this territory, and all the present and future bookings of the production company will be conducted exclusively through him.

BREITINGER COULDN'T COME.

On account of sudden sickness J. Louis Breitinger, until recently chairman of the Pennsylvania board of censors, was obliged to cancel his appointment to address the National Association of the Motion Picture Industry on Friday afternoon, January 12, at the association's headquarters in New York City.

Newark, N. J., Exhibitors Prosper

By Hanford C. Judson

World Representative Drops in on Theaters Near Corner of Broad and Market Streets of the New Jersey Metropolis—Finds Things Lively

NEWARK, New Jersey's thoroughly wakeful and hustling manufacturing city, is by no means lacking in physical beauty. New Yorkers can glance across the river and see Hoboken near the docks, and those who travel by rail can see the Passaic mud flats at low tide. But if they walk about Newark, hunting for picture theaters, they will see how much beauty and elegance there is on all sides. There are only two cities in all the United States that do so important a manufacturing business as Newark. It is one of this country's big, thriving centers. There are seventy picture theaters in the city limits. The population is reaching the half-million mark.

The World man dropped in on those picture houses near the corner of Newark's two main arteries, Broad and Market streets. In a week or two I hope to visit everyone of the seventy. The picture houses I called on this week, on Monday afternoon, when the presses begin and the staff takes it easy, are the Terminal, a Fox house; the Paramount and the Goodwin, all on Broad street; the Strand, the Carlton and Proctor's on Market street; Keeney's, a vaudeville house on the next block, Branford place, and the Court theater on Brientnell place, are both within sight of these. These are fine houses and in appointments and elegance equal to the best—of course, there are a few magnificent houses like the Strand or the Rialto on Broadway, and perhaps others in the middle west, that are in a class by themselves. Newark sends a fair-sized army across the river—it's only a half hour's ride in the tube to Broadway and Thirty-third street—to the attractions of a musical or dramatic nature every week day night.

The first picture theater one reaches coming from the tube station is the new Fox Terminal theater, over which Manager A. P. Waxman presides. The foyer of this theater fairly shines as one looks in from the street. It is hung with life-sized paintings of the famous Fox stars in glowing colors, and the electric lights pour down upon them so that one gets the impression of a flash as he hurries past on the sidewalk just outside the plate glass. The house seats 1,600 and for elegance is excelled by no house I have seen. The William Fox interests have been in it only a few months. The former house on the site was quite a lemon. The situation is of the best. The Fox people took it over, spent a lot of money and put Mr. Waxman in charge. The result is not only a beautiful house but a filled one.

The Goodwin Theater.

About five blocks further south along Broad and on the west side of the street one comes to the Goodwin theater, a somewhat smaller house, seating 800, but cheery, bright and pretty. Mrs. L. Webb is the presiding genius at the Goodwin. I was unfortunate in not finding the manageress in; but I had a pleasant chat with her representative. This is the first picture theater this writer has visited that is conducted wholly by women and it surely is perfectly conducted. It is a house any one would take pleasure in seeing and it is no wonder its business is flourishing.

The Paramount Theater.

Two blocks further south on Broad is the Paramount, a 1,300-seat theater, with a long white marble foyer, furnished with the kind of carved marble bleachers that the ancient Greek theater managers affected, but each covered with a red cushion for modern comfort. The Paramount is running a two-feature policy at ten cents in the afternoons and ten and fifteen at night. We had an interesting talk with Manager W. B. Putman, who says business is vindicating the theater's policy.

The Strand Theater.

Manager J. B. McNally of the Strand, on Market street, not far west from Broad, also finds business good in his 1,200-seat theater. This also is a thoroughly up-to-the-minute house, and its prices are ten and fifteen cents in the afternoons and the same at night except that a quarter is asked for the best seats. Manager McNally believes in super-features and says that any big house can make good with them. He likes pictures made from popular books. Most people have read them, he says, and want to see how the picture handles the story. He finds that patrons generally are of better quality and more intelligent than was the case a few years ago.

The Carlton Theater.

A smaller house on Market street, but one not at all less pleasant to visit, is the Carlton, a Fox house, in charge of Manager Lewis P. De Wolfe. This is the oldest picture theater in Newark now running. It seats 850. It charges ten cents for all shows except on Saturdays and Sundays when the price of admission is fifteen cents. The program is a five-reel feature and three short subjects. The patronage at the Carlton is of the middle class and the pictures that are most popular are stories of American life and good comedy. Costume plays are not particularly wanted unless they are markedly out of the ordinary. The house is doing an excellent business under Mr. De Wolfe, who has been in charge since 1914. I enjoyed my call upon the manager of the Carlton very much.

The Court Theater.

The Court theater is on Brientnell place, close to the city's splendid City Hall. I missed seeing the manager, Nathan Myers. The person in charge did not want to take the responsibility of telling me even the number of seats in the house, though I was treated with politeness.

Keeney's and Proctor's Vaudeville Houses.

These two fine theaters are within a block of each other. Their business does not regularly fall within the interest of motion picture exhibitors. I dropped in at both to shake hands, but was able to meet only Lewis J. Fosse of Keeney's. He is a vaudeville man and believes that to him pictures are of no use at all. The Proctor house is managed by R. J. Crowley and Lewis H. Golding.

Trailers

CHARLIE ELDREDGE, "the boy actor," for years in the "legit," five years a Vitagraph star and recently seen in a diversity of productions, has gone to Detroit, Michigan, as assistant manager of the Majestic Theater.

Hughie Mack, "360 pounds of fun," has severed his connection with the Vitagraph and is now at liberty. He ought to be a big find and a leading heavy for some comedy company.

Patsey De Forest, who met with a painful accident in one of the V. comedies, has returned from the hospital to resume her duties before the camera.

Bert Innes, recently of the New York Clipper, formerly of the New York Motion Picture Co. and the Great Eastern, has been appointed assistant manager of Fox's Rose Garden in New York City.

Bill Humphrey, the well known director, has been employed by the Ivan Film Corporation. He will start directing this week.

Billy Quirk, President of the New York Screen Club and for years in moving pictures as a juvenile comedian, is now appearing in vaudeville as a monologist, with decided success.

GOLDWYN NOT ALLIED WITH ANY DISTRIBUTOR.

Goldwyn Pictures Corporation issues an emphatic denial of rumors that it has made an arrangement with any distributing organization to handle the Goldwyn productions, when made. This denial, given out by Samuel Goldfish, its president, is as follows:

"Seemingly deliberate rumors are being spread by one or more producing and distributing organizations that they have closed or are closing a deal with the Goldwyn Pictures Corporation to distribute the Goldwyn Pictures.

"These rumors are utterly false.

"Goldwyn Pictures Corporation has made no arrangement or contract of any kind for its distribution. This corporation has announced specifically that no effort will be made to release its pictures until at least six and perhaps as many as twelve complete pictures are on its shelves. This plan will be followed to the letter."

To tell your story to the exhibitors through the Tenth Anniversary Number means telling it to the whole industry—exhibitors, producers, exchanges, theater equipment and allied trades. March 10th. Advertising forms close February 23.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Panthea"

Five-Reel Screen Version of Monckton Hoffe's Stage Play Made by Selznick Pictures, With Norma Talmadge in the Title Role, Is Drama in the Fullest Sense of the Word.

Reviewed by Edward Weitzel.

OPINION is bound to differ regarding the moral aspect of the sacrifice made by the heroine of "Panthea," but there can be only one conclusion as to the story's power to arrest attention and hold it unbroken to the end. Such a condition means drama in the fullest sense of the word, and the screen version of the Monckton Hoffe stage play which Mme. Olga Petrova, the Russian actress, brought to this country, preserves this indispensable quality through its entire five reels.

The production, made under the auspicies of Joseph M. Schenck and Lewis J. Selznick and directed by Allen Dwan, is admirable; and Norma Talmadge and the members of the

Scene from "Panthea" (Selznick).

supporting company act their parts with a commendable degree of earnestness and artistic appreciation. The transfer from stage to screen has been accomplished at the loss of considerable character study in ultra-English types, but a corresponding gain in dramatic intensity is to be noted.

The explanatory scenes in Russia, showing Panthea's reason for leaving her native land, which are not found in the stage play, are graphic and illuminating; and the shipwreck on the English coast which is the means of introducing the Russian girl into the household of Sir Henry Mordaunt is picturized with effective realism.

Although it is necessary for Panthea Romoff to meet, fall in love with and be married to Gerard Mordaunt before she comes face to face with the Baron de Duisitor, in Paris, it is not until this moment that the objective point of the plot is foreshadowed. When the titled gentleman makes the proposal to Panthea that she give herself to him for one month in exchange for his securing her husband's opera a public hearing, every possible extenuating circumstance has been marshalled in the wife's behalf. It is on this situation that the play finds its measure of praise or condemnation. Whatever its ethical standing, its dramatic worth is beyond dispute.

The ending, showing Panthea and her husband on their way to Siberia, detracts from the story. The woman is innocent of murder, her father-in-law is a wealthy English nobleman, and, so long as it is clearly intimated that she is to be set free, it should come at the moment when the Baron is about to betray Panthea to the Russian Prefect of Police. A slip in the Baron's communication to this official, is the manner in which he signs the letter. Barons and other gentlemen with handles to their names are not in the habit of prefixing their titles to their signatures.

The burden of acting borne by Norma Talmadge in "Panthea" would tax the ability of an emotional actress of the highest rank. The star of the screen play never suggests the land of her supposed nativity or the more erotic type which Mme. Petrova associated with the character; but, she does sound every emotion that stirs the heart of this woman who makes the supreme sacrifice out of unselfish love, and wins additional sympathy by reason of her youth, comeliness and the excellence of her histrionic method.

Earle Fox, as Gerard Mordaunt, has the most important male role. Panthea's infatuation for him is easily understood, but he is not English and his big scene tries his powers to their utmost. Roger Lytton has the bearing and the sensual refinement which belong to Baron de Duisitor and George Fawcett repeats the success he has hitherto achieved as a police official of high rank. The actor who plays Panthea's Russian sweetheart and aids her to escape to England, should be credited with lifting a comparatively small part into prominence by reason of a flawless performance. Murdock McQuarrie, Count E. Von Stroheim, Norbert Wicki, William Abbington, Winifred Harris, Elaine Persey, Stafford Windsor, Dick Rosson and Frank Currier are the remaining members of a judiciously chosen cast.

"Panthea" is not brain food for callow youth, but will be enjoyed by those who are capable of appreciating its mental stimulation and the care bestowed upon its making.

"The Bondage of Fear"

Ethel Clayton in Five-reel Peerless-World Photoplay That Is Told in Narrative Rather Than in Drama Form.

Reviewed by Edward Weitzel.

SKILL in construction is not a marked feature of "The Bondage of Fear," a five-reel Peerless photoplay, written by Rosalind Ivan, and released by the World Film Corporation. The story is passable and the character drawing quite good, but the best thing about the production is the work of the cast. Ethel Clayton gives personality to a rather colorless heroine and embodies her varying moods with her usual earnestness and skill. The best member of the supporting cast is Arthur Ashley, who plays a low class crook in a most realistic fashion. Frances Miller acts Mandy Lee to the life, and John Bowers, Rockliffe Fellows, Edward Kimball, William Nish, George Morgan and Elsa Bambrick are qualified for their several roles.

"The Bondage of Fear" tells of a young girl who is compro-

Scene from "The Bondage of Fear" (World).

mised by a former sweetheart after she is happily married. The infatuated man follows her to her lodge in the country and is killed by a burglar in the young wife's bedroom. The secret is kept between the murderer and the woman, for the sake of her reputation. As a consequence the thief resorts to blackmail and drives his victim to the point where she shoots him dead, and so frees herself from the fear of exposure.

The settings are well chosen, and the direction, by Travers Vale, is an important factor in the success of the picture.

"The Image Maker"

Pathe Gold Rooster Play Links Egypt of Pharaohs With Life of Today—Valkyrien Star of Tanhouser Five-reel Picture.

Reviewed by Edward Weitzel.

THERE is more than ordinary ingenuity displayed by Emmett Mixx, the author of "The Image Maker," in weaving the two periods together which are used in the five-reel Gold Rooster play, of which Valkyrien is the central figure. The story is one of reincarnation; a prince of the House of Pharaoh

Scene from "The Image Maker" (Pathe).

and a lowly slave, who were lovers in the distant past, are reunited in the prosaic present, at the side of the tomb in which the Prince of Tsa was buried. The picture follows the usual photoplay construction, alternating the two periods of time at brief intervals. This is deftly done, however, and the incidents are numerous and of a gratifying variety.

Such a theme demands all the liberty granted to every well regulated romance, and the broad sweeps of color supplied by the followers of the ruler of the Nile and the Arabs of today, in the ancient and modern Egyptian scenes, are in keeping with the character of the story.

The locations have been selected with care. New York, Florida, Cairo and the sands of Egypt are all made the scenes of the action, and the director has maintained an excellent quality of illusion. Valkyrien, in "The Image Maker," does the best acting of her moving picture career, and is ably supported by Harris Gordon, Arthur Hauer, Inda Balmer and Morgan Jones.

"Betty to the Rescue"

Fanny Ward Has the Lead in An Interesting Lasky Subject That Makes a Strong Finish.

Reviewed by George Blaisdell.

IN "BETTY TO THE RESCUE," the Lasky subject released January 15, Fanny Ward is most effective in the latter part, in the role of a woman. In the beginning we see her as a child of the orange groves, splashing barelegged in the irriga-

Scene from "Betty to the Rescue" (Lasky).

tion ditches, damming the water and sending it in the wrong direction. Later we see her as a young woman with trouble descending upon her; it is here she comes into her own. The story provides good entertainment, and in the last two reels it contains suspense and measurably moves. Miss Ward in the earlier stages surrounds herself with kittens and puppies, the accepted hallmarks of screen waifdom. In the later passages of the story we see her in khaki skirts, with a cartridge belt and pistol strapped about her waist and looking much different.

The plot turns on the discovery of gold in a mine inherited by Betty and which for several years has been supposed to be minus the yellow metal. Friendly miners have "salted" the gravel, that the disappointment of the owner may be mitigated. One of the biggest moments of the play is that where Big Jim, looking over the bag of nuggets Betty has turned in, discovers a bit of foreign metal. It means the mine is not dead, that Betty is rich.

Jack Dean has the role of John Kenwood, guardian of Betty, and in love with her. Lillian Leighton is Constance, Kenwood's sister. Charles West is Fleming, a mining expert who knows all along there is gold in the mine and tries to win control of the claim by purchase at first, and then by obtaining the hand of Betty. He narrowly loses out. Ted Duncan is Big Jim, a wholesome character, the friend of Betty's father and of Betty. It is a good cast.

"Betty to the Rescue" will be liked.

"The Happiness of Three Women"

Morosco Five-Reel Photoplay With a Trio of Heroines, Written by Albert Payson Terhune—House Peters and Myrtle Stedman Head the Cast.

Reviewed by Edward Weitzel.

THERE are three heroes, as well as a trio of heroines, in the Oliver Morosco photoplay, "The Happiness of Three Women." The theme, for this reason, is unique, and Albert Payson Terhune, the author, has dovetailed the different interests together very deftly. In fact, the twists and turns of plot recall the workings of a French farce, and admiration for the neatness with which the dramatist gets his three sets of loving hearts in and out of trouble occasionally outweighs the human interest in the play.

"The Happiness of Three Women" is not easy to classify.

Scene from "The Happiness of Three Women" (Morosco).

It starts off, apparently, as a comedy, an innocent enough motor ride taken by a married woman and a former sweetheart being the first complication. A note of real drama gets into it, however, when the husband of one of the other heroines is accused of robbing a bank, and the auto riders, who can prove an alibi for him, dare not speak for fear of compromising themselves. The result, which is never very much in doubt, admits of a number of clever complications before it is worked out to the satisfaction of all concerned and the three sets of loving hearts once more beat in happy unison.

The success of the Terhune screen play depends largely upon the manner in which it is acted. This important point has been given due consideration by the producer. The air of good breeding and moral worth imparted to the characters played by House Peters, Myrtle Stedman, L. W. Steers and Daisy Robinson lend the right tone to the story, and Wm. Hutchinson and Lucille Ward as Judas, and Mary Fletcher are excellent as an amusing but highly respectable married couple. To refer again to the two featured players, Myrtle Stedman displays great physical charm and fine acting ability as Constance Barr, and House Peters as Billy Craig is the embodiment of a clean-limbed, quick-brained, well bred American. Milton Brown leaves a good impression by his work as Monck.

The production is in keeping with the demands for generous and expert settings for the scenes.

Ethel Barrymore in "Egypt."

Ethel Barrymore will be starred in the Metro-Rolfe production "Egypt," Edward Sheldon's famous play in which Margaret Anglin appeared in the spoken drama. Miss Barrymore's picturization of the play will be directed by John W. Noble, who also directed her screening of "The Awakening of Helena Richie," which will soon be released on the Metro program.

"God's Crucible"

Five-Reel Bluebird Photoplay, Written and Directed by Lynn Reynolds, Is Full of Beauty.

Reviewed by Edward Weitzel.

THE title of the Bluebird five-reel photoplay, "God's Crucible," refers to the Grand Canyon of the Arizona. Many of the scenes are laid in this wonderful spot, and a man with a peanut soul, as he is described by the author, is brought here and his nature undergoes a complete change

Scene from "God's Crucible" (Bluebird).

under the spell of the beauty and grandeur around him. There is a human interest story also in the plot. The man's son has led a fast life in the East, and when his father turns him out to shift for himself he becomes an Arizona ranger and then a bandit. Father and son meet in a trapper's cabin in the Grand Canyon, make up their differences and are joined by the younger man's sweetheart.

Such a story does not make anything out of the ordinary, but it has considerable novelty and its moral lesson is worth the telling. The incidents where the three men make a brave attempt to celebrate Christmas in the "snowed-in" cabin, for the benefit of the trapper's little boy, will appeal strongly to many; and, although the picture is more narrative than anything else, there are plenty of admirers for this class of fiction.

The production is on a level with the Bluebird standard and the screen drama is well played by a cast that includes the names of George Hernandez, Val Paul, Frederick Montague, Myrtle Gonzales, Jack Curtis, Edward J. Brady, Frances Lee and Harvey Griffith.

"Her Right to Live"

Domestic Drama in Five Reels, With Peggy Hyland the Star of Vitagraph Blue Ribbon Feature.

Reviewed by Edward Weitzel.

IN SELECTING a cast for "Her Right to Live," the five-reel Vitagraph Blue Ribbon Feature written by Paul West, the man in charge has had the courage to give Peggy Hyland the part of a heroine of the most pronounced soubrette type. All the stage tricks that tradition has bequeathed to the simple but roguish village maiden, are to be expected in the character of Polly Biggs. The star of "Her Right to Live" discards them entirely and makes the orphan girl a natural human being with a bright sunny nature, and an innocence that is not more wise than nice.

The plot of the Paul West picture turns upon the question of a young girl's reputation. She and her young brother and sister have spent the night in a bungalow in company with a young man who is accused later of murder. The girl's testimony will clear him, but he is in love with her and does not want her to speak. Polly takes the stand, however, and tells the whole story with a frankness that releases the prisoner and leaves her name unsullied. It is in this scene that Peggy Hyland does her best work, her personality and stage experience being perfectly adapted to such a situation.

"Her Right to Live" is an uneven piece of work. The atmosphere is that of a small city and many of the touches are true to life; but the plot is along conventional lines and is not always well put together.

The production is of fair quality, and Antonio Moreno is a manly John Armore. Three small children, in the persons of Bobby and Helen Connelly and Mildred Platz, are a pleasing feature of the picture. Mrs. Costello, John Robertson, Jack Ellis and Eulalie Jensen complete the cast.

Colin Campbell has started the work of producing another Selig Spectacular Special at the Selig studios in Los Angeles. The cast includes Fritzi Brunette, Bessie Eyton, Tom Santschi, Edward Coxen, Harry Lonsdale, Eugenie Besserer and others.

"The Gilded Youth"

American-Mutual Star Production of Five Parts Features Richard Bennett.

Reviewed by Margaret I. MacDonald.

EXCELLENT entertainment can be gathered from the many comedy situations that this five-part production presents. At the same time it displays a frequent and distressing fault noticeable among moving picture plays, an evidence of a slip-shod working out of the theme which impresses the casual observer with a sense of shallowness of plot, and the critic with an aggravating consciousness of an absence of professional construction, or a thorough working out of comic or dramatic possibilities, as the case may be. Also the subtitles are often too obvious in their intention of comic suggestion to be effective, and, in fact, often retard rather than accelerate the natural comedy of the situation in the present instance.

Richard Bennett and Rhea Mitchell are both pleasing in their interpretation of their respective roles; the former that of an eccentric youth who in spite of evident stupidity fell in with millions through speculation; and the latter that of a humble little servant in a boarding house and sweetheart of the "gilded youth."

According to the story, a youth is sent by his uncle to the city to try and make good, and, incidentally, to make preparations to marry his uncle's ward, for whom he cherished no love. He falls in love with the little serving girl, starts a bank account, and after going unshaven and illy kept while his bank account grows, he suddenly gets the notion of "dolling up," and finally works himself into the speculating business referred to.

This is the sum and substance of the plot, with the exception of a few side issues in connection with the love interest—a good comedy foundation if worked professionally.

"The Princess of Patches"

Mark Swan's Melodrama Produced by Selig, with Violet De Biccari, Vivian Reed and Charles Le Moyne in the Able Cast.

Reviewed by James S. McQuade.

GILSON WILLETS performed wonders on the script of Swan's melodrama to reduce it to working shape for Director Al. Green, who, in turn, has succeeded in giving us a well connected and interesting story for the screen. And William N. Selig, president of the Selig Polyscope Co., has given us real southern scenes in Mississippi, the locale of the story, where the producing company spent several weeks. He has also furnished a company of players that ably meets the requirements of the cast.

Thanks to Director Green there is no need to outline the story of "The Princess of Patches." The pictures tell it throughout without a single "dark" spot. There are several places where these "dark" spots might have easily occurred, but the clear vision and the care of the director have avoided them.

Everyone who sees this picture will be delighted with the acting of Violet De Biccari in the part of "Patches," when she was a little girl—bare-legged and shabbily-clothed. The scene showing her scanty attire is carried off by the well-meaning

Scene from "The Princess of Patches" (Selig).

knight of the road, Waggles, will raise many a smile, with pathos close beside each of them.

Vivian Reed is "Patches" "growed" up, and very charming does she appear. The scene where the designing young lady teaches her lover how to propose will stir mirth in the hearts of both old and young.

The leading "heavy," Judas, is very well acted by Charles Le Moyne. I understand that this young actor is the son of that fine old actor of the same name, who, years ago, was the recognized leader in refined comedy roles, and who made

such a hit in "The Charity Ball." I wish for the son the great popularity of his father.

Frank Weed's Waggles, a somewhat different tramp, is a fine characterization. As Jack Merry, the "prince," Bruce Wilbur will demand his share of attention, and the Colonel Silverthorne of Hildor Hoberg should win favor as a well drawn southern gentleman.

The release date is January 22, through K-E-S-E.

Triangle Program

"The Crab," Five-Reel Kay Bee, Starring Little Theima Salter With Frank Keenan, and Two One-Reel Comedies, "The Pipe of Discontent" and "Love Under Cover."

Reviewed by Louis Reeves Harrison.

"THE CRAB," by Gardner Sullivan, is chiefly remarkable for the strong characterization in the two leading roles. The little girl, Theima Salter, is a perfect little actress, quite capable of conveying thought and feeling by silent and subtle methods, far better in some respects than older people

Scene from "The Crab" (Triangle).

of the pictured story, very sweet and charming to the eye, and bound to win as she is, but her methods will improve with experience. They are not quite subtle enough—she is obviously acting. Her role is well devised by the author to draw sympathetic interest. It is that of a homeless child sheltered by a hopeless and bitter cynic whose heart was buried in the grave of his wife, the only creature who had ever sounded its depths.

Frank Keenan handles this hard and unsympathetic part with such skill that a powerful contrast is set up, the opposition of coldly selfish egotism to the impulsive natural affections of a little girl sweet to the core. His role is a disagreeable and a difficult one, but he is too much of an artist to offer a moment of relief until the proper time, when the little girl goes on the witness stand and tells a noble lie in his behalf. A cold-blooded liar himself, like most financiers, the almost dry well of his affections is reached and set flowing through admiration for the plucky little girl—she lies to save him from the consequences of cruel treatment. Something in his silent sorrow has appealed to her sympathies, and she has learned to love him with adoration. As a character study the story ranks very high.

"The Pipe of Discontent" is a short comedy of circumstance, intricate enough to suit the idea of Scribe that such plays should depend entirely upon complicated situations. It seems to have been devised with ingenuity, but it is so lacking in characterization that a great deal of its natural humor vanishes in thin air. By process entirely logical, the accidental exchange of similar articles at a soda fountain by two young wives, their domestic felicity becomes seriously involved. The tangle grows more and more complicated, in strict accord with the French playwright's idea, until the last scene of explanation, but interest is confined entirely to the ingenuity of structure.

"Love Under Cover" is a good title—for some other play. Its only connection with the subject is so remote, that of a book of poems which causes the heroine to imagine herself in love with the author, that the application will not be readily grasped. The infatuated heroine finds that the author is an old and peevish man and returns to the arms of a handsome cowboy she has liked at an earlier period. This slender material has been used over and over again in other small releases. It presents nothing new, and its humor depends upon the influence exerted by the poetically-inclined heroine on a group of cow punchers in her father's employ. Their efforts to express themselves in music, painting and sculpture are supposed to furnish the fun, but the comedy of action is not swift enough for farce and not human enough for character comedy.

"God of Little Children"

Five-Reel Apollo Art Drama of Brilliant Performance by the New Star, Alma Hanlon.

Reviewed by Louis Reeves Harrison.

ALMA HANLON, of sweet and engaging personality, an ingenue capable of high emotional interpretation, is given her first opportunity to shine under the direction of Richard Ridgley in "God of Little Children." Born and brought up in a dramatic environment, a child of the stage, she is without theatricalism. With the native grace of an ingenue, she reveals almost unconsciously capabilities far beyond that colorless role. Very simply, without ostentation, she gives an almost constant view of what is passing in the mind and heart of the character she represents, and this is the true art of motion-picture interpretation. Harry R. Raver of the Apollo Company is to be congratulated on a veritable find. With a strong support, under capable handling, in a good story, Miss Hanlon's acting clearly indicates that she is to be a fixed star.

The story deals with an attempt to prey upon the weakness of a lonesome and childless man of wealth. To accomplish this purpose, two crooks plant an innocent looking girl in his office as a typist, a girl really innocent of evil design, incapable of it on her own account, on whom two scheming crooks have obtained a hold through knowledge of crime she committed in a moment of desperation. Terrorized by menace of betrayal, she becomes their active agent until her whole nature revolts against the part she is compelled to play—she learns to love the very man she is expected to betray. She vaguely confesses her unworthiness when he proposes marriage, but she is again urged on by the evil influences and drifts helplessly into the new relation. Shortly after her wedding, the more dangerous of the two crooks is sent to jail for a long term and the consummation of marriage promises that a little child will be brought into the world.

The dangerous crook escapes through the use of money which the young wife has been compelled to provide and he returns to the scene with a scheme to murder her husband and give this violent death the appearance of suicide. Unaware of this intention, but harassed to the point of desperation, the young wife is on the verge of suicide when she prays for relief to the God of Little Children, He who sends their souls to earth. The crooks are the victims of the tragedy they planned, and their elimination is brought about through the same human instrumentality they expected to utilize—the God of Little Children heard and dealt swift justice to those who would have destroyed the unborn.

Two Kalems

"The Homesteaders' Feud," Episode of "The Girl From Frisco" Series, and "The Black Circle," a Number of the "Grant, Police Reporter" Series.

Reviewed by Ben H. Grimm.

A PROBLEM of the present day West—the watering of cattle on range—is given interesting treatment in "The Homesteaders' Feud," latest two-reel episode of Kalem's "The Girl from 'Frisco" series, by Robert Welles Ritchie. The two reels teem with action, and the film is a western of merit.

Scene from "The Homesteaders' Feud" (Kalem).

This time Barbara Brent takes a leading part in bringing about an adjustment of affairs between cattlemen and homesteaders who, goaded on by the villain, have filed claims to and fenced in lands used to water cattle. But the adjustment does not come about before there has been lots of fighting and lots of melodramatic intrigue.

In the film we see cowboys as they are on ranches to-day, and credit is due James W. Horne for his direction. As in previous episodes of this series, the leading parts are played

by Marin Sais and True Boardman. The supporting cast includes Ronald Bradbury, Frank Jonasson and Edward Clisbee

"The Black Circle."

In this episode of the "Grant, Police Reporter" series, George Larkin, in the title role, furnishes a real thrill when he swings on a rope from one window to another, high up on the side of a skyscraper. He does this to gain access to the apartment of a blind man who has killed a former rival. There is an element of mystery to be found in this reel that holds interest to the end. The reporter finds that the murder has been committed with a shotgun disguised as a cane. With Mr. Larkin in the cast are Ollie Kirkby and Director Robert Ellis. Interest never lags, and the film is worth while.

"Infidelity"

Anna Q. Nilsson and Eugene Strong Featured in Five-Reel Photoplay of Fair Quality, Produced by Erbograph Company.

Reviewed by Edward Weitzel.

OCCULTISM plays rather an important part in "Infidelity," a five-reel screen drama produced by the Erbograph Company. A Hindoo gentleman possessed of remarkable powers of mesmerism is shown in the act of compelling a young girl, by the mere exercise of his will power, to leave her home and join him at a distant studio. The experiment is interesting, even if impossible. It also gives the hero an opportunity to save the girl from a dangerous situation.

The story of "Infidelity" is not as highly spiced as the title suggests. At the opening of the picture a husband wrongfully suspects his wife of encouraging the attentions of another man, and the final scene shows the pair united. The intervening subject matter is concerned with the fortunes of the daughter of the estranged couple, the entire five reels making a neatly constructed and fairly entertaining photoplay.

(Scene from "Infidelity" (Art Drama).

The production is generally adequate. A tendency to overact during the first reel mars the work of Warren Cook and Arthur Morrison, but the former actor improves greatly during the other reels. Anna Q. Nilsson and Eugene Strong prove their right to the star roles, and Miriam Nesbitt, Fred K. Jones and Elizabeth Spencer are a competent trio of players.

"Bitter Truth"

Five-Reel Melodrama With Comic Relief, Featuring Virginia Pearson, Produced by Fox Film Corporation.

Reviewed by Edward Weitzel.

IN WRITING "Bitter Truth," a five-reel photo-melodrama produced by the Fox Film Corporation, the author has followed the rules laid down by the Davis-Kramer-Blaney school of dramatists at the time they gave out the dramatic law and took in the author's profits of the Popular Price Circuit of ten years ago. It will be recalled that the master playwrights of that branch of the spoken drama wrote for a distinct grade of patrons, rather simple-minded folk that preferred brawn to brain, physical action to psychology, and went in strong for comic relief—and plenty of it. And it is quite within reason to suppose that the same class of honest citizens would be enjoying a like grade of dramas to-day, but for the advent of the moving picture play. At any rate, "Bitter Truth" is cunningly calculated to appeal to a similar element among amusement seekers. Mary Murillo, the writer of the scenario, has made a careful study of the old models, and her work is equal to the best thriller ever produced by Al Wood when "Chinatown Charlie" was among his best money-getters.

The heroine of "Bitter Truth" is a girl of the slums, the daughter of a thief. She is unjustly sent to prison, and, on her release, devotes herself to becoming revenged on the judge that gave her her sentence. She becomes an inmate of the judge's house and is just about to assist his political enemies in making him the victim of a scandal when the man who has always loved her succeeds in arousing her better nature. The most sensational scene takes place on a Hudson River steamboat, but there are other thrilling situations, and the comic relief is supplied by a fat Irish cook and equally weighty colored maid and an elongated iceman. The humor is primitive but unmistakable.

Virginia Pearson acts Anne, the girl who never had a chance to go straight, with the amount of fervid theatricalism demanded in plays of this nature. As a vampire she looks fetching and spreads her net for the undoing of the judge in quite the Theda Bara fashion. Jack Hopkins, William H. Tooker, Alice May and Sidney D'Albrook have the other leading characters. Kenean Ruel directed the production.

Scene from "Bitter Truth" (Fox).

"Heartstings"

Five-Reel Red Feather Release, by E. Magnus Ingleton, Tells Story Extending Into Two Generations.

Reviewed by Robert C. McElravy.

MAUDE GEORGE is featured in this five-reel offering as a vampire woman. In the first scenes a married man is seen in court, pleading guilty to embezzlement. He has been in the toils of the siren, who squeezed him to the last cent and then left him to his faithful wife and the avenging law. Considine, the man in question, is sentenced to the penitentiary for ten years.

Later the story of Leone's past is pictured. Her abandoned husband is shown on his death bed, attended by the only child, a little girl. This child grows up, after being adopted by a certain Dr. McClean. Then Leone is once more shown, in an attempt to lure away the fiance of her own child. This is prevented by the reappearance of Considine and his wife.

Stories of this type have become quite familiar, but when well handled, as this one is, they hold the attention throughout. The action is slightly mechanical, but approaches drama in one or two instances. The scene between mother and daughter is strong and convincingly presented. It is difficult to believe that a woman of the vampire type could hold her age so much better than the others in the story; the lapse of ten years leaves scarcely a mark upon her.

Scene from "Heartstrings" (Universal).

The story closes pleasingly, the girl marrying, not her faith-

less lover, but Dr. McClean, her guardian. This of course has numerous precedents. Francelia Billington, Charles Cummings, Irene Hunt, Virginia Corbin, Paul Byron and Alan J. Holubar are also in the cast.

"The Barrier"

Edgar Lewis, for the Rex Beach Pictures Company, Gives Us a Remarkably Faithful Adaptation of the Alaskan Story—A Picture True to Type and of Great Power.

Reviewed by George Blaisdell.

IT MAY be that in "The Barrier," produced by the Rex Beach Pictures Company, we have the great American picture—a simple, straightforward story, presented without spectacular accompaniment. It is a tale of North America and of North Americans—of the best of these and of the worst of these; of men and women who hail from south of the forty-ninth parallel and from the north of it. Its major setting is of Alaska, that sparsely settled country where all that is primitive in men comes to the surface—all that is noble as well as all that is vicious. Here we have strong contrasts in character, but standing out above every other kind and description of human attributes is the "greatest of these"—and that is renunciation.

"The Barrier" is an absorbing story, using that expression with a full appreciation of its literal meaning. It grips every minute of the time consumed in unfolding nine and a half reels. As we see it on the screen it is "The Barrier" as Rex Beach penned it. We see these types of red blood and cold steel, stalwart Americans all, walk out of the pages of the book. Edgar Lewis brings before our eyes in living flesh the men and women of our imagination. In the opening scene we feel the thrill that comes upon the greeting of those we have been led highly to regard even though we have never before met them. At the finish, as 'Poleon Doret blithely sings his song of tears and drives his canoe out into the waters of the river on his way to his "far countree," we share with those he leaves behind in the sorrow of his going.

Let us come back to Mr. Lewis and his selection of types. Of the six men named in the printed cast there is but one under six feet in height. The exception is "No Creek" Lee, the man who has hunted gold for forty years and the only man in Alaska minus the honor of having a creek named for him. Russell Simpson is John Gaylord of the prologue, "Old Man" Gale of the story proper. Howard Hall is John Bennett, alias Stark. Victor Sutherland is Lieutenant Meade Burrell. Mitchell Lewis is 'Poleon Doret, Edward Roseman is Runnion, W. J. Gross is Lee, Mabel Julienne Scott is Merridy of the prologue, and Necia, the heroine of the tale; Mary Kennevan Carr is Alluna. It is what might be described as a picture cast—that is, composed of screen-trained players—and every last one makes good. To A. Gil-Spear goes the credit for a smooth script. Edward Earle was the photographer.

Miss Scott shines forth as a sterling player. She has a winning personality, and she has a sure touch, whether the moments be those of playfulness or of tragedy. Mr. Simpson as the awkward miner in love with the school teacher or as the sad-eyed, drawn and bearded storekeeper in fear of an indictment drawn in mistake is a figure of pathos. He makes you feel the steel that glitters in his eye. 'Poleon in the book is a great character. Mitchell Lewis makes of his screen counterpart also a great character, one of the greatest in the picture. He has the bulk and the physiognomy and the art to portray this most lovable French-Canadian, who on more than one occasion proves his wonderful affection for

Scene from "The Barrier" (Beach).

Necia. Mr. Hall gives us a splendid interpretation of Stark. Mr. Sutherland is a wholesome, everyday army officer.

The story is a series of dramatic situations, many of them of genuine power. One in particular that in intensity will match any that this writer recalls is the drawing out by 'Poleon of Burrell as to his intentions toward Necia, with the girl who supposes herself a half-breed hiding behind the door. The lieutenant, brought face to face with an issue that has been uppermost in his mind every minute for weeks when not in the company of Necia, hesitates, temporizes. The girl comes from her place of concealment, denounces her lover and tells him she has been playing with him, that she is to marry 'Poleon on Sunday. The soldier, with the world suddenly turned upside down, strikes 'Poleon. The lion-hearted Canadian, knowing the affection of Nicia for Burrell, does not raise a hand. He tells Burrell Necia's love is for the soldier, not for the trapper. The soldier, ashamed, contrite, broken in spirit, stumbles out of the room.

And there are many other moments, any one of which would put over an ordinary production. There is the suspense of

Scene from "The Barrier" (Beach).

Gaylord's escape with little Merridy following the incident in Bennett's saloon; the lieutenant's encounter with Runnion and 'Poleon's smashing of a bottle over the tough's revolver; the squaw and the knife; the first kiss; the decision of Gale to surrender himself and declare Necia of straight white blood; the battle in the dark between Gale and Stark; the pursuit of Runnion by 'Poleon and the fight between the two on the sand spit.

There are laughs, too, in good measure, sprinkled through the story. Many of these center about old "No Creek" Lee, both before and after his "strike." Then there are the two little half-breeds with the presents 'Poleon has brought them—the air-gun, the dog and the rubber boots.

In pathos the story reaches its height at the close. Runnion is dead. Stark is badly wounded and will cause no more trouble. The lieutenant and Necia are married. Gale has recovered from the effects of his battle with Stark. 'Poleon, after removing from his canoe the two mites of weeping stowaways, paddles out into the river. He sings:

Yours is a heart that laughter cheers,
Mine is a heart that's full of tears.
Long have I loved, I love her yet;
Leave her I can, but not forget.

Valkyrien in "The Image Maker."

Valkyrien, the celebrated Danish beauty, stars in the forthcoming Pathe Gold Rooster play, "The Image Maker." This picture has a very unusual plot, as it deals with pre-existence and tells of a love that lasted through the centuries. Valkyrien in it plays two parts—the one that of a beautiful Egyptian girl of low degree who wins the love of a great noble, and, secondly, the incarnation of the girl in modern life in America. Such a story furnishes many opportunities for striking contrasts. Valkyrien's charming personality never appeared to better advantage than in this picture. The atmosphere of ancient Egypt in the first part of the picture is true to history and furnishes a great contrast to the modern life which is well presented in the latter half. The picture was produced by Thanhouser.

"A Modern Monte Cristo" on February 4.

Vincent Serrano, who will be seen February 4 in the Thanhouser-Pathe Gold Rooster play, "A Modern Monte Cristo," gives to that drama the element of finish shown in his famous characterization of Lieut. Denton in "Arizona." Mr. Serrano was accused of the murder done by Tony in Augustus Thomas' great play more than one thousand times, close to an acting record for appearance in one part. "A Modern Monte Cristo" was written by Lloyd Lonergan and directed by W. Eugene Moore. Mr. Serrano is supported in "A Modern Monte Cristo" by Thomas A. Curran, Boyd Marshall, Gladys Dore and Helen Badgeley. The story was filmed at Jacksonville, Fla., and Block Island, N. Y., with some locations near New Rochelle.

If you are in the moving picture business or allied industries, your advertisement in the Tenth Anniversary Number will carry its message where you want it to go. Advertising forms close February 23.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE WRECKED STATION (Kalem), Jan. 20.—In this number of the "Hazards of Helen" series Helen Gibson exhibits considerable nerve and her stunts register a thrill. She is picked up by a steam shovel, thrown into a dirt car and from that is dumped into a freight car. She releases the brakes of this car and leaps from it to a speeding train. The freight car crashes into and wrecks the Lone Point station. This all comes about when Helen is pursued by a man who knows that she has the proof that he is a thief. Miss Gibson has unusually hazardous work to do in this reel. With her in the cast are George Routh, George Williams, Babe Crisman and Richard Johnson.

THE RAILROAD CLAIM INTRIGUE (Kalem), Jan. 27.—An episode of the "Hazards of Helen" series. Helen Gibson in this reel leaps from the saddle of her horse to a moving freight train. She climbs over the cars to the cab, causing to have the train stopped just as it is about to crash into an automobile that is stalled on the track at the crossing. In this way she saves the life of an unconscious man in the automobile, and is instrumental in the capture of two men who have made it their business to have autos wrecked and handsomely paid for by the railroad. An automobile is wrecked during the course of the reel. In the cast with Miss Gibson are G. A. Williams, G. A. Routh and Richard Johnson.

IN PAYMENT OF THE PAST (Selig), Jan. 6.—A one-reel romantic drama, of only average worth. It tells the story of a young art student finding in a stewardess the model he seeks. Reincarnation is touched upon, and in the old days the artist and the stewardess were lovers. The present meeting is brought about when the parents of the art student meet up with the stewardess on board a transatlantic liner. In the cast are Robyn Adair, E. J. Brady, Virginia Kirtley and Eugenie Forde.

THE BOYCOTTED BABY (Vim), Jan. 4.—Babe Hardy and Kate Price are as fat and funny as ever in this comedy reel. The humor is too suggestive at times, the parentage of a baby being laid at the door of two unmarried couples. They live in Cordeliaville, where love-making is banned and where babies are taboo. The baby is abandoned by its mother and placed by a tramp at Kate's door. After being transferred around many times, the baby finally reaches its mother's arms by means of the same tramp that first found it.

CANIMATED NOOZ PICTORIAL NO. 22 (Essanay), Jan. 10.—Cartoon burlesques on topical subjects share this reel with scenic. The cartoons give a new and funny idea of the U. S. Navy. We also see a whirlwind wrestling match at which sleep tickets are given out. The scenic portion of the reel shows views from Vancouver to Taku Glacier. Good photography enhances the value of the scenic.

THE TRAIL OF GRAFT (Kalem), Jan. 12.—A number of the "Grant, Police Reporter" series. George Larkin's stunt in this reel consists of a leap from a window of a building across an open space to the coping of a roof. After he gains the roof he assists Ollie Kirkby across the intervening space by leaning on his back and holding a board that is too short to quite reach otherwise. This means of leaving the building is taken when the reporter and the political boss's stenographer are locked in a room in which poison fumes are sent. They are locked in the room because the political boss discovers that his stenographer is giving the reporter incriminating letters. Besides Mr. Larkin there are seen Ollie Kirkby and Director Robert Ellis.

General Film Company Specials.

THE RESURRECTION OF GOLD BAR (Kalem), Jan. 10.—No. 22 of "The Girl from Frisco" series. A review printed in last week's issue says of this two-reel episode: "In story interest and in the methods used in the screen narration it takes its place as one of the best releases of the series." The story tells of the resurrection of the town in which Barbara Brent was born. This comes about when, through kindness, an old man's mine is "salted" with nuggets. A subsequent stampede rehabilitates the town.

WHEN THE MAN SPEAKS (Essanay), Jan. 6.—Fourth of the "Is Marriage Sacred?" series. This two-reel number is an acceptable two-reel drama. It shows considerable strength. The story concerns a wife who adores courageous men. She chides and despises the man she marries because of his apparent cowardice. With the husband it is repression of his anger and not cowardice that makes him take insult. Goaded by his wife's attitude he finally breaks loose and shows his real "cave-man" self and so wins back his wife's love and the respect of his friends. In the cast are Marguerite Clayton, Edward Arnold, Sydney Ainsworth, Thomas Commerford and John Cossar.

STARRING IN WESTERN STUFF (Selig), Jan. 8.—An actionful comedy-drama with Tom Mix in the leading role. Lots of hard riding is introduced into the picture. The story tells of a cowboy who finds her in the flesh when the film actors go out on location. The cowboys stage a kidnapping act to give Tom a chance for the hand of the girl. He wins. There are good exteriors and the film is altogether acceptable.

AMONG THOSE PRESENT (Essanay), Jan. 9.—An interesting two-reel number—one of the "Black Cat" features. There is a vein of subtle humor and an element of romance. The screen story tells of a society idler whom circumstances compel to become an amateur detective. He is suspected of being a "Raffles," but finally ferrets out the real criminal and in so doing proves to *the* girl's father that he is not altogether useless. The leading players are Richard C. Travers, Gertrude Glover and John Cossar.

Art Dramas Inc.

INFIDELITY (Erbograph), Jan. 11.—The story of this five-reel photoplay is well put together and well acted by a company headed by Anna Q. Nilsson and Eugene Strong. A longer review is printed on another page of this issue.

GOD OF LITTLE CHILDREN (Apollo), Jan. 18.—An intense five-reel story of regeneration, presenting a star performer of high merit and great promise in Miss Alma Hanlon.

Bluebird Photoplays, Inc.

GOD'S CRUCIBLE (Bluebird), Jan. 22.—The Grand Canyon of Arizona is the spot referred to in the title. This wonder of nature is skilfully utilized in a five-reel photoplay of considerable merit. It is given a longer review on another page of this issue.

Fox Film Corporation.

THE ISLAND OF DESIRE (Fox), Jan. 1.—An island in the South Seas, cannibals, a volcanic eruption and no end of adventure are all in this five-reel photoplay. George Walsh makes a vigorous hero, and the entire cast is well selected. The picture was reviewed at length on page 243 of the January 13 issue.

A MODERN CINDERELLA (Fox), Jan. 8.—June Caprice is the star of this five-reel comedy, which is a modern setting of the old fairy tale. The picture is well suited to the star's method of acting. It was reviewed at length on page 357 of the January 20 issue.

THE PRICE OF SILENCE (Fox), Jan. 8.—The evils of child labor is the theme of this five-reel screen play in which William Farnum plays the leads. The production and the acting are of good quality. The picture was reviewed on page 357 of the January 20 issue.

BITTER TRUTH (Fox), Jan. 15.—A sensational drama in five reels, with comic relief, this photoplay is an excellent example of its class. Virginia Pearson is the star of the production. A longer review is printed on another page of this issue.

K-E-S-E, Inc.

THE LAST SENTENCE (Edison), Jan. 1.—A five-reel photoplay made from a novel by Maxwell Gray, the story contains too much plot and a number of impossible situations. Marc MacDermott and Miriam Nesbitt have the leading roles. The picture was reviewed on page 243 of the January 13 issue.

THE PRINCESS OF PATCHES (Selig), Jan. 22.—This is a well-acted, well-directed, well-photographed and well-told story in five reels, and will hold interest throughout. Violet De Biccari, Vivian Reed, Charles Le Moyne and Frank Weed are especially strong in their characterizations. Directed by Al. Green, the adaptation by Gilson Willets from Mark Swan's melodrama of the same title. An extended review will be found elsewhere in this issue.

Metro Pictures Corporation

A WIFE BY PROXY (Columbia-Metro), Jan. 8.—A five-part production featuring Mabel Taliaferro with a competent supporting cast. The picture will be found entertaining, but in spots somewhat faulty. Mabel Taliaferro does exceptionally fine work in the opening scenes of the production. A full review will be found in the issue of January 20.

CAVE MAN'S BUFF (Drew-Metro), Jan. 8.—This is a clean, entertaining one-reel comedy, featuring Sydney Drew and Mrs. Sydney Drew. The plot hinges about the timidities of two bachelors with regard to proposals of matrimony, and in the course of the picture the second bachelor falls in love with the pretty woman who has become the wife of bachelor Number One, without knowing the situation. A full review will be found in our issue of January 20.

Mutual Film Corporation

UNCLE SAM'S DEFENDERS, NO. 1 (Mutual), Jan. 5.—Under the special title, "From Civilian to Soldier."* This pictures the Pittsburgh

men in camp, with the famous Rookies' drill. Then follow scenes from the recent encampment at Van Cortlandt Park, New York, and splendid dress parade drills at West Point. Recruiting, examination and swearing in of new men is pictured carefully. This gives a good insight into the preliminaries of military service in the United States.

THE GIRL WHO CAN COOK (Star), Jan. 6.—A little comedy number, showing the efforts of two girls in one house to win the love of a young man. The negro maid suddenly resigns, leaving the girl with social aspirations to cook the meal. She fails miserably and the second girl, a homebody named Mary, proves her worth at the gentle art. Lois Meredith and Marguerite Chaffee play the two girls. A fairly pleasing number of the domestic comedy type.

MUTUAL WEEKLY, NO. 106 (Gaumont), Jan. 10.—Many diversified features are included in this—Tobogganing in Massachusetts, skating at a big New York hotel, Philadelphia in costume celebration, Terre Haute operating its own coal mine, a Galveston fire, and war side-lights.

JERRY'S WINNING WAYS (Cub), Jan. 11.—A rather amusing comedy featuring George Ovey. Some of the scenes savor slightly of vulgarity, but none of them are strictly objectionable. Most of the scenes of the picture take place in a boarding house where Jerry's sweetheart has been isolated by her father. Jerry's mistakes in trying to rescue the young lady are very funny.

UNCLE SAM'S DEFENDERS, NO. 2 (Mutual), Jan. 12.—Under the special title, "Our Boys at the Border." This collection of scenes, taken during the actual service along the border, gives a fascinating study of some of the inside details of military life in camp. Setting up tents, packing guns through the mountains on burros, finding ranges and practice in indirect firing are pictured; also manipulation of machine and siege guns, field maneuvers, and the like. The construction of shells is an interesting feature. Timely and instructive.

REEL LIFE NO. 37 (Gaumont), Jan. 14.—This number of "Reel Life" presents nicely detailed illustrations of "The Kid Glove Industry," "Producing Perfect Pickles," "The Care of the Teeth," and "A Fish Screen for Irrigation Ditches." Reviewed in the Motion Picture Educator of our issue of February 3.

MUTUAL TOURS AROUND THE WORLD, NO. 11 (Gaumont), Jan. 16.—From Gibraltar to Algeciras furnishes the opening theme, giving close views of the great British fortress. Scenes in Tunis, the farthest north portion of Africa, are full of picturesque interest. Then comes a motor trip through the Maritime Alps, and some fascinating views of the Bois De Boulogne, Paris. A fine number.

SEE AMERICA FIRST, NO. 70 (Gaumont), Jan. 17.—"A Trip Up Mount Lowe" is the subject of this number, which while it is interesting is not as attractive as other number of the "See America First" series. A full review will be found elsewhere.

Mutual Film Corporation Specials.

A LASS OF THE LUMBERLANDS, NO. 11 (Signal), Dec. 31.—"The Ace High Loses" is the title of this number of the serial. It encompasses an effort on the part of "Dollar" Holmes to further delay the laying of the railroad to Shady Creek, for which, if finished by a certain date, "Dollar" Holmes is to pay Dawson the sum of $27,000. Helen figures thrillingly, as usual, in rescues and other manipulations. An interesting number.

THE GILDED YOUTH (Mutual Star Production), Jan. 1.—A five-part production featuring Richard Bennett. The picture follows the lines of comedy, but the story has been rather poorly constructed. It treats of the adventures of a youth who was sent to the city to make good, and eventually falls into millions through speculation. A full review of the production appears elsewhere.

THE BUTTERFLY GIRL (Mutual Star Production), Jan. 8.—A five-part production featuring Marguerita Fischer. The scene of the story is laid at San Diego in the grounds of the Panama Exposition, and centers about a young girl whose mother, near death, has sent her with her little sister to look up her aunt. The aunt, who, with her unscrupulous husband, runs a show at the exposition, figures as the human butterfly. The girl is persecuted for her beauty by her uncle, takes refuge with the Hawaiian players, and finally is taken to a good home by a rich family from Honolulu. The production has not much merit as a drama, but is interesting partly because of the exposition scenes which it presents.

Paramount Pictures Corporation

GREAT EXPECTATIONS (Famous Players), Jan. 8.—Jack Pickford has the role of Pip, the boy who was so singularly rewarded for an act performed under duress. Louise Huff is Estella, the protege of Miss Havisham, the eccentric. The picture is finely staged and well acted, and contains the essence of Dickens' great story. It was reviewed last week.

THE HAPPINESS OF THREE WOMEN (Morosco), Jan. 11.—House Peters and Myrtle Stedman lead the cast in this five-reel screen drama. The picture has merit and is well acted and produced. A longer review is printed on another page of this issue.

BETTY TO THE RESCUE (Lasky), Jan. 15.—Fannie Ward appears at the head of a good cast in a Lasky story that contains much to recommend it. It is reviewed in another column.

Pathe Exchange, Inc.

THE STOLEN INHERITANCE (Pathe), Jan. 28.—A one-reel re-issue of a Western story that is straight melodrama from start to finish. A very good example of its class of picture, as made four years back.

DRAMA'S DREADFUL DEAL (Rolin), Jan. 28.—"Skinny" Lampton and a lot of trick "props" supply most of the fun in this one-reel farce. It is full of broad comedy of the usual Rolin brand. The opening scene, where "Skinny" shows his bare feet, should be eliminated.

FLORENCE ROSE FASHIONS, NO. 16 (Pathe), Jan. 28.—The display of female fashions in this number of the Florence Rose review is as complete and as fascinating as ever. The number is called "North and South." "Butterflies and Bees," colored views, is on the same reel.

Pathe Exchange, Inc. Specials.

THE IMAGE MAKER (Thanhouser), Jan. 21.—The scenes of this photoplay are divided between ancient Egypt and the life of today. Valkyrien is the star of the picture, which is entertaining all through. A longer review is printed on another page of this issue.

TWIN KIDDIES (Balboa), Jan. 28.—This little Mary Sunshine picture in which Marie Osborn has a dual role, has the same charm that was found in her earlier releases. She plays two children of different dispositions and keeps each distinct. A longer review in this issue.

Selznick Pictures

PANTHEA (Selznick), January.—The screen version of this stage play is an excellent piece of work. The story is feverish, and is finely played by Norma Talmadge and a large company. It is reviewed at length on another page of this issue.

Triangle Film Corporation

LOVE UNDER COVER (Keystone-Komedy), Jan. 14.—The story of a girl who fell in love with the author of a book of poems, only to find that he was an old invalid. Mildly interesting.

THE PIPE OF DISCONTENT (Keystone-Komedy), Jan. 14.—An ingenious one-reel story of domestic infelicity rather tamely developed.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 54 (Universal), Jan. 10.—Football, dancing on skates, and sports in the snow are featured in this. Also numerous other entertaining events in this country and abroad.

UP THE FLUE (L-KO), Jan. 21.—The original title of this picture was "Mr. Shoestring in a Hole." A comment can be found on it under this title on page 361 of issue dated January 20.

A MACARONI SLEUTH (Nestor), Jan. 22.—A comedy number, by Bess Meredyth, featuring Eddie Lyons, Lee Moran and Edith Roberts. This is done in good burlesque style and gets many laughs. The boob detective follows the Italian fruit peddler and his pals and releases the kidnapped girl. There is a funny mixup at the close.

THE HONEYMOON SURPRISE (Victor), Jan. 23.—A familiar comedy situation treated in a new way, by Capt. L. T. Peacock. The girl must marry the young man within 24 hours or lose her inheritance. They are married sight unseen, with a curtain between them. Later it develops they have already met. This is cleverly handled and carries the interest along nicely. Eileen Sedgwick and Fred Church are pleasing in the leading roles.

BLACK EVIDENCE (Imp), Jan. 25.—This one-reel number, by John McDermott, features Kingsley Benedict, Lois Wilson and Malcolm Blevins. It accomplishes the difficult task of presenting a strong mystery in a single reel, and does it very neatly. There is no chance for unnecessary scenes, yet every point is covered. The crime, a murder, is unraveled by a young society man. The subject is a good one.

HELL BY THE ENEMY (Victor), Jan. 26.—Military burlesque, by Ben Cohn, featuring Pat Rooney as an officer leading the search for the Mexican bandit, Vanilla. The settings are satisfactory, but the action does not get up any great amount of humor. It is an offering of fair strength.

LOVE ME, LOVE MY BISCUITS (Joker), Jan. 27.—A comedy number, by Karl Coolidge, featuring Wm. Franey, Dolly Ohnet and Gale Henry. A young married man, about to receive a visit from his wealthy uncle, fears his wife's cooking will prove offensive, so he employs a maid. Trouble of the knockabout sort follows. The plot is not very strong, but a fair amount of humor is developed. An average number.

THE OLD TOYMAKER (Rex), Jan. 28.—A pleasing offering of the sentimental type, by H. A. Palowsky. Allan J. Holubar, Leah Baird and George C. Pearce appear. The story concerns an old toymaker who is fleeced by a broker. The latter's child becomes ill and cries for a doll which the toymaker is reluctant to part with. The old man finally relents and brings the doll to the child, when the father repays the lost money. The bringing of the doll to life makes an excellent touch. An enjoyable number, particularly for children.

Universal Film Mfg. Co. Specials

HEART STRINGS (Red Feather), Jan. 22.—This five-reel number, by E. Magnus Ingleton, features Maude George, Francelia Billington, Allan J. Holubar, Irene Hunt, Paul Byron and Chas. Cummings. It tells the story of a woman of the vampire type who tries to lure away the lover of her own daughter, unawares. The story extends over two generations and has plenty of plot and action. None of the scenes are highly dramatic, yet the interest is well sustained throughout. It is well up to the average and better constructed than many features.

SOULS UNITED (Gold Seal), Jan. 23.—A three-reel subject, by Harry Dittmar, featuring Violet Mesereau and Harry Benham. The plot concerns a young doctor who goes to Africa to make a study of the tsetse fly and sleeping sickness. He finds a white girl, reared in the jungle by her father. In spite of his marriage to another, the doctor falls in love with the girl. Both die at the close. This is fairly good in general atmosphere, but lacks any great dramatic strength. It makes on the whole a number of average interest.

THE BATTLE OF LET'S GO (L-KO), Jan. 24.—A very funny military burlesque, in two reels, featuring Dan Russell, Vin Moore and Marjorie Ray. The former appears as Gen. Debility, in charge of troops on the Mexican border. Many laughable scenes occur, all handled in an

inoffensive manner. The aeroplane scenes and fighting on the battlefield in the second reel are very well handled. The number is sure to prove successful.

A WIFE'S FOLLY (Big U), Jan. 25.—A two-reel subject, featuring Ben Wilson, Edna Hunter and others. The device of having the author write a story and then showing it in pictures has been used frequently, and in this case gives a weak ending to a tragic tale of considerable strength. The ordeal of the fisherman husband, whose wife deserts him temporarily, is quite strongly presented, though the part is slightly overacted in certain scenes. It would have been more in keeping with the beginning and ending if given a burlesque treatment all through. As it stands, the attempt to jump from humor to tragedy and back again is not very successful.

THE FUGITIVE (Imp), Jan. 26.—A two-reel subject, by E. M. Ingleton, featuring Roy Stewart, Louise Lovely, Harry Carter and T. D. Crittenden. This concerns the efforts of one partner to win the affections of the other's wife. He sends Jim a fake telegram and then lures the wife to the office, where he attacks her. Jim arrives and kills his partner. He is then spirited away by his wife and uncle to a cabin in the woods. Here he is recognized, but escapes from his would-be captor. This makes an entertaining subject in spite of certain plot weakness. The hero was not forced to flee as he committed the crime in defense of his wife's honor. The good work of the cast helps the story immensely.

THE DARING CHANCE (Bison), Jan. 27.—A two-reel subject, by Harvey Gates, featuring Wm. V. Mong and Mina Cunard. This is a Western subject of more than average appeal. The girl's father plays poker with the itinerant barber and pledges his daughter in the game. The barber wins and runs away with the prize. The barber is suspected of a hold-up and captured. Later it turns out that the girl's father is the real criminal, but the barber squares things by paying back the the stolen money. The plot is well built and the number decidedly entertaining as presented.

JUNE MADNESS (Gold Seal), Jan. 30.—A three-reel comedy-drama, by Willis Woods. The opening reel, introducing the young business man who hates women, has a fine vein of humor in it. He goes west and is held up by an alleged girl bandit. He falls in love with the girl he believes committed the deed, though she is really innocent. The last two reels are somewhat drawn out, but the story holds the interest quite strongly throughout.

FAKING FAKERS (L-KO), Jan. 31.—A two-reel subject, featuring Phil Dunham, as Bonehead Bill, in charge of a ball-throwing concession. The scenes are laid at a beach resort. Phil lets the boys throw at his cranium, three balls for a nickel. This starts off well, but does not develop complications of sufficient interest to prove highly successful. It makes an average release of the nonsensical sort.

Greater Vitagraph

HER RIGHT TO LIVE (Blue Ribbon), Jan. 22.—The scenes of this five-reel Blue Ribbon feature take place in a small city, and Peggy Hyland impersonates an orphan girl who is ill-treated by her uncle. The picture is very well played. A longer review is printed on another page of this issue.

World Pictures.

THE BONDAGE OF FEAR (Peerless), Jan. 23.—Ethel Clayton is the star of this five-reel screen drama and plays with her usual skill. The plot holds interest and the director has availed himself of an excellent opportunity to use some picturesque scenes. The cast is competent. The picture is reviewed at length on another page of this issue.

Miscellaneous

THE BARRIER (Rex Beach Pictures Company).—A remarkable screen reproduction of Rex Beach's Alaskan story is this picture, running a little over nine reels. Edgar Lewis directed it. The acting of a screen-trained cast is of the best. The picture is reviewed at length on another page.

HEANEY HAS "THE VALLEY OF FEAR."

Sherlock Holmes again makes his appearance in the latest A. Conan Doyle's detective story, "The Valley of Fear." The scenes are laid in a mining district of the United States and carried across the waters to London. The film, like the story, is full of action, mystery and deductions, and grips the audience from the moment it is flashed on the screen to the finish.

Sir A. Conan Doyle, the author, displayed the keenest interest in the writing of the scenario, and personally gave his attention to the cast and brought forth the Sherlock Holmes as he pictures and understands him to be. This picture is sold on a state right basis and is handled exclusively by John W Heaney, 1480 Broadway, Longacre Building, New York City.

NEW EXCHANGE IN PITTSBURGH.

The opening of a new exchange at 238 Fourth avenue, Pittsburgh, has recently been announced by Messrs. Royer & Wheeler. The name of this concern is the American Standard Film Service, and is a branch office of Chicago. It is the intention of this concern to release at least two comedies a week, and from one to two features monthly. The initial release will be four episodes of the "Tom & Jerry" series, produced by the Emerald Motion Picture Corporation and released exclusively through the American Standard Motion Picture Corporation to their branches.

It is the intention of Mr. Wheeler to very shortly open branch offices in Cleveland and adjoining large cities.

A Gold Rooster By Arrow

"Crime and Punishment" Will Be Released on Pathe Program About February 1.

"CRIME AND PUNISHMENT," the first Arrow Gold Rooster play on the Pathe program since "The Woman's Law," will probably be released the last week in February. The announcement is of more than passing interest, since Derwent Hall Caine, son of Hall Caine, the famous author, and himself a famous actor, is the star of the play which is adapted from the well known book by Fyodor Dostoevsky.

The book has enjoyed a wide popularity and is one of the few stories by Russian authors which are well known in the United States. Readers of it will remember how strongly dramatic it is and how great are its possibilities for the screen. Briefly, it is the tale of a high minded young Russian student, who becomes a radical and in consequence has to flee to the United States, leaving his mother and sister behind. In America he sees the same forces of oppression and injustice at work as existed in his native land. He broods over it, until, in a moment of aberration he commits a crime in order to get money to give to the poor. Falling in love with a young girl, she leads his mind back to a healthy state and persuades him to give himself up to the authorities.

Arrow has spared no expense in the production of this picture. The Russian atmosphere in the early scenes is noteworthy for its fidelity to fact. Various mob scenes are particularly well done and the scenario preserves faithfully the spirit of the book. The acting is particularly good. Mr Caine, as the young student, gives a finished characterization. The supporting cast is excellent, including as it does Marguerite Courtot and Sidney Bracy.

With such a cast, the excellent direction by Lawrence McGill, the fame of the story and the lavishness of the production, "Crime and Punishment" should be a big drawing card everywhere.

ETHEL BARRYMORE AND COMPANY LEAVE FOR FLORIDA.

Ethel Barrymore, Metro's famous star, B. A. Rolfe, president of Rolfe Photoplays, Inc., and John W. Noble, her director, with the supporting cast and executive staff, have gone to Jacksonville, Fla., where the exterior scenes for Miss Barrymore's screen version of Edward Sheldon's famous play "Egypt," will be made.

The company included Robert Whittier, William B. Davidson, William C. Mandeville, Frank Montgomery, Hugh S. Jeffrey, Mrs. Allen Walker, of the supporting cast. Of Mr. Noble's executive staff that went to the Florida Metropolis were Herbert T. Carleton, photographer, and his assistant, Marty Malone; Arthur Herrmann, property man; A. Fischer and four others selected for lesser important roles in this great film.

NOTABLE CAST IN "THE LONELY HEART."

Few motion picture stars have had the support that is given Miss Florence La Badie, Thanhouser star, in the newest Thanhouser-Pathe Gold Rooster play now being taken, "The Lonely Heart," by Agnes C. Johnston, and directed by Frederic Sullivan. In the story Miss La Badie as an artist loses her sight, then regains it, only to see her lover in a compromising situation. There is a great house party scene, the guests being later aroused at midnight and making their appearance in the dancing hall in pajamas and negligees.

Supporting Miss La Badie are Boyd Marshall, Ida Darling, Ethyle Cooke, Gladys Leslie, Harris Gordon, Walter (Fatty) Hiers, Arthur LeVien, Clay Carroll, a "discovery" of Mr. Sullivan's; Sam Niblack, Thomas A. Curran, Inda Palmer and Helen Badgley.

"ACE HIGH," THIRD STORY OF GIRL REPORTERS' SERIES.

A smashing adventure in the dance halls of the East Side in New York City by "Jessie Forsythe," a young girl reporter, who has been instructed by her managing editor to explore the field for "color" in writing a series of Sunday stories, gives the plot to the third story of "The Perils of Our Girl Reporters," the Mutual Film Corporation's thrilling newspaper story series, entitled "Ace High."

What Miss Forsythe (Helen Green in real life), really dug up, was the story of the year in metropolitan journalism—the actual inside facts with regard to a conspiracy that had long baffled the political editors of the paper.

NEWMAN PLANT ENLARGED.

The Newman Manufacturing Company, located at 719 Sycamore street, Cincinnati, O., and 68 West Washington St., Chicago, Ill., have added another floor, 40x175, to their Cincinnati plant, which now comprises six stories. This firm, which manufactures brass poster frames, easels, railings, grills, choppers, etc., for theaters, are expanding with remarkable strides.

S. J. Newman, upon being interviewed, stated that their representatives are reporting excellent prospects for the year 1917, and that the last year was a very prosperous one. They expect shortly to send their new 1917 catalogue to press, but due notice will be given in their advertisements in the near future.

Manufacturers' Advance Notes

"THE GREAT SECRET" (Metro).

Phillip Gross, who attended Professor Baker's class in the drama at Harvard University, and is an expert on pageants, was enthusiastic in his praise of Metro's serial, "The Great Secret," with Francis X. Bushman and Beverly Bayne as stars, after witnessing a showing of the first five chapters of it.

"The serial is the best I ever have seen," said Mr. Gross. "It has a good dramatic story and is full of action and 'pep' all the way through. The acting of Mr. Bushman and Miss Bayne is superb. Particularly was I impressed by the 'close-ups' of Bushman and Bayne. In these parts of the film fine character de-

Scene from "The Great Secret" (Metro).

lineation and subtle pantomimic effects were demanded. Mr. Bushman and Miss Bayne produce those effects with rare artistry.

"What impressed me particularly about the serial is that it runs along like a book. In fact, my sensation while watching it was that I was reading a powerful story, chapter by chapter. Each chapter of this screen novel holds the spectator in suspense.

"One of the best of these 'suspense scenes' is when Beverly Clarke has been kidnapped and William Strong, the hero, is held at bay in the rendezvous of the New York gangsters. Here the spectator gets flashes of the police on their way to raid the place, while Strong's life is in peril and Beverly is being tortured.

"Then comes the raid itself, an unusual police scene for the screen. In the usual motion picture raids you see half a dozen bluecoats batter down a door and then begin fighting. But this raid is something new and realistic."

BOOK ON ADVERTISING "SEVEN DEADLY SINS."

In order to help the exhibitor who books "Seven Deadly Sins," the series of seven five-reel features to be released through the Triangle exchange at weekly intervals, McClure Pictures has compiled a comprehensive book that will be given to each exhibitor who show the group of photoplays.

A four-column page is devoted to each of the seven dramas. Newspaper stories and display ads in abundance are furnished the exhibitor in order to help him connect his theater with the vast amount of advertising that McClure Pictures has been giving to "Seven Deadly Sins."

Twenty-seven different electros have been provided to aid the exhibitor in illustrating his house advertising.

A feature of the book is a department suggesting special stunts and special ways of unusual advertising to help the exhibitor let the public know where "Seven Deadly Sins" may be seen.

FOX RELEASES TWO PRODUCTIONS JANUARY 22.

William Fox will release two productions for the week of January 22—Theda Bara in "The Darling of Paris," an adaptation of "The Hunchback of Notre Dame," and Gladys Coburn in "The Primitive Call." "The Darling of Paris" is Miss Bara's first picturepiay under the new Fox policy for 1917.

MARY MILES MINTER IN "THE GENTLE INTRUDER."

Mary Miles Minter will appear as the companion to an elderly woman in the newest of the Mutual Mary Miles Minter features being produced at the American studio under the direction of James Kirkwood. "The Gentle Intruder," as the picture will be named, is well up to the standard of the features previously offered in which this young star has appeared, and gives her wide opportunity in a difficult role. At the same time through all the scenes Miss Minter manages to convey the spirit of clean, wholesome comedy, which has made her work distinctive.

The story tells of a young girl who has been defrauded of an inheritance by her uncle's lawyer, posing as a protecting friend. Into the house of the man who has taken what rightfully belongs to her, she comes as a companion to an elderly woman, and through this association finally brings the lawyer's self-seeking, society-crazed family into a realization of their shortcomings.

TO HANDLE "CIVILIZATION" IN JERSEY.

The Civilization Film Corporation, Frank G. Hall, president, has taken the entire first floor of the Strand Theatre Building, Newark, N. J., where they are making extensive alterations and preparations to booking of the twelve reel film production, "Civilization," and the great feature of the hour, "War's Women." These features are now being released to the trade on a daily rental basis.

The Civilization Film Corporation will, from time to time, release other big productions, "and it is our policy," said Mr. Hall, "to handle nothing but the very largest productions, and these will be released to the exhibitor at the lowest possible figure, consistant with a reasonable percentage of profit."

"THE DEVIL'S PAY DAY" (Bluebird).

George Hivley's story, "The Toll of Vengeance," has been adapted to the screen by Fred Mynton and directed for Bluebird by William Worthington. "The Devil's Pay Day" has been selected as the screen title, as quite expressive of the outcome of the plot. Franklyn Farnum will be the star and Leah Baird will be his leading lady. The release date is set for Jan. 29.

Mr. Farnum has appeared as a light comedian in an earlier Bluebird, "A Stranger from Somewhere," but he has, in "The Devil's Pay Day," a vastly different role—melodramatic in the extreme—to express his versatility. Leah Baird is, in this feature, appearing for the only time in Bluebirds. Charles Perley,

Scene from "The Devil's Pay Day" (Bluebird).

Gertrude Aster, Seymour Hastings and Countess Du Cello are among the supporting players.

"The Devil's Pay Day" abounds in sensational episodes, winding up with a crime scene and attendant court trial that gives opportunity for big scenes and settings. One particularly attractive section of the film will display scenes at Coronado Beach, Cal., a resort near Los Angeles, at the height of the season.

Marie Doro Heads Paramount January 22

Will Be Seen in "Lost and Won," to Be Followed by Anita King in "The Golden Fetter."

MARIE DORO in the Lasky production of "Lost and Won," and Wallace Reid and Anita King in the Lasky production of "The Golden Fetter," will be the two big features on the Paramount Program for the week of January 22. Surrounding the program will be three short reel features; the fiftieth edition of the Paramount Pictographs, the magazine-on-the-screen; the fifty-first of the series of "weekly trips around the world," personally conducted by Burton Holmes, in which he takes the travelers to Ottawa and Toronto, and a Black Diamond comedy entitled "He Did It Himself."

Marie Doro's appearance this week is the first since her great success in the screen production of Dickens' "Oliver Twist." "Lost and Won" was written specially for Miss Doro by Channing Pollock and Rennold Wolf, two of the most successful playwrights and authors in the country. Playing opposite her in this picture is Elliott Dexter, her husband, it being the first time they have co-starred since their Famous Players adaptation of "Diplomacy." In the supporting cast are Carl Stockdale, Maym Kelso, Robert Gray, C. H. Geldert, Sydney Dean and a number of other well known Lasky players. This production is, in its intensity, a story of dramatic appeal, acting ability and photographic excellence, equal to the best of the Lasky photoplays.

Wallace Reid and Anita King in "The Golden Fetter" have a thrilling story to portray on the screen, it having come from the pen of Charles Kenney Jackson, and is based on the author's short story, which was carried in Collier's some years ago. This will be Mr. Reid's first appearance on the screen since his wonderful success in Cecil B. DeMille's greatest spectacle of "Joan the Woman."

The story deals with a young New England school teacher who has been cheated into purchasing stock in a mine in Alaska, and who, to prove to her own mind that she has not been swindled, goes to see the "wonderful mine" and finds that it is nothing but a hill with no improvements and no gold, silver and other minerals coming forth. But she does run into a gang of unscrupulous miners and opens a school, the attendance of which consists of but one person with whom she soon falls in love. There is plenty of action, a great deal of heart interest, and an excellent amount of suspense in the picture.

The fiftieth edition of the Paramount Pictographs contains four leading subjects in which there are contained plenty of action and human interest. The leading subject is that of the dangerous and thrilling winter sport of ice-boating, which is enjoying a tremendous vogue throughout the northern part of the country. In this edition also there is shown how industrial diamonds "carborundum" are made, this material being second in hardness only to the diamond, and which is composed of nothing less than sand, salt and sawdust. Another interesting subject is that of the remarkable advance that has been made in landscape gardening by experts in their successful transplantation of big trees. A unique piece of comedy plastique is also contributed in this edition by Ashley Miller, in which he shows how the high cost of living has been brought about.

Burton Holmes takes his fellow-journeyers to Ottawa and Toronto, where he shows many unique and interesting places the average traveler has not had the opportunity of seeing.

On of the most screaming comedies Paramount has issued will be released this week in "He Did it Himself," a Black Diamond Comedy produced for Paramount by the United States Motion Picture Corporation.

GAMBLERS ROUNDED UP FOR FOX PHOTOPLAY.

A round-up was made last week of the elite in the White Light palaces of chance. The automobiles which came to the doors of the Broadway rendezvous brought their imposing array of gamblers and confidence men not to police headquarters, however, but to the Fort Lee studios of Fox Film Corporation. Instead of being penalized for their intimate knowledge of three-card monte and other indoor pastimes they were remunerated highly for it.

The occasion was the filming of the big gambling scene in the Valeska Suratt picture now under way. Director Kenean Buel had a "model" gambling den built after Richard Canfield's famous place. The fittings alone cost several thousand dollars, and were shipped into Fort Lee from Elkhart, Ind.

Practically the entire studio floor was occupied by the setting. Tapestries hung on the walls, heavy carpets covered the floors, and the outfit included two roulette tables, one hazard table, two faro tables and one dice table. The five-dollar-a-day extras were sadly out of place in the million-dollar atmosphere, so with a half-dozen autos and offers of twenty dollars apiece for a few hours' work, Mr. Buel soon had the necessary element to populate the scene.

The fleet of cars had not gone more than five blocks on the way to the Fort Lee ferry, when it was halted by a policeman who recognized many of those inside.

Mr. Buel told the bluecoat the reason for the gamblers' presence, but acted on his advice and proceeded the rest of the distance in closed automobiles.

The men played with a fervor that was enlightening, but they seemed to enjoy more than the prospect of the twenty dollars, the manner in which their huge diamond studs and dazzling rings shone and flashed under the big studio lamps.

New African Pictures

Splendid Series Taken by J. C. Hemment to Be Shown Soon in New York.

Jack Goldberg, president of the Consolidated Motion Picture Industries Company, announces the completion of a new series of Wild Animal and Educational pictures. They constitute an entire evening's entertainment with lecture by J. C. Hemment, the man who first introduced the famous Paul J. Rainey pictures in this country, which were taken by himself and co-workers.

These new African Safari picture are most interesting, artistic, educational. Every scene shows nature's true colors, which were made possible through the autochrome process.

In order to photograph life on the equator as it really is, two year's time was taken and $100,000 spent. The camera men were forced into many difficult and dangerous positions at times, and suffered many hardships before the picture was completed. This picture shows the different modes of life, the natives' struggles, pleasures, government, form of entertainment, women, fighting of the different tribes, hunting of ferocious animals, and one scene in particular where there are over a million ants in a battle for life. This is one of the greatest scenes ever taken in the history of photography, but these are only a few of the many interesting features you will see in the most wonderful picture of the twentieth century.

Arrangements are being completed to show these pictures on Broadway as soon as a theater can be obtained.

BIG FLOOD A FEATURE OF "JIM BLUDSO."

Nigger Slough, a swamp near Los Angeles made famous by Lincoln Beachey, Porter Adams and other celebrated wizards of the air as an aviation exercise grounds, was made the scene of several thrilling episodes in the new Triangle-Fine Arts Mississippi river drama, "Jim Bludso," in which Wilfred Lucas is starred.

The marsh was selected for the picture location because it is probably the only spot in Southern California that resembles the bottom-lands of the lower Mississippi. Water which seeps into it from the nearby ocean is held back by a dam which keeps the section dry enough for traffic during the greater part of the year. In the rainy season, however, the ground is several inches under water.

To carry out the requirements of the story it was necessary for the company to erect an entire village on the swamp, patterned after the picturesque communities of ante-bellum days. The marsh was plotted off into plantations and the residences and negro cabins typical of a Southern rural hamlet were constructed. Here the flood scenes of the film production were enacted, and as a climax the entire settlement was swept away by a torrent of water in realistic imitation of the "Father of Waters" on a spring freshet rampage.

The flood was produced by the opening of the swamp dam which loosed a raging river that razed the frame structures like houses of cards.

MRS. BALFOUR NOTED FOR "MOTHER" ROLES.

Mrs. Sue Balfour, who plays Mrs. Mathilda Clarke, mother of Beverly Clarke, the role taken by Beverly Bayne in Metro's serial, "The Great Secret," holds the champion all around "stage mother" medal. Mrs. Balfour, who has a sweet, matronly face, began "mothering" stage favorites back in the good old stock company days, when she was a prominent member of Proctor's stock company in New York, and Creston Clarke's company in Philadelphia. Then she married August Balfour of Charles Frohmann's "Jane" company, but this did not pry her loose from her mothering habit. An engagement with Frank Mayo's "Pud-d'nhead Wilson" followed and once again she had to be addressed as "mamma."

Ten years ago she began playing in pictures, hoping to get away from other roles. But such was not to be. She was cast for the title role in her very first picture, "The Woman Who Knew." And so it went on—"mothering" Mary Pickford in her first big success; also Marguerite Clarke in "The Wildflower;" Jane Grey in "The Little Grey Lady;" Mary Nash in "The Broken Road;" Florence Nash in "Springtime;" William Courtleigh, Jr., and Ann Pennington in "Susie Snowflake;" Marguerite Courtot and Owen Moore in "The Kiss;" Anna Laughlin in "The Ordeal," and many others.

"DELAYED IN TRANSIT" (Selig).

William N. Selig calls particular attention to "Delayed in Transit," a two-reel western comedy-drama, released in General Film Company's service, on Monday, Jan. 15. This is one of Gilson Willet's best feature plays of shorter length, and gives every opportunity for an unusual cast of players, including Frank Campeau, Tom Mix and others. "Delayed in Transit" while carrying an intensely interesting plot, has its lighter moments when much real comedy is introduced in a logical manner. There is some expert horsemanship and beautiful scenery of the Mexican borderland.

On Saturday, Jan. 20, in regular service of the General Film Company, a one-reel comedy-drama of college life, "Cupid's Touchdown," is announced. The star is Jack Pickford, who is given every opportunity to present talented character work. Jack Pickford takes the part of a young country youth who goes to college and passes through the ordeals inseparable with college life. He finally wins honors for his alma mater and wins the girl of his choice.

Universal Program

"Heart Strings," a Red Feather Feature, Heads An Adequate List of Subjects for Week of Jan. 22.

THE Universal Film Manufacturing Company offers a varied and interesting program of releases for the week of January 22, 1917. Exceptional care is taken in the selection of the subjects for the weekly Universal programs and this week the exhibitor is assured of a program that will prove entertaining to all classes of audiences and which will bring in results at the box office.

The Red Feather five-act feature drama, "Heart Strings," heads the list. This production is the strongest ever presented under the Red Feather banner. It is a tense human interest story written by E. M. Ingleton, scenarioized by Fred Myton and produced under the direction of Allen Holubar. Allen Holubar, Maude George and Francelia Billington have the leading roles and in the supporting cast are many well known screen favorites, including Paul Byron, Irene Hunt, Virginia Corbin, Mrs. Witting and Charles Cummings.

"Heart Strings" will be released Monday, January 22, on which date will also appear the Nestor comedy, "A Macaroni Sleuth," written by Bess Meredyth and produced by L. W. Chaudet with Eddie Lyons, Lee Moran and Edith Roberts as the principal fun-makers.

"Souls United," a three-act drama of South Africa, featuring winsome Violet Mersereau is the leading offering on Tuesday, January 23. This feature will appear under the Gold Seal brand. In the support of Miss Mersereau are Harry Benham, Fred Hearn and others. The Victor comedy, "The Honeymoon Surprise," written and produced by Capt. Leslie T. Peacocke with Fred Church, Eileen Sedgwick and Calrie Du Brey is the other Tuesday release.

The Universal Animated Weekly, No. 56, with the latest pictorial happenings in all parts of the country makes its regular appearance on Wednesday, January 24. On the same day will be released the L-KO two act comedy, "The Battle of Let's Go," in which Dan Russell is guaranteed to cure the worst case of blues on record. This is an exceedingly funny L-KO. The other release of this date is the Big U one-act Indian drama, "The Red Goddess," with Mona Darkfeather in the principal role.

"A Wife's Folly," a stirring two-act drama under the Big U brand, will be released Thursday, January 25. This is an exciting story of the sea, written by James R. Garey and produced by Ben Wilson, who also plays the leading role opposite Edna Hunter. In the cast are Violet Axtell, Thomas Lehman, Jeannette Rutland and Charles Ogle. "Black Evidence," an Imp drama, written and produced by John McDermott, with Lois Wilson and Kingsley Benedict in the leading roles, and the Victor comedy, "The Black Nine," featuring Billy Mason, are other releases of this date.

Friday, January 26, the two-act Imp drama, "The Fugitive," will be released. This is a novel photoplay of the underworld from the pen of E. Magnus Ingleton, and was directed by Fred A. Kelsey. Louise Lovely heads a well balanced cast, which includes Roy Stewart, Harry Carter, T. D. Crittenden and Vesta Pegg. Pat Rooney will appear in the Victor comedy, "Hell by the Enemy," on the same day. This is a different type of film comedy and affords many farcical opportunities for the star.

Four reels will be released Saturday January 27. The leading release will be "The Daring Chance," a two-act Bison drama of the West, written by Harvey Gates and produced by William V. Mong. Nellie Allen and William V. Mong head a cast of noted players. The Joker comedy, "Love Me, Love My Biscuits," featuring Gale Henry and William Franey and the Laemmle drama, "The Blood-Stained Hand," with Matt Moore and Jane Gail are the other releases.

The Big U two-act animal drama, "Jungle Tragedy," featuring Marie Walcamp, is the leading release of Sunday, January 28. Other releases of this date are the Rex drama, "The Old Toymaker," with Allen Holubar and Leah Baird, and the Powers split reel, "Boomer Bill's Awakening," a comedy cartoon, and a Dr. Dorsey educational.

The fifth episode of the Grace Cunard and Francis Ford serial, "The Purple Mask,' entitled "Ablaze in Mid Air," will be released during the week. This is the most thrilling and exciting episode yet released in this great continued motion picture story.

NEW TRIANGLE KOMEDIES.

Much interest is being shown in the new single-reel Triangle Komedies, which are anounced for immediate release. Twelve komedies have been completed, and are declared by impartial critics to be crammed with clean fun and rib-tickling situations.

Titles and release dates have been announced as follows: "Love Under Cover," and "The Pipe of Discontent," January 14; "A Noble Fraud," and "Honest Thieves," January 21; "Heart Strategy," and "A Grab Bag Bride," January 28; "The Male Governess," and "The Road Agent," February 4; "Won by a Foot," and "His Deadly Undertaking," February 11; "The Telephone Belle," and "When Hearts Collide," February 18.

The demand for single-reel comedies has been insistent since the beginning of the motion picture industry, and will undoubtedly continue as long as pictures retain their universal appeal. The Triangle has utilized its best resources in putting on these short laugh-makers and this assurance should be enough to stimulate the interest of exhibitors generally.

FOUR SINGLE REELS FROM GAUMONT.

Having made the release of the final chapters of its sensational photo-novel, "The Vampires," the Gaumont Company has only four single-reels to offer as its contribution through Mutual for the week of Jan. 21. However, a great many exhibitors are only beginning to get "The Vampires" as there has been such a demand for it that the Mutual Film Corporation has been unable to supply the demand with the prints sent from Paris.

The first single-reel of the week is "Reel Life" No. 38, the Mutual Magazine in Film. This contains pictures of "Oranges in California," "The Air," "The Hydro-ski," "Automatic Apple Graders," and "How to Remove Shattered Glass."

January 23 brings to the screen the Gaumont "Tours Around the World" No. 12. The pictures take spectators on a trip from Bordeaux, France, down the Gironde river to Pauillac. Although Bordeaux is the fourth port of France it is situated 60 miles inland. There are also pictures of the Monastery of St. Thessalonica in Greece, and of the Gorges of the Nive river in the French Pyrenees.

"See America First" No. 72, which has on the same reel an animated cartoon by Harry Palmer, is released Jan. 24. It shows places in "Historic Virginia," picturing Williamsburg, Hampton, Norfolk, Hampton Roads, and the site of the surrender of Cornwallis. The Gaumont Kartoon Komic is entitled "Absent Minded Willie."

The fourth single-reel of the week is The Mutual Weekly, which is manufactured at the Gaumont laboratories.

VIOLA DANA IN PLAY OF EAST INDIAN LIFE.

Viola Dana, the brilliant and gifted little Metro star, has begun work on a new feature screen play, a five-part Metro-Columbia production called "A Wife by Purchase." This is a screen version of the popular novel of the same name by Paul Trent. John H. Collins is directing the production, with the assistance of Albert J. Kelly, and has adapted it for screen purposes. A. A. Cadwell is the photographer chosen to take the picture.

"A Wife by Purchase" is a story of India. Several of the principal characters are English, and there are finely contrasting scenes of rural England and life in India. In England the Country squires and their friends ride to the hounds, and in India there are seen the rites of the temple of Krishma, as well as the more simple life of native huts.

Miss Dana will be seen as Ameia, in whose veins runs both white and native blood. Miss Dana will be supported by a strong cast in the new production, most of the players being well known to Metro audiences. Robert Walker will have the part opposite the star, that of Claude Drummond, who saves Ameia from being sold into temple slavery. Augustus Phillips has been engaged for the part of Claude Drummond's friend, Jack Alston, commissioner of a neighboring district. Frank Currier has the important part of Major Dennison. Other well known players are Henry Leone, who will play Kundra Ram; George A. Wright, who will play the Earl of Ketherington; Harry Allen, and Adele Clarke.

"THE LITTLE MISSIONARY" (Essanay).

This is a Black Cat feature which presents Mary V. McAlister, Essanay's child star, in a very charming comedy-drama of life in an orphan asylum. The photoplay is not exclusively for children, but, on the contrary, carries its appeal in the main to

Scene from "The Little Missionary" (Essanay).

adults. It bears a strong moral on the emptiness of a childless marriage. There are some scenes brimming with pathos, including bedtime in an orphanage, but the spectator finds relief from the powerful tension of these by the many lovable and ludicrous incidents of child life which are interspersed in the picture. Little Miss McAlister has been surrounded with an excellent company. The photography is perfect. "The Little Missionary" was released through the General Film Service January 16, and has a screen time of 28 minutes.

Strong Cast for George Beban's Picture

"His Sweetheart," Written by Star and Lawrence McCloskey, Embodies Novelties.

HELEN JEROME EDDY, Harry De Vere, Kathleen Kirkham, "Peaches" Jackson, Sarah Kernan, Robert E. Rolson, J. N. Leonard, Cecil C. Holland and Charles Yorba are among the principal players who will appear in support of George Beban in the Morosco-Paramount picture, "His Sweetheart," scheduled for release during the last of the month.

The story itself was written by George Beban and Lawrence McCloskey in collaboration before the former went west to begin work on the production. There are a great many novel features in the story, as Beban was determined that, despite the fact that it had an Italian setting, it was to be very different from anything which he had ever done before.

The very title itself is deceptive, for the sweetheart to which it refers is none other than Beban's mother, who comes to America to see her son after he has become a "wealthy" American. But of course the son does not prove to be quite so much of a plutocrat as she had expected to find him and her thrifty nature leads her to take a position as laundress in the home of the district attorney.

Here the prank of a baby in hiding a valuable piece of jewelry in the clothes basket leads to the arrest and conviction of the innocent, terrified Italian woman on the charge of theft. The son is furious at the conviction of "Mama Mia," and a gang of political enemies of the district attorney work upon his mind until he is persuaded to have revenge upon the prosecutor.

The plot as it is finally hatched calls for Joe to hide upon the golf links until the attorney drives his ball near a thicket. Then he is to seize the ball and substitute for it another, which has been filled with nitro-glycerine and which, when struck by the victim of the plan, will blow him to atoms and destroy every trace of guilt at the same time.

But when Joe has succeeded in making the substitution of the loaded ball and the attorney is in the very act of striking it, the Italian is horrified to find his victim's wife and daughter coming within range of the explosive. There is an instant of frightful indecision and then Joe rushes from his hiding place and plunges upon the ground before the attorney, in time to receive the blow which would have meant death to them all had it fallen upon the ball.

Of course there is another sweetheart in the story, but she does not know whether she really qualifies under that category until Joe's mother has been cleared of the charge against her.

The production was made under the direction of Donald Crisp, and for the street scenes in the Italian quarter, asphalt paving was actually laid in the studio yard, gutters and sidewalks were built and stores were erected along the street, which are said to resemble in every detail a typical section of the Italian quarter of New York.

TRIANGLE FEBRUARY 4TH RELEASES.

Wilfred Lucas, Thelma Salter and Frank Keenan are the stars of the Triangle feature releases for February 4. Lucas has a vehicle designed to test his versatility to the full in the Fine Arts picturization of John Hay's Pike County Ballads, entitled, "Jim Bludso," which is directed by Lucas and Tod Browning.

The story of "Jim Bludso" is one that Wilfred Lucas is excellently equipped to visualize, as it calls for picturesque character

Scene from "Jim Bludso" (Triangle).

work and much action of the "red-blooded" variety. Bludso is engineer of the Mississippi River packet, "Prairie Belle," when the Civil War break out. He decides to join the Union forces, despite the protests of his wife, a pleasure-loving young woman from Natchez. This leads to an estrangement. Jim comes back from the war to find that his wife has eloped with a river gambler, deserting her little son. Later on, Merrill, the gambler, takes an interest in a contract to build the levee at Gilgal, Bludso's home town. Leaving Gabrielle as heartlessly as she had left Jim, Merrill goes to Gilgal. He has an encounter with Bludso, although the engineer does not identify him as the man who has broken up his home. A flood comes and to hide the miserable work that he and his partner have allowed on the levee, Merrill tears a hole in the bank and tries to lay the blame on Bludso and his negro, Banty Tim. Things look desperate for the pair, but Fate is on their side and they are enabled to establish their innocence. Bludso again becomes engineer of the Prairie Belle. While racing with another boat, the packet takes fire and burns, but the heroic engineer "holds her nozzle ag'in the bank till the last galoot's ashore." In the end his unfaithful wife dies and Jim is enabled to marry Kate Taggart, his early sweetheart.

In "The Crab," a Triangle Kay-Bee, Thelma Salter takes the part of Ivy Marten, a homeless waif, who is given a home by Foster Borrum (Frank Keenan), a grasping and unsympathetic man of affairs in a poor community. Borrum is not attracted to the child; he takes her in merely to pique the curiosity of his neighbors. Gossip of his ill-treatment of the little girl is spread among the neighbors, and Borrum is taken to court to answer the charges. His ward, who loves him in spite of his eccentric ways, becomes his star witness, and he is acquitted. In the end Borrum's hard shell of austerity is melted, and he decides to devote himself to the education and care of Ivy and the welfare of his neighbors.

"THE VAMPIRES" DEMAND DOES NOT SLACKEN.

Increasing in interest as it nears the concluding chapter, "The Vampires" retains its remarkable mastery over spectators by the unusual turns given to the sensational developments in the pursuit of the arch criminals of Paris by Phillip Guard and his intrepid companion, Normandin. The greatest of the Gaumont photo-novels released through Mutual works up to a stirring climax which has brought this comment from one of New York's most careful reviewers: "Unlike most final episodes of a series of this character, it is strong and sustaining in interest up to the final flicker. All the Vampires are accounted for, and Guard and his associates are spared to take part, we hope, in another series as interesting as this."

"Interest in photoplays that are highly melodramatic does not seem to wane," said an officer of the Gaumont Company in commenting upon the success of "The Vampires" and the photo-novel which preceded it, "Fantomas." "There remains a constant demand for pictures of this type, constant in the sense of consistent appreciation by spectators. The reviews in the trade press were uniformly words of praise, and to the reading of these by exhibitors we attribute much of the success of both pictures. These reviews bore out the Gaumont and Mutual advertising of the photo-novels, and exhibitors always appreciate and reward truthful advertising."

An interesting fact worthy of comment is that exhibitors who had not shown "Fantomas" but who booked "The Vampires" are now arranging to show the former after they have concluded the photo-novel depicting the activities of the arch criminals of Paris.

"A GIRL'S FOLLY" (World).

The next Brady-made World picture play with Robert Warwick as its star promises to contain a quite uncommon quantity of novelty. Its present title is "A Girl's Folly," substituted for "A Movie Romance," and its principal male character is a famous motion picture star.

The story is laid in the studio and "on location," and it shows pretty much everything about the manner in which a picture play is carried to completion, from the make-up of the star to the release.

The dressing rooms, the setting up of scenery, the adjustment of the cameras, the summoning of the players for an episode, the director's rehearsal with the people and the taking of the scene itself are all reproduced with realistic but mainly comic effect.

"A Girl's Folly" is distinctly a behind-the-scenes comedy, which does not even overlook the lunch room where the movie actors take their hurried repasts between calls to the stage.

The authors of this comedy are Frances Marion and Maurice Tourneur, to whom the palpably reasonable belief occurred that a photoplay with a pretty love story and also showing the inside machinery by which screen diversions are made might possess a double interest.

HARWELL HEADS UNITY.

H. W. Harwell has purchased the controlling interest in the Unity Service Corporation and has been elected president to succeed W. R. Merrill. The Unity Service Corporation is an independent exchange handling Unity and other releases and in the short time they have been in business have established an enviable reputation. Mr. Harwell is well known to the exhibitors in New York territory and with the additional assets of a pleasing personality and thorough knowledge of the exchange business should have no trouble in building up the lucrative business already established. Mr. Harwell has just concluded negotiations with A. J. Cobe, vice president and general manager of the Unity Sales Corporation, whereby he will have the exclusive handling of the Tweedeldum Comidies and also "Glory," a seven-reel feature, in which Juanita Hansen and Kolb and Dill are featured, to be released by the Unity, January 15.

Violet Rays in Kalem Film

Special Tinting Process Used for Episode of "Grant, Police Reporter."

WHEN Robert Welles Ritchie wrote "The Violet Ray" for the Kalem Company to produce as one of the episodes of "Grant, Police Reporter," he called attention to the special tinting of the positive prints necessary to put over the unusual lighting effects. Not being versed in laboratory love, Author Ritchie could not know that the effects he had asked for were exceedingly difficult to obtain. Nor did the director, Robert Ellis, give more than a passing thought to the matter when he produced the picture.

The action centers around the efforts of two representatives of a foreign government to steal the secret of the violet ray from the inventor and his daughter, who has helped him perfect it. Failing to make the scientist divulge his secret, the conspirators turn the deadly rays upon his eyes, temporarily blinding hm. They are about to administer the same treatment to his daughter when Grant, police reporter on the Chronicle, bursts into the laboratory after a perilous walk across the electric light wires leading into the house near the third story window and covers them with his gun.

The tricky light effects used in this scene were a source of considerable perplexity to Kalem's factory superintendent, until by experiment he evolved an ultra violet tinting bath that would remain constant under all projection conditions. The tone would vary from ultra violet to a very pale shade, depending upon whether the film was projected with a direct or an alternating current. And since the realism of the entire picture depends upon these tints and tones in the positive prints, the Kalem organization naturally prides itself upon having solved this neat little chemical problem, which makes of "The Violet Ray" a novelty release out of the ordinary.

Thet infernal machine, whose deadly violet light will some day take its place along with wireless control of torpedoes in times of war, is convincingly demonstrated in this further adventure of Kalem's police reporter series. George Larkin, the man of thrills, and Ollie Kirkby, the versatile girl, head a brilliant cast of players.

FOUR ENTERTAINING SINGLE-REELS FROM GAUMONT.

The enviable reputation of the Gaumont Company as a producer of single-reels causes that company to bend every effort to maintain the high standard for which it is noted. The excellence of its product is well maintained in the four single-reels which come from the Gaumont Laboratories the week of January 28. The first is "Reel Life" No. 39, the Mutual Film Magazine, released January 28. It contains pictures of a mobile X-Ray apparatus transferred from point to point by the French on the western battle front where hospitals are hastily set up. Butterflies used for decorative purposes by artistic designers are shown in the various stages of preparation. A third section shows the method of extracting salt from sea water. The reel concludes with a pictorial exposition of the hula-hula as danced by a native to the accompaniment of native ukulele players on the beach at Weikiki.

The second reel of the week is "Tours Around the World" No. 13. It takes spectators to Teheran, Persia, the Coast Resorts of Normandy—Etretat, Honfleur and Trouville, and winter scenes and sports in the Vosges Mountains. It is released January 30.

"See America First" No. 73, released January 31, shows San Diego, Cal. The city is remarkably interesting from a pictorial point of view because here was established the first of the California Missions, here is the Theosophical Institution, the leading resort hotel of southern California, and an exposition which kept open for two years. On the same reel is a Gaumont Kartoon Komic, "Never Again."

The fourth single-reel of the week is The Mutual Weekly, made by Gaumont.

LATEST VOGUE A SIDE SPLITTER.

An irate policeman in hot pursuit of Billy and Paddy is one of the most exciting moments in the latest Mutual-Vogue comedy which is in the making this week under the direction of James E. Davis. Some new and thrilling stunts are pulled in this chase that are bound to make any audience gasp while they are convulsed with laughter. Billy and Paddy are finally caught when the telegraph pole on which they are hiding is run into by the cop's auto and comes crashing down, bringing the boys with it.

"Smiling" Billy Mason, Paddy McGuire and Lillian Hamilton are the featured fun-makers in this comedy, the temporary title of which is "Sticky Fingers." This is a two-reel offering and the trio are given ample opportunity to make use of all their comedy tricks.

VITAGRAPH V-L-S-E TO PUT OUT "THE CHRISTIAN."

Through an announcement just made by the Vitagraph-V-L-S-E., Incorporated, it has been decided to distribute the remarkable film version of Hall Caine's great story, "The Christian," through that organization.

To Put Out "Buffalo Bill" Film

It Was Made by Essanay and Will Be Distributed by K-E-S-E.

"BUFFALO BILL," whose death in Denver was announced Wednesday, January 10, was a warm friend of George K. Spoor, president of the Essanay Film Manufacturing Company, Chicago, and through him arranged to leave his autobiography in film to posterity. It is probably the first instance of the film being used for this purpose.

"The Life of Buffalo Bill" and the Indian wars was produced under the auspices of the United States Government as an historical record of the forming of the West. William F. Cody (Buffalo Bill), the greatest plainsman of them all, and the most romantic figure in the building of the nation, is shown throughout his life and battles. "Buffalo Bill' himself plays the leading role.

This picture, which is to be distributed throughout the United States by the Kleine-Edison-Selig-Essanay service, shows myriads of Indians, regiments of United States soldiers and scores of picturesque scouts, many of them boon companions of Buffalo Bill, each in some thrilling feature. Most of the veteran scouts of the West were asked by Buffalo Bill to contribute something to his film autobiography and the result is said to be decidedly interesting.

As it stands and will be shown on the screens throughout the United States, "The Life of Buffalo Bill" is an hour and ten minutes of thrilling action, terrifying Indian battles and prairie skirmishes, its exciting moments contrasting with its acute pathos, its light, amusing situations fitting in consistently with the daring and dangerous humor of the grim frontiersmen.

LUCAS TO STAR ON TRIANGLE PROGRAM.

Scenario rights to "Orpheus," a story by Samuel Hopkins Adams, recently published in Collier's Weekly, have been purchased by the Triangle-Fine Arts studio for picturization under the direction of Wilfred Lucas and Tod Browning. Lucas will play the star role. Lucas has not yet selected his cast, but it is probable that Carmel Myers will be promoted to a leading lady and will support the star. Work on the production will be started as soon as "Jim Bludso" is completed.

The story has unusually dramatic screen possibilities and the transformation of it into scenario form will be supervised by Lucas himself. He was struck by the unusual plot and persuaded the studio management to secure the film rights without delay. "Orpheus" is one of the "Our Square" series. It is threaded with pathos, romance and tragedy, combining to make strong heart interest and dramatic effect.

THE NEW HULETTE PICTURES.

"'Her' New York," the Thanhouser-Pathe big first-of-the-year features, starring Gladys Hulette, will be followed in the spring by the fourth of the "lovely child" series, "Pots-and-Pans Peggie." The first and second plays were "The Shine Girl" and "Prudence, the Pirate," all written by Agnes C. Johnston. The first scenes of Miss Hulette's latest play began on January 8. The new story, filled with the quaint situations that have pleased Miss Hulette's public, is by Philip Lonergan.

WITH APOLOGIES TO THE METRO.

By error, the wrong cut was inserted in the review of Metro's picture, "Cave Man's Buff," which appeared on page 358 of the January 20 issue. In order to show what a perfectly good cut

Scene from "Cave Man's Buff" (Metro).

was omitted, and also that exhibitors may be spared the trouble of looking for the non-existent scene, as misprinted by us, we are showing herewith the cut which should have appeared.

The Exhibitor Free at Last

That's What Lewis J. Selznick Says and He Offers This Argument to Prove His Statement.

"THE exhibitor's day of bondage is ended," declared Lewis J. Selznick in an interview this week. Calling attention to the fact that the advent of the new Goldwyn Company in the open booking market already makes it possible for the exhibitor playing one picture a week to book his theater without depending on program attractions, Mr. Selznick prophesied that 1917 would see the complete overthrow of the old system.

"With Goldwyn, Artcraft and Selznick pictures already in the field," declared the noted producer, "the exhibitor is free at last. With our thirty-two or more productions a year to choose from; with Artcraft putting out twelve or more and Goldwyn coming out with an additional thirty-odd pictures, it is no longer necessary for the exhibitors to pay for service and tie themselves hand and foot to any program.

"Furthermore, the exhibitor can now force the program producers to let him select features from the program and play them as he desires.

"I have often been asked in the last few weeks what I thought of our new 'competition,' meaning the Goldwyn company. A little thought on the part of my questioners would show them that Goldwyn is not my competitor, but my ally. The advent of this big company into the open market is not only an insurance on the success of my proposition, but means the emancipation of the exhibitor.

"Between the Goldwyn, Artcraft, my own company and the several individual companies producing special features we can already supply the entire needs of the biggest exhibitors in the nation and even keep the smaller fellow's house open for the better part of the week.

"Within the next few months I am confident we shall see the big program companies taking their principal stars out of the programs and releasing them as 'specials' on the open market."

OUT SELLING "THE MASQUE OF LIFE."

Jacob L. Kempner, of Signet Films, Inc., No. 220 West 42d street, has been in Chicago for the past ten days in the interests of "The Masque of Life," the big feature photoplay which his company is marketing on the states rights basis, and is about to leave for the Pacific coast to clost contracts on practically all of the unsold territory on the picture.

Mr. Kempner's principal business in the Windy City was to complete arrangements with Jones, Linck & Schafer for the booking of "The Masque of Life" in the states of Illinois, Indiana, Kentucky and Michigan. Aaron Jones, representing the Chicago buyers, was much interested in the picture when it was shown him sime weeks ago, and, it is understood, paid a splendid price for the territory his firm purchased with more than a well developed "hunch" that the firm was going to get the money back and a lot more.

The Westcott Film Corporation, of Minneapolis, has bought "The Masque of Life" for Iowa, Nebraska, Missouri, Kansas, North and South Dakota, Minnesota and Wisconsin. The K. & R. Film Company has purchased the territory comprising Delaware, District of Columbia, Maryland and Virginia, and the Supreme Photoplay Productions, of Pittsburgh, has taken New Jersey, Pennsylvania and Ohio.

Marcus Loew, who bought New York State during the progress of the picture's four-week run at the Park theater, New York city, is playing the feature as a special attraction at his various theaters throughout Greater New York and vicinity with record breaking success. It is said that he is keeping ten prints at work daily.

WARWICK IN VERSION OF OPPENHEIM NOVEL.

Robert Warwick, who has just completed his first Selznick-Picture, an adaptation of the famous detective drama, "The Argyle Case," will begin work immediately upon a film version of "The Court of St. Simon," by E. Phillips Oppenheim.

For this production Harry Rapf, president of the Robert Warwick Film Corporation, has secured the services of the celebrated French director, Leonce Perret, who arrived in America last week. Mr. Perret is without a peer among the directors in France. His most recent screen triumph was the presentation in Paris of a spectacular film entitled "The Heroes of the Yser."

Perret is best known on this side of the Atlantic through his direction of the Suzanne Grandais features that were all the rage four or five years ago. Until his departure for this country Perret was Director General of the Gaumont Company and supervised the production of almost all its biggest features.

The story of "The Court of St. Simon" is particularly well adapted to Director Perret's training, the greater part of the scenes being laid in France. It is one of Mr. Oppenheim's most popular novels and the central character will offer Mr. Warwick a splendid role for the screens. The scenario is being completed by Frederick Chapin, who was recently engaged as scenario editor for the Selznick companies, and work on the production is expected to start next week.

SCHWARTZ FILMS, INCORPORATED.

A new firm of "Schwartz Films, Incorporated," has made its advent into the feature film field of the Middle West, with offices in Chicago, Ill. It is the intention of "Schwartz Films," Incorporated," to take over for direct distribution to the exhibitors in this territory only the biggest and most worthy of the super-films as they are produced. The new firm will operate a special publicity service in connection with each feature distributed, which will open up new avenues of film advertising for the exhibitor and practically insure capacity patronage for every picture booked.

Among the first of the features to be handled will be the series of six two-reel super-features based upon the poems of Ella Wheeler Wilcox, and distributed by them to exhibitors in Illinois, Wisconsin and Indiana. There had been much speculation as to the handling of the Ella Wheeler Wilcox pictures in this territory, but the "Schwartz Films" people over-bid all competitors, paying a record price for the rights for the above three states.

"Schwartz Films, Incorporated," with William M. Schwartz, as president and general manager; M. Schwartz, vice-president; Jack M. Schwartz, treasurer, and I. Maynard Schwartz, secretary, together with their able office staff, will endeavor at all times to co-operate with the exhibitors and give them the best to be had at prices where they will be able to net larger profits on big features, there appears to be a good foundation for the report.

"THE PRIMITIVE CALL"—(Fox).

For "The Primitive Call," Gladys Coburn's second photoplay, William Fox has assembled a cast of super-excellence. Besides Miss Coburn, who scored a notable success in her initial motion picture production, there are in the company such distinguished artists as Fritz Leiber, John Webb Dillon, George Ian Larkin, Lewis Sealy, Velma Whitman and Kittens Reichert.

"The Primitive Call" is an Indian picture that is "different," and Mr. Leiber was selected for the principal role because he has the peculiarly spare countenance, high cheekbones, erect carriage, and long stride characteristic of the Red Man.

John Webb Dillon has been in many Fox films. He will probably be recalled best for his fine impersonation of the fiery Tybalt in "Romeo and Juliet." "The Primitive Call" will be released on Jan. 22, 1917.

MARJORIE RAMBEAU IN SECOND MUTUAL PRODUCTION.

Marjorie Rambeau's second Mutual production will be a picturization of "Motherhood," a play by the well-known author and playwright, Frederick Arnold Kummer. Miss Rambeau has already commenced work on this production at the studio of the Frank Powell Producing Company under the direction of Frank Powell.

In "Motherhood," which will mark Miss Rambeau's second appearance on the screen, she has a role entirely different from that of "The Greater Woman," which introduced her to the photoplay stage, and one which will afford her a wide range of artistic expression. "Motherhood" is a virile, gripping, modern story, unusual in treatment and builded, as the title indicates, on a theme of universal appeal.

"FORTUNES OF FIFI" FOR MARGUERITE CLARK.

"Snow White" and her seven little dwarfs neatly packed away in celluloid to the accompanying plaudits of the multitude, Marguerite Clark is now hard at work in the Famous Players studio under the direction of Robert G. Vignola, on an adaptation of Molly Elliott Sewell's well-known play, "The Fortunes of Fifi," which will be released on the Paramount program in February.

As Fifi, Miss Clark will undertake a new role for her—the part of an actress on the French stage. Though this is not the first French girl that Miss Clark has played on the screen—"Silks and Satins" found her in mediaeval France—she has never played the extremely difficult role of an actress before. However, Miss Clark heself is pobably the only person who is concerned for the outcome of her attempt, as her admirers will be content to place any histrionic undertaking in her capable little hands.

"THE DARLING OF PARIS" (FOX).

The part taken by Miss Theda Bara in "The Darling of Paris" is one of the most interesting characters she has ever been called upon to interpret since becoming identified with the silent drama. It is an unusual one, dominating the story from beginning to end. There are but few moments when she is not in the picture, which adds all the more importance to the production in general.

The play was suggested from Victor Hugo's novel, "The Hunchback of Notre Dame," and the part of Esmaralda, which Miss Bara portrays, throws a new light on the ability of the actress.

H. W. Johns-Manville New Des Moines Office.

By opening their new office at 911 Walnut street, in Des Moines, Iowa, January 1st, the H. W. Johns-Manville Company brought the total number of their branches up to fifty-five. Practically every important city in North America now has a Johns-Manville branch.

Intrinsic Value vs. Stars

W. A. Brady Says He Believes in Getting Out the Best Pictures Possible.

DIRECTOR GENERAL WILLIAM A. BRADY and the other officers of the World Film Corporation are naturally elated with the remarkable increase in the demand for World Pictures Brady-made. This growth has been manifested in all parts of the country and also in Europe, where the Gaumont Company, of London, reports that the entry of these pictures has been amazingly successful.

In recently declining to compete for the services of a very prominent star who was in the market for a special release, Mr. Brady said:

"Probably there would be a large profit for the corporation in such an alliance. In fact I am convinced that there would be. But of its wisdom in the long run I am not so certain.

"The further we proceed the more I am convinced that the present policy of the World is the right one, with no comebacks. It involves nothing more than getting out the best pictures it is possible to get out, and selling them absolutely on their merits, never promising anything more than we can deliver.

"Even and reliable excellence is what we are after. We have many reasons for the belief that the public has grown to look for precisely this quality when it sees a World Brady-made announced, and that the condition is becoming more and more widespread every day.

"Why disturb such a situation by throwing all our energy and a fortune of our money into a 'special' with a $100,000 star, necessitating big fees from the exhibitors and increased prices at the box office?

"We feel that in the present development of the art we could not make better pictures than we are making, and that if we were to merely make longer ones and charge more for them—as we should be compelled to do by reason of the advanced cost—we should be 'dealing double' with exhibitors and public and bamboozling ourselves.

"We have been told repeatedly that our pictures ought to be released as 'specials,' and in some instances we have been invited to pad them out and sell state rights to the inquirers, some of whom called personally, while others applied by mail. It is our aim to make every World picture as good as any 'special,' but none of them will be padded out, and all will be released in the regular course and regular way on the World program.

"The returns from first finding a good plan and then sticking to it are illustrated in the plain, unalterable fact that every one of the World's exchanges, without exception, has tremendously enlarged its business during the past few months, while contracts already in hand for 1917 make it a practical certainty that the receipts will nearly if not quite double those of the previous year."

"The Vicar" a Special Release

Frederick Warde's Great Production Removed From Thanhouser-Pathe Gold Rooster Schedule.

THE elaborate Thanhouser production of "The Vicar of Wakefield," starring Frederick Warde, has been removed from the schedule of Pathe Gold Rooster plays, and will be offered as a Pathe special. "The Vicar of Wakefield" is in eight acts, was directed by Ernest Warde, has a distinguished cast and will win acclaim as a film edition of a classic that has constant big action.

Because of the withdrawal of "The Vicar of Wakefield" from the schedule of Gold Rooster plays, and its designation as a Pathe special, its release date in early March as a Gold Rooster play will be taken by "Her Beloved Enemy," featuring the two new Thanhouser stars, Doris Grey and Wayne Arey. The story is by Lloyd Lonergan, the direction by Ernest Warde.

The second March Thanhouser-Pathe Gold Rooster play will be Gladys Hulette in "Pots-and-Pans Peggie," another contribution to the "lovely girl series" under the authorship of Agnes C. Johnston. W. Eugene Moore is director.

Changes in April dates will be announced later.

"A DAY AT WEST POINT" (Ultra).

"A Day at West Point," a one-reel feature, was enthusiastically received at the Strand theater, New York, the week of Dec. 17. The various phases of cadet life and training, from entrance to the academy to graduation, are portrayed. President Wilson is shown giving out diplomas to the graduates, and Mrs. Wilson also appears prominently in the events of the graduation day exercises.

This picture is especially timely at present, in view of the strong movement towards the adoption of universal military training in America, and this condition heightens the interest which the vital subject matter and patriotic appeal of the film would create ordinarily. "A Day at West Point" is being handled by Ultra Films, Inc., which is offering it to independent exchanges.

"BRIDGES BURNED" ON METRO PROGRAM JAN. 29.

"Bridges Burned," with Mme. Petrova as star, will be released on the Metro program Jan. 29. The star herself is the author of "Bridges Burned," which was adapted for the screen by Wallace C. Clifton. Perry Vekroff directed the production, made at the Popular Plays and Players studios, and photographed by Neil Bergman.

"Garden of Allah" Shown at Indianapolis

Selig's Big Feature Presented Christmas Day at Indiana Town—Highly Praised.

ROBERT LIEBER, motion picture exhibitor of Indianapolis, Ind., on Christmas Day, gave the premier presentation of the Selig spectacular photoplay, "The Garden of Allah." Mr. Lieber has the honor of being the first exhibitor in the world to present Selig's "The Garden of Allah" on the motion picture screen.

The production opened at the Circle theater to standing room only, the S. R. O. card has since then been hanging out indefinitely. As this is the first occasion on which "The Garden of Allah" has been presented, it may be interesting to read of the reviews appearing in the Indianapolis newspapers, particularly so as the Selig production has not yet been presented to the motion picture trade reviewers.

The Indianapolis Times of January 1, says in part: ,"The producers did well in selecting the Circle theater for a try-out of this spectacular offering. The story of 'The Garden of Allah;' of the woman and the man from different walks of life, who go to the desert to forget and there learn the lesson of perfect renunciation, is well known from the book and the stage play of the same name. But, it remained for the motion picture screen to make it real due to the splendid acting of Miss Helen Ware as 'Domini Enfilden' and Thomas Santschi as the errant 'Boris.' The story gives a wealth of opportunity for scenic embellishment, and here Colin Campbell has scored, painting with broad strokes a remarkable series of pictures of the desert and its strange places, one of the most wonderful being a sandstorm which leaves nothing to the imagination."

The Indianapolis Star in the course of a long and flattering review, says: "The Selig Polyscope Company has produced 'The Garden of Allah' so artistically for the screen, that it merits the highest praise that can be given to it."

The Indianapolis News in the course of nearly a column review, says in part: "A remarkably large part of the story of 'The Garden of Allah' is told in the Selig production, and the book is followed much more closely than is usual in picturizations of novels. It is a notably rich and big production, full of scenes of strange and stirring picturesqueness, and with many touches of unusual beauty."

Real Railroaders in "Hazards"

Kalem Players' Early Experience Lends Realism to "Hazards of Helen" Series.

TO BE cast for the important roles, week after week, in a series that is well on its way to the two hundredth episode, is an honor that comes to few screen players, yet it belongs rightfully to Helen Gibson and G. A. Williams of Kalem's "Hazards of Helen" company.

But not without reason. Miss Gibson is the daughter of a railroad engineer and long before less favored sons and daughters had ever seen the inside of an engine cab, she was accustomed to taking long rides with her father and pitting her wee strength against the throttle and heavy reversing lever of a giant mogul. She early acquired a working knowledge of telegraphy, which she finds is a part of her stock in trade as the "Lone Point" operator in the railroad series of which she is the star. The messages that Helen sends are always bona fide, and telegraphers have declared that they can catch their meaning when close-ups of the instruments are shown. So much for the realism furnished by daring Helen Gibson.

Exhibitors and fans, perhaps, have wondered at the ease and assurance with which G. A. Williams handles himself in various roles in the "Hazards." For his versatility there is a good reason. He has always been fascinated by railroad life and has had actual experience in almost every branch of train service.

Back in 1887 the show he was with became stranded in Wisconsin. Never afraid of hard work, he secured a position with the North Western railroad, and from a humble "brakie" he rapidly rose to the position of passenger conductor.

His first moving picture work was in the Kalem railroad series, and he has often remarked that it is a delightful compromise between actual railroading and stage life.

The work of these two players—Miss Gibson and Mr. Williams—in stories written by men acquainted with railroading, insures to every episode of the "Hazards of Helen" that realism so greatly sought after and so regularly found in Kalem productions.

NATIONAL ASSOCIATION'S ANNUAL REVIEW.

Practically all of the prints for the sample reel of the film "How the Great Stars Make Love" are in the hands of the National Association of the Motion Picture Industry, and work on the assembly has been begun. This reel is the first of the series of at least five which the national association is going to issue as its "Annual Review" of the motion pictures of 1916. The films are to consist of cut-outs of the great scenes of the great pictures of the year.

The reel on "How the Great Stars Make Love" will be the first. Prints for the second reel, "Great Fights of the Films," are already coming in, also "With the Funny Stars." The subjects of the other reels will be "Daredevil Stunts," and "Great Thrills." The series will be released at weekly intervals by the national association to raise funds for its organization work.

Bluebird February Program

Has An Attractive List of Subjects and Notes the Return of Several Favorites.

THE return of Mary MacLaren, the reappearance of Ruth Stonehouse, the elevation of Wedgewood Nowell to featured position, and Franklyn Farnum's second essay at light comedy, are the principal outcomes of Bluebird's arrangements for February. Violet Mersereau comes back to Bluebird March 5 to complete the present announcements.

Lois Weber, who discovered Mary MacLaren and made her an "over night" star in "Shoes," has prepared a fourth Bluebird in which the pretty Scotch lassie will be featured. Harrison Ford will be her leading man, because of the fact that J. Warren Kerrigan's contract with Bluebird expired before "The Mysterious Mrs. M." was completed. Thus it came about that this feature was given a double production, almost in its entirety, holding back Mary MacLaren from Bluebird appearances since Oct. 2.

"The Mysterious Mrs. M." was inspired by Thomas Edgelow's story, printed originally in a popular magazine. Lois Weber made the screen adaptation and directed the production. Evelyn Selbie plays the title role, and the company supporting Miss MacLaren and Mr. Ford includes Charles Mailes, Bertram Grassby, Frank Brownlee and Willis Marks. This attraction, on Feb. 5, will be the forerunner of several more Mary MacLaren appearances among Bluebirds.

Rex Ingram contributes another of his photographically beautiful productions—along the lines of "Black Orchids" and "The Chalice of Sorrow"—on Feb. 12, when "The Reward of the Faithless" will bring Wedgewood Nowell into featured prominence with Betty Schade, sharing with him the billing honors. Claire Du Bray will also be prominent in the cast. Magnus Ingleton's story inspired this Rex Ingram presentation.

"The Man Who Took a Chance" gives Franklyn Farnum another light comedy opportunity to enhance his value to Bluebird and increase his personal popularity. This release will be made three weeks after "The Devil's Pay Day" (Jan. 29), in which Mr. Farnum plays an intensely melodramatic role, with Leah Baird opposite. In "The Man Who Took a Chance," the leading woman will be Agnes Vernon, who will in future appear with Mr. Farnum in all of his Bluebirds. William Worthington directed the Feb. 19 release, and the presenting company will include Lloyd Whitlock, Countess Du Cello, Arthur Hoyt, Charles Perley and Mark Fenton.

Ruth Stonehouse will be the star of "The Saintly Sinner" to be released Feb. 26. In this sensational feature Miss Stonehouse has a more dramatic role than she has ever played for Bluebirds. Jack Mulhall will be her leading man, and the supporting company will include Frederick Montague, Raymond Whittaker, Henry Devries, Alida Hayman, Dorothy Drake and Adele Farrington. Eugene Lewis furnished the scenario, made from L. H. Hutton's story, and Raymond B. Wells directed the production.

Mary Violet Mersereau will make another Bluebird appearance in "The Boy Girl," by John C. Brownell. This is the second Edwin Stevens production for Miss Mersereau in this series. The heroine is reared as a boy and it is not until late in the play that Miss Mersereau dons skirts. Exhibitors who recall "The Honor of Mary Blake," also directed by Edwin Stevens, will know what to expect in "The Boy Girl."

NEW SCREEN MAKES "CIVILIZATION" PICTURE CLEARER.

Thos. Ince's big production, "Civilization," was given its premiere in St. Louis during the holidays, under the auspices of the St. Louis Post Dispatch, one of the very large papers of the United States, circulation of same being close to 400,000. They devoted a great deal of space to this remarkable feature because they are using the proceeds for the purpose of adding to their Christmas fund, which is one of the big holiday festivals of St. Louis.

In one issue they gave the Minusa Gold Fibre screen a very prominent write up, having purchased one after realizing that the ordinary white cloth screen at the Victoria theater was not suitable for bringing out the picture in the clear beautiful and natural manner that the master builder of this photoplay would like to have it. Among other things the Dispatch said:

"Even greater surprise and satisfaction was expressed by yesterday's audience in the Victoria than on the opening day, due to the installation of a Minusa Gold Fibre screen. This has been designed from the first and the screen was ready for service on Monday. It was found that the lens in the machine would not fit and these had to be changed. While the first two productions of 'Civilization' were satisfactory, there is a wealth of improvement following the installation of the Minusa Gold Fibre screen. This is the creation of a St. Louisan, E. R. Anderson, and the factory of the company is in this city. Fully 90 per cent. of the high grade motion picture theaters of the United States are supplied from here. With the Minusa screen even the winking of an eye is plainly shown, owing to its wonderful reproducing powers. With the light full upon it, the screen appears to be white. An explanation of this optical illusion is found in the fact that the gold forms a perfect harmony with or neutralizes the light rays from the machine being made to match with this light at the point of contact. There is no glare and the full beauty of the picture is brought out in a natural and clear cut way."

Fox's Activities East and West

Four Players Added to Long List—Company Celebrates Its First Anniversary in the West.

WILLIAM FOX'S hobby, as one reviewer remarked, is collecting—collecting photoplayers for his dramatic subjects. Last week he added four more. The newcomers are Frank Alexander, Cecil Holland, William Conklin and Violet Radcliffe. Mr. Alexander, perhaps the most impressive-looking member of the Fox organization, as he weighs just 320, has been working in Foxfilm comedies until recently. He will play the first dramatic role of his career in the new George Walsh film which Otis Turner is directing.

Cecil Holland, who will also appear in Mr. Turner's third production for Fox features, is a native of Gravesend, England. He had the parts of General Sherman and Captain Lyon in "The Crisis."

Mr. Conklin, at one time a noted walker and a crack half-miler, was on the stage for fourteen years. His last engagement was in the juvenile role of "The Law of the Land. He entered the silent drama in 1915 and has been featured in many productions. He had an important role in "Neal of the Navy," and played Luxembourg in De Mille's "Joan of Arc."

Violet Radcliffe has the distinction of having made her first stage appearance at the age of eleven days, in the character of Nero's baby in "Quo Vadis." She is only eight years old now, but she is entitled to be called a veteran.

On the West Coast Director Richard Stanton, for the final scenes of his third subject, took views of Golden City, the western town built by Fox Film Corporation, burning at night. It was necessary to reduce the place to ashes to obtain the effect desired. Several companies of the Los Angeles fire department answered a fire alarm turned in by an innocent passer-by when he saw the set going to the ground.

Fox Film Corporation, incidentally, celebrated the completion of its first year in California last month. Within the past twelve months Fox Films have grown in the west from an organization covering less than an acre of ground and employing thirty persons, to one using thirty acres and paying salaries to more than 500 persons. Where there were two stages only a few months ago, there are now eight.

For the week of January 22 William Fox will release two productions—Theda Bara in "The Darling of Paris," the first of the distinguished artist's super-de luxe pictures, and Gladys Coburn in "The Primitive Call," an Indian film that is "different."

Opposite Miss Coburn will be Fritz Leiber, famous for his work in Shakespearean roles, with Mantell, Marlowe and Greet. Others in the company are George Alan Larkin, the daredevil of the film; John Webb Dillion, Lewis Sealy, Velma Whitman and Kittens Reichert.

A change in the release scheduled for January 29 will result in the substitution of Gladys Brockwell's recently completed screen drama for the Suratt subject originally planned for that date. Jack Standing will be seen in the chief role in Miss Brockwell's supporting cast.

"THREADS OF FATE" (Metro).

"Threads of Fate," a new five-part feature photodrama with winsome Viola Dana as star, has been completed by Columbia Pictures Corporation, and will be released on the Metro program Jan. 22. Eugene Newland directed the production, the play being adapted for the screen by June Mathis from the original story by Richard Barry. The scene of "Threads of Fate" is laid partly among the coal mines of Pennsylvania, and ample opportunity is provided for powerful picturization. A great strike figures in the play.

Miss Dana is supported by a strong company. Robert Whittier plays Jim Gregory, "the wanderer;" Augustus Phillips plays Tom Wentworth, Dot's foster-father; Richard Tucker is the young doctor; Helen Strickland is the cold-hearted Sarah Wentworth; Nellie Grant the faithless Marcella; Fred Jones the so-called Marquis, and there are other players of ability in the unusually well balanced cast. "Threads of Fate" is an exceptionally strong attraction.

W. C. RITER ON ROAD.

W. C. Riter, special representative for Knickerbocker Star Features and Vim comedies, has just left for Philadelphia after spending several days in New York. Mr. Riter has covered the far West and the East in the interest of the above named brands, and finds they are in much demand throughout the territory which he has covered. As Mr. Riter has had many years experience in the film business and knows it from end to end the producers feel that his judgment is worth consideration, and they, therefore feel confident that the future releases of these brands will enjoy greater popularity than they have in the past.

B. J. ABRAMS TAKING A REST.

B. J. Abrams, the genial, good natured special representative of the Meleis Mfg. Co., is holding in town after an extensive trip of eleven months in the interest of the Knickerbocker Star Features and Vim comedies. Mr. Abrams, who had been covering the South and Middle West, reports a very strong demand for the short reel program and the shorter features like those of the three-reel Knickerbocker releases. Vim comedies too, have been very popular because of the demand for good comedies to make up a well balanced entertainment.

KRAUS ISSUES NEW CATALOG.

A handsomely illustrated catalog has just been issued by the Kraus Manufacturing Company, art publishers, to the moving picture industry, of 220 West 42d street, New York. Besides showing excellent reproductions in colors of some of the more pretentious examples of the firm's products it contains a list of more than one thousand names of photoplayers whose pictures are carried in the stock of the Kraus Company in various forms.

Recently the Kraus Company was compelled to increase the dimensions of its showrooms, which are now about four times as large as when the company started in business at its present address, which fact is the best proof of the great increase in business which the company has been favored with. The quality of its product is amply attested by the granting of the grand prize at the recent Panama Pacific International Exposition at San Francisco, accompanied by the silver medal.

Further changes in the office arrangement is contemplated whereby the Kraus Company will have a large and well lighted showroom equivalent in size to the original offices.

The Kraus product is widely used by exhibitors and has the reputation of giving the greatest satisfaction.

INTERNATIONAL GETS PICTURES FROM ICEBOAT.

Cameramen are sometimes called upon to do dangerous things, and oftentimes have to do their work under the most absurd circumstances. Taking pictures from the limited confines of an iceboat's cockpit while skimming over lumpy ice with the speed of the wind is the latest awkward camera stunt. It was done by Herman Stockhoff of the Hearst-Pathe News a few days ago on an iceboat going eighty or more miles an hour.

In addition Stockhoff had to hold his camera, turn the crank and stay in the boat. That he did it is shown in the most recent release of the Hearst-Pathe News, and proves once more that the camera men are nothing if not daring and capable.

MARJORIE RAMBEAU IN "THE GREATER WOMAN."

Frank Powell has finished the filming of "The Greater Woman," a picturization of Algernon Boyesen's play of that name, in which Marjorie Rambeau makes her screen debut. "The Greater Woman" is the first of the series of Marjorie Rambeau pictures now being made by the Frank Powell Producing Corporation and to be distributed through Mutual.

In "The Greater Woman" Miss Rambeau is said to have an excellent vehicle for her first appearance on the screen. Mr. Boysen's play lent itself readily to the screen adaptation, and in it Miss Rambeau has unusual opportunity for the exposition of her great gifts as an emotional actress, as well as for the lighter form of dramatic expression of which she is past mistress.

Notes of the Trade

THE title of the new Alice Brady picture play has been changed from "Frou-Frou" to "A Hungry Heart."

* * *

Vola Vale, who will appear in the Lasky production, "Each To His Kind," of which Sessue Hayakawa is the star, has been engaged to support George Beban in his next Morosco picture. The story was written by Mr. Beban in collaboration with Lawrence McClosky and will be directed by Donald Crisp.

* * *

"A Square Deal" is the name of a new World-Brady motion picture play in which Carlyle Blackwell is the star, assisted by June Elvidge, Henry Hull and Muriel Ostiche.

* * *

James J. Frawley, representing Menger & Ring, Inc., of New York City, will start on an extensive tour Monday, Jan. 15. He will take in all the large cities between New York and Grand Rapids, Mich., by way of Pennsylvania, Ohio and Michigan.

* * *

More than three hundred people took part in one of the big scenes in "The Key to Possession," the new Metro-Rolfe feature being made at the Rolfe studios, when Mabel Taliaferro and Clifford Bruce went through a wedding scene.

* * *

Mary Nash has been added to the already imposing roster of World Film stars. Her first play for the screen is being written by Jules Eckert Goodman.

* * *

"Marcel's Birthday Present," a five-act feature, is being filmed by Director Rupert Julian at University City. Julian and Louise Lovely play the leads with a big cast of players in their support and with some especially provided sets for the director's use.

* * *

Olga Prinzlau and Dennison Cliff have been added to the Lasky scenario department.

* * *

Rockliffe Fellowes has been rewarded for his illuminative work in World pictures by having his name featured in several recent casts.

* * *

The Helen Holmes Company, at work on the Mutual's serial, "A Lass of the Lumberlands," spent New Year's Day at the Tia Juana race tracks, filming the fourteenth episodes of the continued film story.

* * *

Lionel Barrymore has started work on his new Metro-Rolfe comedy drama, "Making Good." George D. Baker is directing the production and prominent in the cast is Hugh Jeffrey, who has worked with Mr. Barrymore in other Metro features.

* * *

Little Madge Evans has a new contract with the World Film Corporation—or rather, a renewal of her old one with a very considerable increase in the matter of salary. Madge's first performance under this highly agreeable state of things is in the child role of "Motherhood," of which Alice Brady is the star.

* * *

An underworld drama, "Seething Humanity," is under production by Director Rex Ingram at Universal City, who also wrote the scenario. Ingram has been assigned a big cast of players for this production, which required not only actors and actresses, but many types. The production will be released in five reels.

* * *

"Wife by Purchase," an East Indian play, will be the next Metro starring vehicle for Viola Dana. Miss Dana will be under the direction of John H. Collins, who also directed her in "The Gates of Eden," "The Flower of No Man's Land" and "The Light of Happiness."

* * *

The next Gail Kane release by the World Film Corporation is to be called "The Red Woman" instead of "Her God," as formerly.

* * *

"Where Is My Husband?" is the title of a one-act comedy being filmed at Universal City by Director Louis Chaudet. It features Eddie Lyons and Lee Moran with Edith Roberts and the other members of the Nestor Company.

* * *

Charles H. Christie, business manager of the Christie Company, announces that the contracts made for the releasing of the two-reel pictures on January 1st are subject to change, owing to unavoidable delays. Those which were released on January 1 will not be offered to the public until the latter part of January. These two-reel comedies will be a series of ten or twelve pictures, to be released two to the month, through the same exchanges now handling the one-reel Christie Comedies.

Picture Theaters Projected

CHLORIDE, ARIZ.—Arno Goetz has opened a new moving picture house on Tennessee avenue.

DINUBA, CAL.—A one-story moving picture theater is under construction for H. T. Haden and W. P. Boone, costing about $8,000.

LOS ANGELES, CAL.—Architect A. Lawrence Valk, 47 Douglas building, is preparing plans for a four-story theater, 60x150 feet, to cost $85,000.

MARYSVILLE, CAL.—K. A. Adelsbing's new moving picture theater is nearing completion. It will accommodate between 800 and 1,000 persons.

SAN FRANCISCO, CAL.—The Fairyland theater, recently taken over by Charles Goodwin, is being remodeled.

CHARTER OAK, IA.—The opera house has been taken over by Paul Patterson.

NAPA, CAL.—John Garibaldi, Oakville, Cal., has plans by L. M. Turton for a two-story moving picture theater, 60x165 feet, to cost $25,000.

BRIDGEPORT, CONN.—Skidmore & Vincellette are reported planning to make extensive alterations to their theater building.

DAYTONA, FLA.—The Crystal theater has been thoroughly renovated and reopened.

WEST PALM BEACH, FLA.—Work is well under way on the new Star theater. It will have seating capacity of 400 and cost approximately $3,000.

LANESBORO, IA.—The Davis building is being converted into an up-to-date moving picture theater for C. A. Anderson.

LOST NATION, IA.—The opera house here has been purchased by Henry Rohling.

MASON CITY, IA.—The Star theater has been improved and the interior redecorated.

VAN WERT, IA.—The opera house has been taken over by Smith & Son.

POLO, IA.—It is reported that Fred C. Perry will open a moving picture theater here in the near future.

SIOUX CITY, IA.—A new moving picture house is under construction for L. B. Longnecker.

CHICAGO, ILL.—Samuel Cooper, 1147 Independence boulevard, has plans by J. S. Aroner, 139 North Clark street, for a two-story theater, store and apartment building, 150 by 150 feet, to cost $90,000.

HIGHLAND PARK, ILL.—Jensen & Steenhill, 105 So. Dearborn street, Chicago, has the contract to erect a two-story moving picture theater and store building, 50 by 132 feet, for William Pearl, to cost $30,000.

NEWTON, KANS.—The Star theater, recently purchased by G. W. Bays, is being remodeled.

PRATT, KANS.—R. Calbeck has plans by Fred G. McCune, Wuine building, for a three-story opera house and hotel building, to cost $40,000.

COVINGTON, KY.—The Strand theater has been reopened as a moving picture and vaudeville house.

MIDDLEBORO, KY.—The Brownie theater, located at 1918 Cumberland avenue, is the name of a new moving picture house opened by the Brown Amusement Company.

LAKE CHARLES, LA.—Southern Amusement Company has acquired a building on Ryan street for $26,500 and will remodel for Lyric theater; erect new front; provide seating capacity of 1,000; install typhoon fans for ventilation, etc. The entire project will represent an investment of about $40,000.

SHREVEPORT, LA.—T. C. Barrett will erect $50,000 moving picture theater to be leased to Saenger Amuseemnt Company; seating capacity 1,200; total cost, including pipe organ, furnishings, equipment, $100,000.

AMESBURY, MASS.—Amesbury Theater Company has plans by W. H. and Henry McLean, 110 Tremont street, Boston, for a one-story moving picture theater, 62 by 120 feet.

MONTAGUE, MASS.—Turner Falls Power & Electric Company and the Connecticut Valley Street Railway Company, have plans by W. J. Howes, 243 High street, Holyoke, Mass., for an amusement park, to cost $150,000.

BALTIMORE, MD.—Southern Amusement Company, Henry W. Webb, president, 1318 Fidelity building, has let contract to the Cogswell-Koether Company, 406 Park avenue, to erect theater at Cross and Light streets; fireproof; stone, brick and steel; slag roof; concrete floors; seating capacity 1,200; cost, $30,000.

ALBERT LEA, MINN.—The B. B. theater has been leased by L. E. Tingley.

CLARKFIELD, MINN.—The Family theater has been taken over by S. D. Stocking.

PIPESTONE, MINN.—Sparks & Kennedy have the contract to convert a billiard hall into a 1½-story moving picture theater, 26x120 feet, for Jerry Hines, work to be started February 10.

SPRINGFIELD, MINN.—P. M. Boat has leased the Grand theater and is operating it as a first-class moving picture house.

ST. PAUL, MINN.—M. L. Finkelstein and J. H. Ruben, owners of the Princess theater, at 21 East Seventh street, will expend about $75,000 in making improvements to the house.

ST. PAUL, MINN.—H. C. Struchen, 406 Dakota building, has the contract to erect a one-story moving picture theater, 70 by 100 feet, for D. R. Elder.

ST. PAUL, MINN.—Silas Jacobson, 601 Capital Bank building, is preparing plans for a $35,000 theater structure.

KANSAS CITY, MO.—The new Center theater is the name of a new moving picture house opened here. It has a seating capacity of 1,600. A $7,000 organ is one of the features.

ST. LOUIS, MO.—Eugene Freund, 1560 Broadway, is having plans prepared for converting a store property into a modern moving picture theater. The alterations will cost about $4,000.

KANSAS CITY, MO.—The Palace theater, formerly operated by the Richard Flynn Amusement Company, has been taken over by M. Domecci.

KANSAS CITY, MO.—George E. Bowling and J. B. Bufton will erect two buildings to be leased to the Kansas City Feature Film Company; three-story office building in front, 50 by 70 feet; concrete film shipping-room, 40 by 50 feet in rear. Will also contain miniature theater; auditorium to seat 100; five fireproof vaults; cost $50,000; completion about April 1, 1917.

DANBURY, NEB.—The Electric theater is the name of a new house in course of construction for Robinson & Robinson.

TOMS RIVER, N. J.—J. C. McClanehan has plans by Hoffman Company, Finance building, Philadelphia, for a one-story moving picture theater, to cost $18,000.

BROOKLYN, N. Y.—Lyric, Ridgewood Heights Amusement Company, J. Kull, president, 637 Palmetto street, have plans by Louis Berger & Co., 1652 Myrtle avenue, Ridgewood, L. I., N. Y., for a one-story moving picture theater, 50x117x144 feet, to cost $25,000.

ELMHURST, N. Y.—The Victoria is the title of a new moving picture theater opened here by Samuel Sheer, Jr. The seating capacity will accommodate about 600 persons.

NEW YORK, N. Y.—B. F. Keith Company, 1564 Broadway, has plans by Thomas W. Lamb, 644 Eighth avenue, for a twelve-story theater and apartment building, 117 by 200 feet.

PORT JERVIS, N. Y.—George A. Post, 70 Hudson street, has the contract to make alterations to a moving picture theater for Joseph H. Sweeney, to cost $4,000.

WINSTON-SALEM, N. C.—Auditorium Company has let contract to Travers-Wood Company, Richmond, Va., to erect theater, store and office building, 60 by 150 feet; 75 feet high; reinforced concrete; fireproof; slag roof; reinforced concrete floors; standard theater heating and ventilating system; cost $75,000.

CHILLICOTHE, O.—Albert Douglas and Austin P. Hermann have plans by Frank L. Packard, 1212 Hayden building, Columbus, O., for a three-story theater, hotel and store building.

CINCINNATI, O.—Premium Pop Corn Works, care Frank and Charles Menches, 65 North Market street, have plans by Boenisch & Kraus, Ohio building, for a three-story combination moving picture theater and factory building, 70x130 feet.

CLEVELAND, O.—A. Silverberg, 1847 East 73d street, plans to expend about $35,000 in making improvements to his moving picture theater.

DAYTON, O.—C. F. Moyer, 17 Louis building, is having plans prepared for a two-story moving picture theater and apartment building, 82 by 167 by 54 feet.

ALLENTOWN, PA.—Chanock & Senderowitz, 413 Hamilton street, have plans by Davis Levy, Buckley building, for a one and three-story moving picture theater and apartment building, to cost $35,000.

McKEESPORT, PA.—A new steam heating system, costing $1,500, has been installed in the Olympic theater.

SPARTANBURG, S. C.—J. T. Willard, O. L. Johnson and P. B. Langford will erect a store, office and theater building on Main street, extending to Broad street; two-story; 15-foot arcade, 68 feet long, flanked on each side with stores with plate glass fronts; second floor for offices; two stairways in arcade; balcony; seating capacity, 1,000; auditorium 50x100 feet; plans for theater by C. L. Henry.

WATERTOWN, S. D.—Extensive improvements have been made to the Idle Hour theater. It has been renamed the Lyric.

CLEBURNE, TEXAS.—Mays & Fitzpatrick Amusement Company, J. F. Green, manager, have let the contract to J. A. Thomas to erect moving picture theater, 45 by 100 feet, to cost $15,000. The house is to have seating capacity of 1,000 and completion is to be made by March 1, 1917.

McKINNEY, TEXAS.—R. L. Waddill will erect a two-story moving picture house to be known as the Queen theater.

SEYMOUR, TEXAS.—A. J. Cooper will erect a moving picture theater, 40 by 100 feet; interlocking tile and stucco finish; composition roof; wood floors; cost $7,000.

RIO GRANDE, TEX.—It is reported that the new National theater will be completed early in February.

BRISTOL, VA.—C. A. Goebel plans to establish a moving picture house here.

RICHMOND, VA.—W. P. Kelin, 1712 Hanover street, will expend about $12,000 in making alterations to his one-story moving picture theater.

RICHMOND, VA.—A. M. Walkup Company, Inc., have the contract to remodel the building at 620 East Broad street, for a moving picture house, 30x130 feet; fireproof; electric lights; concrete sidewalk and prism lights; cost $12,500; hot-air heating system, $950. Owners, Klein Estate.

WHEELING, W. VA.—James Velas and Thomas Kokenes, both of Wheeling, and Stephen Galals, of E. Liverpool, O., are reported to plan the erection of a theater building at the corner of Market and 16th streets; site 67 by 137 feet; fireproof; seating capacity 2,500; cost $100,000.

CHIPPEWA FALLS, WIS.—N. A. Anderson will expend about $10,000 in making alterations to his moving picture theater and office building.

DODGEVILLE, WIS.—Harry Dean plans to open a moving picture house here.

MANITOWOC WIS.—John M. Kadow has plans by Stanley F. Kadow, 988 Kinnickinnic avenue, Milwaukee, Wis., for a moving picture theater, 12x23 feet, to cost $2,000.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Boston's First Film Benefit

Film Men and Prominent Film Players Will Give a Benefit for J. A. Eslow at the Colonial Theater on Sunday Evening, February 4—Many Leading Film Players Will Take Part—Will Be a Great Event.

By J. J. Phillips, Boston Herald and Traveler.

BOSTON, MASS.—Over thirty prominent moving picture stars representing the foremost film concerns in this country will be present at the benefit tendered to J. A. Eslow, former manager of the Boston Universal exchange, at the Colonial theater, Boston, on Sunday evening, February 4. At a recent meeting of the New England Film Managers' Association Manager Edward Farrell, of Pathe, was elected chairman of the benefit committee and R. D. Marsden of the K-E-S-E and Tom Sprey of the Metro exchanges were also appointed to serve with Mr. Farrell. This benefit is the first of its kind to be held in Boston.

That it will be a success is beyond question, as already every box has been sold and those who bought gave the price, ($25), in the true spirit of the affair. Chairman Farrell has secured the Mission Church band and many legitimate stars will be present, including vaudeville artists from the Keith, Loew and Olympia circuits.

J. A. Eslow until his recent illness was connected with the western department of the Unicorn Film Company and many of his friends will turn out on this occasion from every department of the moving picture industry. The manufacturers are contributing the stars, the exchange managers are conducting the benefit and the New England exhibitors are doing their share by purchasing tickets.

Two More Pretty Girls Win Jobs.

Providence, R. I.—Thomas D. Soriero, manager of the Park theater, Boston, conducted a moving picture, prety girl contest at the Globe roller rink on Richmond street, Providence, R. I., Wednesday, January 10. Two Providence girls were selected and will be given positions with the Atlas Film Company, a Boston organization with studios in West Newton. The lucky winners were Miss Violet Farley and Miss Melba Berkley. The judges were S. W. Hand, manager of the Boston World Film office; J. W. Helly, manager of the Union Film Company and director of the Atlas Film Company, and J. J. Phillips of the Boston Herald-Traveler and the Motion Picture World.

Boston Photoplay Not Sold.

Boston, Mass.—An item in our issue of January 13, stating that the Boston Photoplay Company had sold out to David Lourie and others interested in the New England Exhibitors' exchange, is denied in a letter just received by us and written by Manager Edward A. Golden of the Boston Photoplay Company. We hasten to make this correction.

W. F. Kelly Goes to Federal Feature.

Boston, Mass.—William F. Kelly, formerly of the staff of the Boston Herald and Traveler, has joined the forces of the Federal Feature Film Company, a Boston organization, and will have charge of the selling and distribution of "Twilight Sleep" for the New England territory.

J. H. Merrill Doing "U" Local Publicity.

Boston, Mass.—John H. Merrill is now advertising and sales promotion manager for the Boston Universal exchange. He is working on a publicity and sales plan designed to benefit New England exhibitors. His plan embraces publicity, advertising and salesmanship. Mr. Merrill has wide experience in this capacity.

Children of Catholic Home for the Destitute, Boston, Guests of Universal Exchange —Shrewd Critics, All of Them.

Herman Rifkin Gets State Rights.

Boston, Mass.—Herman Rifkin, manager of the Eastern Feature Film Company, and one of the first independent exchange men in the Boston and New England field anounces that he has secured for this territory the seven-reel feature, "Glory," featuring Juanita Nansen and Kolb and Dill, and has secured bookings for it from the entire Poli circuit, starting January 15, and will play three days in each town and includes seven points in New England. Mr. Rifkin has also secured "Satan," a seven-part photoplay.

Popular Manager Honored.

Boston, Mass.—Friends of Fred R. Murphy. until recently eastern district manager for the Unicorn Film Corp., gathered recently at a reception given in his honor at the local exchange offices of the film company. Mr. Murphy, who has been appointed general manager and vice president of the corporation, received a gold watch from his Boston associates.

Fred B. Murphy.

Mr. Murphy started as a salesman for a Boston film concern some years ago, and later opened an independent film exchange. He then became connected with the Unicorn and has advanced rapidly. He assumed his new duties on Jan. 1 with headquarters at New York city.

Dan Horgan Goes to Metro.

Boston, Mass.—Dan Horgan, former manager of the Boston International, is now connected with the Boston Metro office, and will be actively interested in the sales and promotion department of this exchange.

Walter Davidson with Metro.

Boston, Mass.—Another International acquisition of the Metro office is Walter Davidson, who will go on the road selling the Metro features, including the Bushman-Bayne serial and the newly acquired Bluebird features, recently bought for New England by Louis B. Mayer.

Frank Furgerson Joins K-E-S-E.

Boston, Mass.—Frank Furgerson, for many years manager of the Boston theater, the largest in Boston, has joined the forces of the Boston branch of the K-E-S-E. Furgerson has many friends both in the legitimate as well as the motion picture theaters and R. D. Marsden, the manager, is very fortunate in securing the services of Furgerson.

Pretty Girls Are Picturing Iowa's History

Of State's Hundred Largest Towns Each Has a Representative in "The Wild Rose of Iowa" Picture—Bevy Going to Chicago.

By Dorothy Day, Register Tribune, Des Moines, Ia.

DES MOINES, IA.—The State Historical Film Company, with Mrs. E. B. Arthur as president and secretary, is making rapid strides toward a big success. The new company is working for its first production. "The Wild Rose of Iowa," in which 100 girls chosen by votes from the 100 largest towns in the state will take part. These young ladies will come to Des Moines as the guests of the Des Moines Federation of Women's Clubs, will be royally feted and photographed, then they are to be taken to the Rothacker studios in Chicago for the interior scenes.

The Casino theater in Des Moines held its contest and Audley Boyd was the fortunate young woman. The excitement over the contest in Des Moines did not prove as big as in other places. In Perry the last night of the contest W. A. Walton, manager of the Grand opera house, had the band and all the town out to celebrate the victory of Irene Kelly, a charming little brunette. And down in Chariton the idea took hold with even greater force. Mrs. Alice C. Weitz, the author of the story of "The Wild Rose of Iowa," went down, and the old pioneers, the club women, and, in fact, everyone interested, held a big meeting, listened to the reading of the script, and talked over the possibilities and plans for the picture. The newspapers gave the event a big story, and the interest in the contest was great up until Laura Copeland, a delightful blonde, and the daughter of a prominent banker there, won out. The Grand theater in Chariton conducted the contest.

Mrs. E. B. Arthur has placed the request for a state appropriation before Governor Clarke, who in turn has placed the bill before the new Governor Harding and the state representatives who are just taking their chairs. The bill should meet with success, since the State Historical Film Company is doing everything in its power to make the film absolutely historical, picturing the resources and the development of the state, and finally it is to give a copy to the state for historical purposes.

Marshalltown's Theater to Celebrate.

Marshalltown, Ia.—The management of the Strand theater of Marshalltown is issuing invitations to all friends to the first anniversary of the house. The anniversary will be celebrated on the 22d of the month. The second Artcraft production, "The Pride of the Clan," will be shown.

The Strand management booked "War Brides" during the holidays and reports poor business. They account for this in the title, saying that so many "war productions" have been shown that the fan who has not already heard of "War Brides" and its story, will pass it up as another series of scenes of bursting shells and dying men. The remedy for this fault, it seems, would be better publicity in advance and during the showing of the picture.

Iowa Theater Changes and Notes.

Albia, Ia.—F. P. Kissack has purchased the King theater from H. Porter, formerly of Indianapolis. Mr. Porter seems to have taken hold with the purpose of brightening up by the amount of newspaper advertising he is using. Mr. Kissack has gone to Seattle to join Fred Lambert, formerly a partner with Kissack in the King theater.

Waukee, Ia.—The business men of Waukee have purchased the motion picture of that small town from H. H. Sansberry. They opened up January 7.

Wellman, Ia.—The Majestic theater in Wellman burned recently and Manager C. C. Hahn expects to be able to open again in February.

Davis City, Ia.—Grant Mallory, the editor of the Davis City Citizen, bought of his partner, Pat McClain, the latter's interest in the Orpheum theater. This gives Mr. Mallory full ownership and with the right to so much publicity in his own paper, business should come flocking in at his box office.

Mount Ayr, Ia.—P. E. Mears, owner of the Princess theater in Mount Ayr, has purchased the Grand theater in Lamoni from Rogers and Casey, and also obtained the motion picture house in Redding. This gives Mr. Mears a circuit of three houses.

Wapello, Ia.—Ray Hiller, of Clair, Wis., has purchased the Keck theater in Wapello.

Business Notes.

Des Moines, Ia.—C. W. Stombaugh, manager of the General Film exchange in this city, went to Cedar Rapids last week and persuaded G. C. Martin, manager of the Princess theater, and C. C. Clipton of the Lyric theater, that the General service was the only service that they could use to advantage.

Des Moines, Ia.—C. W. Jeffries of the newly formed Interstate Film Corporation is out on the road now booking his Mutt and Jeff comedies and the Nat Goodwin production, "The Marriage Bond."

L. A. Sheridan, of the Pathe exchange of Des Moines, was in Omaha on business this week, which fact accounts for a decided lack of news from the Pathe exhibitors. Everybody else around the Pathe offices were so excited over the private showing of the fourth episode of "Pearl of the Army" that all they could tell about was the acquisition of the International releases for Pathe distribution.

Ballantyne, of the Mutual, is showing his newly arranged offices to all visitors. He has had all the partitions removed and the big general office makes a decidedly better appearance. His news concerned the booking of "Purity" in the newly reopened Majestic theater here for the week of February 5.

Manny Gottlieb, of the Favorite Features Film Company in Minneapolis, was in town the other day with his print of "The Libertine." He booked the picture at the Palace theater for the week of January 14.

Working Out "Family Program" Plan.

Des Moines, Ia.—On the strength of the popularity of the children's matinees at the Garden theater every Saturday morning, Maurice Ricker, the principal of the West High School in this city, is visiting the exchanges talking over a plan whereby the same body of well known people who sponsored the children's programs might select a family program to be shown one night each week at the leading houses. Particulars of the plan will be reported as the idea develops. The Garden has been giving the morning shows for nine weeks now, and business has been more than booming each performance.

ILLINOIS NEWS LETTER.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Mattoon Mayor Will Let No Sunday Shows.

MATTOON, Ill.—Mayor Bell has made it plain that he will oppose any movement to open the moving picture theaters on Sunday. His attitude was revealed when Manager Uran, of the Grand theater, planned to put on a Sunday performance for charity. A movement started last summer to have seventh day shows did not get very far.

Illinois Theater Changes and Notes.

Belleville, Ill.—The Grace Amusement Company, which operates the Washington theater in this city, has purchased the Lyric theater from the First National Bank, which was the trustee. Louis Landau, Jr., who is managing the Washington and who also is president of the company, will have charge of its operation. It will be used principally for theatrical attractions, but will serve to take care of business when the Washington theater, now playing moving pictures and light vaudeville, is overcrowded. The Lyric will seat 1,500 persons.

Middletown, Ill.—Middletown is now without a moving picture theater, as the result of the ousting of the local enterprise to make way for a bank.

Fisher, Ill.—C. R. Hedrick, who recently purchased the Lyric theater, has changed the name to the Palace.

Normal, Ill.—Plans for a moving picture theater to be erected on North street have been drawn by a Bloomington architect, and it is hoped to interest local capitalists in a plan to construct and operate a high class moving picture theater.

Joliet, Ill.—Charles M. Fox, a former exhibitor at DeKalb, has leased the Grand theater here.

Rochelle, Ill.—A. J. Weik has sold the Princess theater to J. H. Dales, of Tonica, Ill.

Mattoon, Ill.—The Home theater, 1815 Broadway, was damaged by fire, causing a loss of about $2,000. The projection equipment owned by J. L. Figenbaum, proprietor of the theater, was damaged beyond repair.

Bloomington, Ill.—Four films were destroyed in a fire which originated in the operating room at the Colonial theater. The loss is about $500.

Holland, Mich.—James W. Himebaugh, proprietor of the Royal theater, will erect a two-story, 30x115 ft., moving picture theater costing $12,000 before next spring.

MORE MICHIGAN NOTES.

By Joseph C. Smith.

Among Michigan Exhibitors.

Mt. Clemens, Mich.—L. G. Peltier, proprietor of the Bijou theater, Mt. Clemens, Mich., has purchased also the Lyric theater, and is now the only exhibitor in the Bath City. The Lyric has been closed temporarily for repairs and renovations.

Detroit, Mich.—"Civilization" has already been booked by John H. Kunsky for an indefinite run at the Washington theater, Detroit; by A. J. Gilligham for the Majestic in Grand Rapids, and by Col. W. S. Butterfield for his chain of theaters in Michigan.

Jackson, Mich.—The Family theater at Jackson, Mich., is being completely remodeled without any interruption in business. Steve Springett, manager, is placing the projection booth on the first floor to get better results. His theater seats about 1,200. He is just installing two Motiographs and a Hertner transverter.

Detroit, Mich.—The Majestic theater, Detroit, which ran "The Pride of the Clan" for the week of January 8 reports that all house records were broken. Even the 50-cent seats, which heretofore have not been going any too fast, went like hot cakes during this engagement. Apparently Miss Pickford has lost none of her popularity, and with the right kind of productions she is certain to hold her many admirers.

The 10th ANNIVERSARY NUMBER will be referred to for years as a guide to the progress made in this industry from 1907 to 1917. Biggest advertising value ever offered. March 10th. Advertising forms close February 23rd.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Newark's Local Weekly at Proctor's.

NEWARK, N. J.—The "big thing" in picture circles here now is the exclusive Newark news weekly being exhibited at the local Proctor house. The innovation has proved itself a success from the start. Newarkers are tickled to think that finally the city has a weekly devoted exclusively to Newark. All the latest happenings are screened and shown in a wonderfully short time. The weekly is produced by the Advertising Film Company, Ordway building, Newark. Harold L. Miller is the director and photographer, while Harry B. Papier is president, and William D. Finkelstein is vice-president of the producing concern. Last week scenes showing a snow fight were shown, and through the courtesy of R. J. O'Crowley, assistant manager of the Palace, sixty children who had participated in the miniature battle were permitted to see themselves on the screen.

The weekly has been the recipient of many laudatory comments and is well deserving of them. The concern will soon start producing the "Industrial and Educational Series," and has engaged Horace Sims Davis as scenario director.

S. P. Whiting at City.

Newark, N. J.—S. P. Whiting is the new manager of the City theater, Seventh and Orange streets, which is owned by the United States Amusement Company. Mr. Whiting was general manager of the Morris Family circuit in Northern New York. In 1904 he started a small moving picture theater in Schenectady. His last previous connection was with the "Civilization" company, with a road show. Mr. Whiting has been connected with the Frank G. Hall enterprises for the last two years.

Savage Secures "Unborn" Rights.

Newark, N. J.—The Savage Features Photoplay Company, A Savage manager, with offices at 288 Market street, has secured the rights to the "Unborn" for Southern New Jersey. Mr. Savage already controls Northern New Jersey, and with his new acquisition he controls the entire state.

Apollo Film Moves.

Newark, N. J.—The Apollo Feature Film Company, Otto Marbach manager, is no longer on the fifth floor of the Strand theater building. Mr. Marbach having moved his office to suite 43 of the same building.

Henry Robrecht Opens Roseville.

Newark, N. J.—Henry Robrecht, present manager of the Royal theater, Broad and Orange streets, has leased the Roseville theater, 461 Orange street. Edward Andres has assumed charge of the affairs of the house. The projection is in charge of Charles Schetzel.

Consolidated Delivery Incorporated.

Newark, N. J.—The two rival film delivery companies in this city have effected a merger, and with the filing of incorporation papers of the Consolidated Delivery, Inc., both the New York and New Jersey Film Delivery Company and the General Film Delivery die a natural death. The new concern, which is capitalized at $50,000, has registered offices at 288 Market street. The registered agent is Leo Singer. The incorporators are Isaac Boyland, Joseph M. Heck and Leo Singer.

Irwin A. Hirsch with Bluebird.

Newark, N. J.—Irwin A. Hirsch is in this city doing sales promotion work for Bluebird. Mr. Hirsch is working out of the local office under the direction of Manager George R. Carter. Mr. Hirsch was originally from Cleveland with the American Feature Film. From Cleveland he went to Pittsburgh as salesman for the World Film, and was later transferred to Cleveland as branch manager. After working out of Chicago for Vitagraph Mr. Hirsch accepted a position with the Bluebird.

Another Jersey City House.

Jersey City, N. J.—A new moving picture theater will be erected at 242-244 Jackson avenue by E. Meyer and O. Wetter. The building will be a two-story brick structure. The approximate expenditure is $25,000.

J. Louis Breitinger Gets Compliment

One Time Pennsylvania Censor Is Praised in Resolution of Home and School League Sent to Governor of State.

By F. O. Armato, 144 N. Salford St. West, Philadelphia, Pa.

PHILADELPHIA, PA.—His official career terminated by Governor Brumbaugh's request for his resignation, J. Louis Breitinger, head of the State Board of Censors, has at least the consolation of that which is supposed to lie in a complimentary epitaph. This came last week in the form of a resolution adopted at the January meeting of the Home and School League of Philadelphia, praising him for the manner in which he had discharged his duties.

A copy of the resolution was sent to Governor Brumbaugh. It declared Mr. Breitinger to be a man of high ideals who has ever endeavored to protect the morals of the state. It concludes with the wish that Governor Brumbaugh appoint a successor to Mr. Breitinger who will display his wisdom. The resolution is signed by Mrs. E. C. Grice, president, and H. McInyre, secretary.

A resolution to request the co-operation of all home and school associations in Philadelphia in securing the improvement of the character and subjects of motion picture displays.

Music at the Overbrook Liked.

Philadelphia, Pa.—Patrons of the Overbrook theater are highly appreciative of the excellent musical programs rendered by Robert Donald, the organist. Mr. Donald's command of the many resources made possible by the complete Hope-Jones organ installed in the house enables him to vary and shade his selections in an attractive manner.

The Apollo Puts in An Organ.

Philadelphia, Pa.—A large Kimball organ has recently been added to the attractions of the Opollo, one of West Philadelphia's leading photoplay houses. The instrument was designed especially to meet the requirements of this large house. The tone is rich and powerful and the handsome instrument has a wide range of tone color since it has full orchestral attachments. An elaborate recital inaugurated the new instrument on Monday last.

Manager of Strand Entertains.

Philadelphia, Pa.—Herbert Effinger entertained a party of newspaper men at supper at the Bellevue-Stratford last week, following a private view of his new Strand theater at Germantown and Venango streets. The affair came as a graceful close to an interesting evening spent in viewing the many novel and beautiful features of the new house.

His Was a Blue Bird of an Auto.

Philadelphia, Pa.—Robert Lynch, resident manager of the Bluebird exchange here, utilized Philadelphia's famous New Year's parade to boost Bluebird photoplays. Just before the first of the numerous hove in sight, Mr. Lynch made his appearance before the throngs which lined Broad street, in a sporty high-powered raceabout, painted blue with life-like bluebirds painted on the doors and, the word "Bluebird" in letters of gold. No one missed seeing the handsome outfit.

J. Fred Zimmerman Shows His Appreciation.

Philadelphia, Pa.—J. Fred Zimmerman, Sr., the veteran theatrical manager, surprised the house managers of his theaters by paying them a New Year's visit to tender his congratulations on the past year's success. In appreciation of big reports turned in by the Liberty, Fairmount, Orpheum and Keystone, each manager was given a handsome present.

The Rodman Wanamaker Indian Film Shown.

Philadelphia, Pa.—A remarkable motion picture tracing the history of the American Indian from his first appearance to the present day was shown last week at the University museum here. Dr. Joseph K. Dixon, leader of the Rodman Wanamaker Expedition, of which Dr. Dixon was leader, delivered an explanatory address. The film was made from ten miles of pictures taken during the progress of the expedition, which visited every tribe of Indians in the country, making photographs. In its present shape it runs 13,000 feet.

The Week's Features in Philadelphia.

Philadelphia, Pa.—Important screen productions playing here during the past week included Herbert Brenon's "War Brides," starring Alla Nazimova, which played all week at the Stanley. It had been extensively advertised both by otll boards and in the newspapers, and the theater was packed from the first night on.

Edith Taliaferro and Jack Sherrill in "The Conquest of Canaan," and Clara Williams in "Three of Many," played the Arcadia.

Kathlyn Williams and Thomas Holding in "The Redeeming Love" were shown at the Palace. At the Victoria Ince's "Civilization" jammed the house all week and was held over for another week.

Lillian Walker in "Indiscretion" and E. H. Sothern in "A Man of Mystery" divided feature honors at the Strand. Jean Sothern in "Whoso Taketh a Wife," an answer to Hall Caine's "The Woman Thou Gavest Me," the first release of the Art Photodramas, distributed locally by Harry Schwalbe of the Electric Theater Supply Company, was presented at the Regent for two days.

Wm. B. Osborne Back.

Newark, N. J.—William Brady Osborne, who will be remembered by Jersey exhibitors as being an oldtime General man, is back in Newark after a stay in Pittsburgh with the World Film. He is working under Manager Lester W. Adler, of the local World Film.

Lee Gainsborg Gets State Rights.

Newark, N. J.—Lee Gainsborg, manager of the local Universal office, has secured the state rights of the Universal production, "The People vs. John Doe." The feature is already booked in many houses, among which are Terminal theater, Newark; Garden theater, Paterson; Regent theater, Kearny; Temple theater, Union Hill; City theater, Perth Amboy.

Get-Together Luncheon Held

Washington, D. C., Manager of Famous Players Collects a Few Patron Exhibitors for a Talk on Business Possibilities—"Selling Points" in Films—Neatness of Lobbies and Door Men—Good Projection Needed.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A number of local exhibitors, and, incidentally, the Washington correspondent of the MOVING PICTURE WORLD, were guests recently of George M. Mann, manager of the Famous Players exchange, at a very pleasant little luncheon party at the New Ebbitt hotel. It was primarily a get-together meeting of Paramount representatives and Paramount exhibitors, called for the purpose of ascertaining how each might be of better service to the other.

Mr. Mann started the discussions by pointing out that the manufacturers of films know little of what the exhibitors and exchangemen want, and that it is their desire that these latter co-operate with them to the extent that these wants be transmitted to them.

"The purpose of this meeting," said Mr. Mann, "is to let exhibitors know we want this information because Paramount wants to make pictures suitable to the needs of the exhibitors; if they are suited to you, you will earn more money and at the same time our manufacturers will earn more money. We are all traveling the same way and all have the ultimate object, success, in view."

That there is a lack of co-operation between exhibitors and exchanges, or rather that the former do not seek all that is obtainable from the latter, is evident from the fact that although Mr. Mann has developed a service of advertising aids for exhibitors, he cannot get the proper interest aroused. He has also developed a service of advertising aids for exhibitors, he cannot get the proper interest aroused. He has also developed a publicity department to follow out the wishes of exhibitor-patrons, but he cannot find that it is patronized enough.

Some Worthwhile Tips to Exhibitors.

Mr. Carl Pierce, special representative for Paramount, offered his co-operation to the exhibitors of the territory in every way possible. He corroborated the expressions of Mr. Mann and then showed a number of ways in which the exhibitor can make his theater bring him more money. "Make a mental inventory of your theater," he suggested to those present. "Take your projection; is it as good as you can make it, and does it have the reception from your patrons that real, good projection will bring. You will find that proper projection saves in electricity. Many exhibitors overlook their lobbies, and the cleanliness of the man who takes tickets. A smart looking man at the door and a neatly dressed lobby are productive of additional business."

Look in Pictures for "Selling" Points.

Mr. Pierce also touched on the now very important matter of stars, stating that the exhibitors were inclined to pass by the weaker stars and plug the big ones; his recommendation is that the exhibitors work as hard for the former as for the latter. This, he declared, was a matter of intelligent activity. He said the business created a tendency on the part of theater managers to sit more or less idly by and watch the crowds come in, while the moving picture business was developing along the old commercial lines. The exhibitor will have to sell admissions to his theater in a way almost as a salesman markets merchandise. The present time is one requiring business efficiency, he pointed out, and a man must push his pictures in the most attractive way. He should analyze each as it comes to him to the end that he may ascertain some particular point that will result in a selling point. As an instance of what he had in mind, he pointed out the fact that in one picture now being released in Washington, one of the leads was taken by a former Washington girl, who was very much of a favorite when playing in stock in this city. This fact could be capitalized as a selling point and the picture shown to larger audiences.

Others Who Spoke.

Others who spoke on various subjects of interest to both sides of the business, or who took an active part in the meeting were H. P. Mulford, the publicity manager of the exchange; E. R. Carr, its road man; Lawrence Beatus, of the Columbia theater; Harry M. Crandall and Joseph P. Morgan, of the Crandall Amusement Company; Corbin Sheilds, the Leader theater; Maurice Davis, M Street theater; A. Brylawski, of the Cosmos; N. Stein, of the New Masonic Temple auditorium, and J. H. Goldfrap.

Manager Beatus Has Difficulties.

Washington, D. C.—Lawrence Beatus, manager of the Columbia theater, was recently haled into the Police court on the complaint of Police Captain Flatherfi because of having failed, or rather been unable to comply strictly with the fire regulations for theaters in the District of Columbia, which require that a three-foot aisle be maintained unoccupied between the last row of seats and the rear wall of each theater.

The trouble arose following the showing of Mary Pickford in "The Pride of the Clan." Despite the fact that the Columbia, formerly a legitimate theater, can accommodate 2,000 patrons, and is equiped with a lobby 60 feet long and more than half that distance in width, every available bit of room was jammed with humanity. As a result when patrons having witnessed the showing of the film desired to leave the theater they jammed into the crowd in the lobby awaiting an opportunity to enter the auditorium. This, of course, led to the complaint by the Police department. Mr. Beatus reports having done a land office business on the Pickford film.

Allan Moritz Goes to New Orleans.

Washington, D. C.—Allan Moritz, and the new Mrs. Moritz, were visitors in Washington recently while en route to New Orleans, La., where Mr. Moritz has since assumed the management of the New Orleans branch of the Fox Film.

Mr. Moritz was formerly connected with the Fox office in this city. Later, following his marriage, he was transferred to the Philadelphia office that he might be nearer New York, the home of his bride, but now he goes away down south, zut to a real job.

La Grippe Gets Manager Brown.

Washington, D. C.—Manager Brown of the Washington and Regent theaters has been on the sick list, suffering from a severe attack of la grippe. This very unpleasant malady is very prevalent in Washington, and there are a number of exhibitors and several exchange managers suffering from its effects in a more or less acute manner.

"Done Kept Ma Reg'lar People Out."

Washington, D. C.—George M. Mann, manager of the Famous Players exchange in Washington, is telling a good story of a colored exhibitor in this city, showing "Hypocrites." The day following the showing he called up the exchange and asked to be allowed to retain it for another day, the following conversation taking place:

"Las' night I was runnin' de machine while my man was out to supper, an' I heard a big rumpus outside. I went down an' found a mob of niggahs jes' carryin' away de place. Dey bus' in de doors an' dey smash up de seats, an' I had to move back to de ole summah box-office. Mr. Mann, las' night I took in more than one hundred an' seventy-five dollahs!"

"Fine!" answered Mr. Mann, "and how did your regular patrons like it?"

"Dats jes' it," was the reply, "Dat's jes' why I want de picture agin. I ain't foun' none of my reg'ler people what's seen it yit; dem strange niggahs done fill up de place."

Express Men and Film Men Meet and Talk

General Agents of Leading Express Companies Confer on Several Matters Looking Toward the Good of the Service.

WASHINGTON, D. C.—O. B. George, general agent of the Adams Express and the Southern Express companies, of this city, and William H. Tunis, general traffic agent for the Adams Express Company, of Philadelphia, Pa., were guests of the Washington Exchange Managers' Association at the first supper meeting of the new year, in the Flemish room of the National Press Club.

The object was the discussion of matters of interest both to the film and express businesses. First there is the little matter of delayed C. O. D.'s; the unauthorized waving of C. O. D.'s by employes of the companies; unsatisfactory pick-up and delivery service, and other things.

Let it be said at the outset that the representatives of the express companies showed a very marked desire to co-operate with the exchangemen in every possible way. They stated that the business handled in Washington alone, as far as the Adams and Southern are concerned, totals $150 a day, a sum well worth obtaining. Of course, this is not net to the express companies, for the railroads receive as their share for carrying the films 52½ per cent, and the balance has to cover all losses, as well as the operating expenses. This $150 a day does not cover the circulating of films which commences after they leave Washington, from which an additional and large revenue is collected by the express companies.

Messrs. George and Tunis whispered a few things for the benefit of the exchange managers, which, if carried into effect, cannot help but prove highly desiraole for them and the exhibitors in this territory as well. The WORLD correspondent has been promised a paragraph or two of news along this line that will prove highly interesting.

Hy-Art Buys Interest in "War's Women."

Washington, D. C.—The Hy-Art Masterplays Company, in the Barrister building, has taken over the interest of N. H. Spitzer in "War's Women," and at the same time Mr. Spitzer has relinquished his interest in the company itself. Mr. Spitzer came to Washington some time ago to obtain a connection with the Hy-Art, after a considerable experience in the other end of the business, that of disposing of states rights. He wanted to try out working with the exhibitors. Apparently he prefers the work of his previous connections better, for he has rejoined Samuel Cummins, who recently secured rights to a large feature film.

Buffalo F. I. L. M. Club Grows.

BUFFALO, N. Y.—"Eighty per cent. of the exchanges of Buffalo have joined our organization," said J. E. Kimberley, president of the Buffalo F. I. L. M. Club, "and we hope soon to have them all as members." Mr. Kimberley is manager of the World Film, Buffalo.

"Our club is for the benefit of both the exhibitors and the exchanges," he continued. "The chairman of our grievance committee is one of the largest exhibitors in this city. All just complaints will be given a hearing. This is purely an organization for the betterment of business for all concerned. We are affiliated with the New York F. I. L. M. Club. We hold a luncheon and meeting every Monday."

Sudden Death of Frank D. Kingsbury.

Corning, N. Y.—Frank D. Kingsbury, who was president of the Corning Opera House association for many years, died recently in that city. He expired suddenly at his home after returning from a fancy dress ball at the home of General Austin Lathrop, where, despite his 70 years, Mr. Kingsbury had engaged with the other guests in dancing the Virginia reel.

Picture Theaters Prepare for Billy Sunday

As Sailors Prepare for a Calm, Buffalo Exhibitors Are Going to Put Up More Sail and Get Advantage of Every Breeze.

By Joseph McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Will Billy Sunday's coming to Buffalo demoralize the moving picture business here during the eight weeks' visit of the evangelist, beginning January 28? This is a question which is being discussed by the local exhibitors and exchange men.

"Billy Sunday's meetings will hurt our receipts, just as circuses or plagues of infantile paralysis would keep down our attendance," was the comment of one exhibitor. Some, on the other hand, believe that the Sunday meetings will attract thousands of visitors from the suburban towns, including Canadians, and that many of these will not consider their trips here complete without also attending some of the high-class moving picture shows of the downtown district.

Knowing that competition is the life of trade, many of the exhibitors will strengthen their shows during the stay of the evangelist. They will also use extra newspaper and other advertising to partly offset the powerful publicity of the Sunday campaign. They do not believe in lying down before keen rivalry, but will keep up an aggressive fight for patronage during February and March.

"We are ten minutes' walk from the Sunday tabernacle and the meetings there will certainly hurt our trade," said Fred Strasser, associated with his father, Gottfried Strasser, owner of the Emblem moving picture theater at Jefferson and Ferry streets. "If we were a stone's throw from the Sunday sessions, we would then get the overflow of his business. We will not be so fortunate, however, on account of our location. As the people of our neighborhood can walk to the tabernacle, they will go every night. They will say: 'We can see moving pictures any time, but we cannot always see and hear Sunday.' Patrons of theaters located some distance from the tabernacle will not go every evening to the meetings, so that these houses will not be hit as hard as we will be."

New Pathe Manager Going in for Efficiency.

Buffalo, N. Y.—The accompanying picture is that of J. W. Walter, who was recently appointed manager of the Pathe exchange, Buffalo. Details of his appointment have already appeared in The Moving Picture World. Mr. Fuller was visited this week by V. H. Hodupp, assistant to C. R. Seelye, business manager of the Pathe. Mr. Hodupp will be present at the opening of the new headquarters of the Pathe at 269 Main street.

J. W. Fuller.

"An efficiency department will be a strong feature of our Buffalo exchange," Mr. Hodupp said. "When an exhibitor books a film, he is going to get it. Our new location will help us give superior service. Another advantage will be our new 6,000-reel vault.

Club Tenders B. J. Brandon a Luncheon.

Buffalo, N. Y.—At the last meeting of the Buffalo Screen Club, B. J. Brandon, representative of the serial department of the Mutual Film, Buffalo, tendered his resignation as a member of the board of governors of the club. Mr. Brandon requested that he be made a non-resident member of the club on account of his transfer to the home office of the Mutual Film in Chicago. Instead he was promptly made an honorary member, after his resignation as a governor.

Before his departure the members of the club tendered Mr. Brandon a luncheon at the Iroquois hotel and presented him a valuable amethyst ring. G. H. Christoffers, president of the club, and other members, paid a tribute to the aggressive and honorable methods which Mr. Brandon used in and out of his department, and his loyal support to the upbuilding of the club. Mr. Brandon made an appropriate reply. He has been with the Mutual in this city for the past eighteen months. His successor as representative of the serial department of the Mutual, Buffalo, is Gilbert H. Penn, formerly assistant local manager of the Mutual branch.

Pittsburgh Screen Club Stages a Smoker

January 7 Sees Enthusiastic Gathering of Film Men—Miles Gibbon Elected President of Club—Social Entertainment.

By Pittsburgh News Service, 6106 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Pittsburgh Screen Club successfully staged its first annual smoker and entertainment Sunday afternoon, Jan. 7, in the headquarters in the Lyceum building, and it proved to be one of the most enjoyable functions in the history of the organization. While the attendance was moderate, although quite representative of the trade, the greatest enthusiasm prevailed throughout and was voiced in a number of talks on the work as planned for the new year. Arrangements were made to give regular monthly pre-showings of big feature pictures under the auspices of the club, details to be announced later.

George W. Schweitzer was master of ceremonies and engineered the social end of the affair in an able manner. Entertainment was furnished by an excellent quartet and other vaudeville talent, this feature being in charge of Al. W. Cross, who put it on in his usual brilliant style. Meanwhile luncheon, smokes and other accessories were provided in generous quantity.

New President Elected.

A brief business session was held for the purpose of electing a new vice-president to succeed Guy Ainsworth, who resigned upon leaving the city some time ago. Miles Gibbon, of the K. E. S. E. exchange, was the immediate choice of the club, and he was installed at once. A committee was appointed to arrange for another social gathering of the club in the near future, as the success of the first smoker was unanimously declared most encouraging.

C. G. Kingsley Goes Over to Fox.

Pittsburgh, PPa.—One of the most important managerial changes that has taken place here in some time has been announced by the Pittsburgh office of the Famous Players. C. G. Kingsley, who has had charge of the branch for the past six months, tendered his resignation on January 1 and has accepted a similar position with the Fox Film as manager of the Detroit office. It is understood that he is to leave soon on a trip to Europe in the interests of the Fox organization.

D. Leo Dennison heads Local Famous.

Pittsburgh, Pa.—Mr. Kingsley has been succeeded at the Famous Players by D. Leo Dennison, one of the most able and prominent film men in the country. Mr. Dennison has been persnoal representative in Pittsburgh of Mr. Steele, of the Paramount.

"The Crisis" Headquarters Here.

Pittsburgh, Pa.—H. P. Wolfenberg and Joseph Levy, handling "The Crisis" in this territory, have been stopping at the William Penn hotel recently, and it is understood that they are planning to make their headquarters in this city. Mr. Levy, who was formerly manager of the Fox exchange in St. Louis, is a Pittsburgher and has many friends here.

Hold Discussion on Pictures for Children

Pittsburgh Educators and Others Interested in Motion Picture Consider an Organization to Help Better Films Movement.

PITTSBURGH, PA.—Much interest has been aroused in Pittsburgh moving picture circles by a movement to form an organization to provide special pictures for children. The trade in general has taken a favorable attitude, as it is believed that it will help eliminate the talk of proposed legislation barring children under a certain age from moving picture theaters in this state. A meeting of prominent educators, civic authorities and business men was held at the Fort Pitt hotel on Saturday, January 6, for the purpose of discussing the proposal with a number of leading women's clubs which are promoting it. Addresses were delivered by Superintendent William M. Davidson, of Garland, president of the Chamber of Commerce and member of City Council, and a committee of three university professors. M. J. C. Kornblume, of the Rowland and Clark theaters, spoke as representative of the moving picture interests.

Practically all of the speakers opposed censorship in unmistakable language and declared it to be unnecessary and undesirable. A committee of selection of special programs for children was strongly advocated. Superintendent Davidson stated that he is a firm believer in moving pictures as an educational factor, and predicted that in time they will be established in all schools as a regular part of the school system.

The result of the meeting was the appointment of a committee to carry on the work in conjunction with the Children's Service Bureau. The committee includes the following: Mrs. Edward A. Jones, president of the Congress of Women's Clubs; Mrs. F. Q. Fothergill, president of the Pennsylvania Congress of Mothers; Mrs. Carl J. Fechheimer, of the Drama League; Miss Alice N. Parker, of the Council of Jewish Women, under whose auspices the meeting was held.

Youngstown to Have New Theater

Federal Holding Company Takes Fifty-Year Lease on Excelsior Block at Federal and Hazel Streets—President Campbell Announces a New Picture Theater —Will Seat 2,000 and Cost Quarter of a Million.

By Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati, O.

YOUNGSTOWN, O.—The Federal Holding Company has taken a fifty-year lease on the Excelsior block, at Federal and Hazel streets, and President L. J. Campbell announces that a handsome modern moving picture theater will be constructed on the site during this year. Possession of the property will be given on April 10, and work will be rushed, with a view to opening the house by Thanksgiving. It will cost in the neighborhood of $250,000, and will seat 2,000 people, making it the largest theater in the city. Luxurious quarters for both men and women, a pipe organ, costly decorations and other features will add to the attractiveness of the house, which will be designed by C. Howard Crane, of Detroit, who has a national reputation as a theater architect, assisted by Stanley & Scheible, of Youngstown. The site has a frontage of 65 feet on Federal street and 150 feet on Hazel street.

Public interest in the project is being stimulated by an offer of a prize of $25 for the best suggestion for a name for the new house. General Manager C. W. Deibel, of the Federal Holding Company, will receive the names, at 202 West Federal street. The company is backed by some of the leading financial interests of the city, and there is no doubt of its intention and ability to carry through the project.

Strand's New Sign Breaks Record.

Dayton, O.—The sign erected to advertise the new Strand theater, Dayton's newest and handsomest house, is one of the largest electric signs ever built in the city. It is 75 feet above the pavement and 2,000 electric lamps are utilized in obtaining a shower effect. The front of the theater is brilliantly illuminated, aside from the sign, being studded with lamps, while the lobby and front are lighted by numerous small lights and by three big 500-watt nitrogen lamps.

Theodore C. Chifos Helps Miami Valley Hospital.

Dayton, O.—Manager Theodore C. Chifos, of the Apollo theater, recently demonstrated his public spirit in aid of a good cause by donating his gross receipts on a given day to the fund being raised for the benefit of the Miami Valley hospital, one of Dayton's pet institutions. Special efforts were made to draw a large crowd, and the day was highly profitable to the fund.

Keith Interests Will Improve Property.

Cincinnati, O.—A loan of $350,000 has been made by a local bank to the interests behind the move for the improvement of the property around and including Keith's theater, secured by the Keith property itself. It is understood that these interests have options on property fronting on Fountain Square also, including that of the Fountain Square Theaters Company, the United Theaters Company and others, owning the Star and Bijou theaters, and that arrangements may be made to extend the proposed improvement to Fountain Square. At present no drastic changes to Keith's theater are proposed, and the new building contemplated will be built around it.

"Flashing Badges" No Nuisance.

Cincinnati, O.—A report which gained circulation in Cincinnati recently to the effect that policemen and firemen have been gaining admission to theaters and other places of amusement by the simple expedient of "flashing their badges" created much feeling at City Hall, where it was vigorously denied. It was declared that policemen and firemen enter theaters only in the course of their duty, and, on the other hand, theatrical men all through the downtown district, including the managers of the leading moving picture houses, declared that they had never made any objection to admitting members of the two departments, but that, on the contrary, they desire them, in the interest of safety. As far as the moving picture houses are concerned it seems that there has been little or no abuse of the authority of a city service badge as a means of gaining admission, and that only men assigned to duty have entered the theaters.

F. F. Stoll May Produce Film.

Cincinnati, O.—Capt. F. F. Stoll, author of "The Bond Millions" and principal promotor in the Congress Film Corporation, which will produce it, seems to mean business. At least, it has been definitely announced that he has closed a contract with James J. Corbett, actor and former heavyweight champion, to take the leading part at a large salary, apparently feeling that no one else would quite fit the part. Corbett was in the city recently filling a vaudeville engagement, and Captain Stoll went with him to Lexington, Ky., where the deal was closed. In spite of the fact that the picture is still in the scenario state, rights to several states have been sold, Frank Bernard, of Cincinnati, purchasing the Ohio rights.

George F. Weaver Promoted.

Cincinnati, O.—George F. Weaver has been made assistant district manager of the World Film in this territory, and his rapid rise has been a striking example of a good man's coming to the front quickly. It is only a little over six months since he was a salesman. He has been local manager of the Cincinnati exchange and is now promoted again. He has made a host of friends among exhibitors and exchangemen here. His acquaintances say that his rise demonstrates the fact still further that the film business can use and reward men of his integrity and ability. His good disposition and sane judgment are qualities that have told in his success.

Geo. F. Weaver.

Sign Fell on Passerby, Theater Has to Pay.

Newport, Ky.—A verdict for $425 was rendered by a jury in the Circuit Court against the Hippodrome Theater Company, recently, in favor of a woman who alleged that a sign advertising the theater had fallen on her. However, inasmuch as she claimed permanent serious injuries, and asked damages of $10,000, the Hippodrome management does not feel so cast down over the result of the case as it might.

Cleveland Mayor Wants No More of Nude

"Purity" Brought Out a Complaint from Someone—Mayor Sends Representative to Tell All Exhibitors Not to Show Film Like It.

By M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND, OHIO.—"No more nude women in films in Cleveland."

That's the edict issued by Mayor Harry L. Davis to the police department last week.

It's all because someone complained about "Purity" at the Strand theater.

The mayor didn't stop this showing, because it had been booked for two weeks and he didn't want to interfere with Manager Adler's rights. The film had been passed by the Ohio censors, with several cuts, but a couple of nude scenes were left in it. But the chief of police sent his officers to every theater in the city and notified them that in the future they should be careful about what they book, because instructions were issued that in the future the police would not allow them shown, censored or not censored.

Fox Feature Opens.

Cleveland, O.—"A Daughter of the Gods" opened in northern Ohio at the Valentine theater, Toledo, O. It played to a record business during the first week's engagement. The Cleveland booking is for the Keith Hippodrome, a vaudeville house seating over 4,000. This picture follows the vaudeville season in the spring.

The first showing in northern Ohio of "Civilization" was at the Strand theater, Akron, starting New Year's Day. It did a big business.

"Witching Hour" Bought.

Cleveland, O.—McMahon and Jackson, of Cincinnati, have purchased the states of Ohio and Kentucky on "The Witching Hour." They in turn have disposed of rights for northern Ohio to the Exclusive Photoplays, Inc., Cleveland.

The first bookings on this feature was a week at the Walnut theater, Cincinnati, and a week at the Alhambra, Toledo.

Incorporate "Idle Wives."

Cleveland, O.—The Idle Wives Photoplay Company was incorporated at Columbus, O., last week. It is a Cleveland company, directed by the same people who directed the successful tours of the "Where Are My Children?" feature, of which Al Brandt is manager.

Four Exchanges Combine.

Cleveland, O.—Four local independent film exchanges have been combined within the last two weeks.

They are: The States Film Company, J. Frank Hatch Film Company, the Ohio Feature Film Company and the Exclusive Photoplays Company. The name of the new concern is Exclusive Photoplays, Inc.

Mr. Hatch has withdrawn from active work in this field, having gone to his theaters in New Jersey. W. W. Kupl has sold his interests in the Ohio Feature Film Company, and the owners of the States Film Company have withdrawn.

Those in the new Exclusive Features, Inc., are Messrs. F. L. Greenwald, Fred and Victor Schramm, J. J. Mooney and J. E. Surrell.

The 10th ANNIVERSARY NUMBER will be referred to for years as a guide to the progress made in this industry from 1907 to 1917. Biggest advertising value ever offered. March 10th. Advertising forms close February 23rd.

"Pearl of Army" Canadianized.

Toronto, Ont.—Exhibitors in goodly number gathered at the Strand theater, Toronto, on Thursday evening, Jan. 4, to witness the private screening of three episodes of the Pathe serial, "Pearl of the Army," when it was discovered that the prints of this release for the Dominion had been considerably Canadianized. Moving pictures of Sir Robert Borden, Premier of Canada, Sir Wilfrid Laurier, leader of the Liberal opposition in Canada, and other prominent Canadian citizens, together with Canadian subtitles, had been added to the picture to bring about this result.

The Strand theater was also well filled for a private showing of five episodes of the latest Mutual serial, "Lass of the Lumberlands," on Monday evening, Jan. 8, under the auspices of W. F. Barrett, local representative of the Mutual.

Torontonians Want No Vaudeville.

Toronto, Ont.—After experimenting with vaudeville acts as added attractions for two months, R. S. Marvin of the Beaver theater has decided to discard the "vaude" stuff and has increased his film programme instead. Mr. Marvin had two of his lieutenants, Messrs. Mulhall and Green, make a house-to-house canvass of West Toronto, where the Beaver theater is located, to ascertain the opinion of residents who were or would be patrons. This census showed that the vaudeville numbers were keeping people away from the house rather than attracting patronage.

Film Change-About in Canada

Marc Brock Takes Over Toronto's Strand—May Make a Theater Chain—Clarence Robson Will Manage Strand—Changes in Management of Local Exchanges—Two Exchange Supervisors for the Canadian Mutual.

By W. M. Gladish, 1263 Gerrard street, East Toronto, Ontario, Can.

TORONTO, Ontario.—Things in general in the Toronto circle of films have been so turned upside down during the past few days that a new inventory of the trade will literally have to be taken before exhibitors of this territory will again know who's who and where.

Marc Breck Assumes Charge of Strand.

The dizzy whirl started when R. S. Marvin ceased to be manager of Toronto's big downtown house, the Strand. Marc Brock, the well known New York theatrical magnate, was in Toronto when the change was made, and it is understood that he has assumed financial control of the theater. Harry Brock, his brother, has three picture theaters in Ottawa, it is declared, and it is possible that a chain of theaters in Canada will be acquired by the Brocks. The successor of Mr. Marvin as manager of the Strand is Clarence Robson, formerly manager of the All-features, Ltd., a local independent exchange, while Mr. Marvin becomes manager of the Beaver theater, West Toronto. Mr. Marvin is also directly interested in the big 2,200-seat theater at Camp Borden, Ontario, and the summer theater at Angus, Ontario.

Strand Weekly Sold.

With the change in Strand management came the decision to dispose of the theater's studio and the Strand Weekly, a local news picture, which was not a paying proposition, according to statements from reliable authorities. To date only one change has been made in the staff personnel of the theater and Mr. Mitchell is remaining as manager for the front of the house.

James Travis to Manage Allfeatures.

The next step was the appointment of James Travis, formerly Pathe representative here, to the managership of All-features, Ltd., and Travis has also started to work up a number of big state right propositions already.

Wally Davidson Heads Local Pathe.

With the passing of Travis to All-features, Ltd., Wally Davidson, formerly of the Mutual and Blue Bird, took possession of the manager's office at the Pathe branch, known as the Specialty Film Import, Ltd. A. F. Patenaude, acting manager for this branch, stays with the firm. Mr. Davidson's brother, who was with the Vitagraph office here, has also left Toronto for Chicago.

Glenn Kerr to Run Mutual Office.

Glen Kerr, formerly booker at the Toronto Mutual branch, has become manager of the Mutual office in Montreal in succession to Mr. Malcolm, who has gone to Chicago to join C. B. Price with Super Pictures, Inc. Price was formerly Canadian general manager for the Mutual.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Two Mutual General Supervisors.

Announcement has also been made that W. F. Barrett, Toronto Mutual manager, will henceforth have general supervision of the Mutual branches in Eastern Canada, while J. H. Boothe, manager of the Winnipeg branch, will be the general supervisor for the west. On account of the advancement given Barrett, the responsibilities of Art Wilbur at the Toronto office have been increased.

E. Auger Representing Vitagraph.

Not long ago E. Auger, one of the big men of the film industry, visited Toronto as general exchange supervisor for the Mutual. He was scheduled to stop off at Toronto again on Jan. 15, but this time as representative for the Greater Vitagraph. Mr. Auger is well known throughout Eastern Canada, having made his start under L. E. Ouimet, Pathe general manager for Canada.

Metro Gets Permanent Injunction.

Toronto, Ont.—Announcement has been made here that Metro Pictures, Ltd., controlling Metro releases in Canada, had obtained a permanent injunction against the Standard Film Service, Ltd., restraining the latter from making further use of Metro subjects throughout the Dominion or of disposing of the Metro films in any way. This is the outcome of the big legal dispute between the two Canadian film corporations. Henceforth the regular Metro releases will be booked in Canada through the branches of the Specialty Film Import, Ltd.

New Glasgow's Roseland Theater Opens

Exhibitor N. W. Mason Throws Open New $80,000 Picture House on January 15—Trenton, N. S., to Have New Theater.

By F. F. Sully, 68 Landsdowne Avenue, St. Johns, N. S.

NEW GLASGOW, N. S.—Final arrangements have been completed by N. W. Masson for the opening of his new $80,000 Roseland theater on January 15. As the opening attraction Mr. Mason will offer the Bluebird subject, "Little Eve Edgarton," featuring Ella Hall and Herbert Rawlison. Mr. Mason and his partners have already purchased ground at Trenton, N. S., for the erection of a new $10,000 theater, which is to be ready by April 1. The new theater will have a seating capacity of about 500, and will be one of the branches that Mr. Mason is to have in that section. The Empire theater at Westville, which has been closed for some little time, is to be opened by the hustling manager within a few weeks, and will furnish a second booking place for the features pictures, which are to be shown in the Roseland.

Foxfilm Notes.

St. John, N. B.—"Social Pirates," the first of the Fox Film comedies, is to be released in this territory in the middle of February, and Carl Crawford, manager of the local Fox exchange, says the bookings are coming in fast. Fox features are now being shown in St. John by Billy Smith, manager of the Empress; by A. B. Farmer, at the Star, and Fred Trifts at the eGm. I. Sourkes, who has been connected with the local Fox exchange, has been recalled to the Montreal office to go on the road in that territory. While in the Maritime provinces he was very successful and made a host of friends.

Manager Acker Ran Six Shows.

Halifax, N. S.—A new record, perhaps, for one day's business and the number of consecutive performance for one day has beenestablished by L. R. Acker of the Family theater, who on New Year's day ran six complete shows, finally closing the doors of the theater at 2 A. M. January 2. Halifax theaters have never extended their shows later than 10:30 or eleven o'clock, but the mass of people that besieged the doors of all motion picture houses that evening meant that the theater managers must show until every patron had had his holiday outing. Mr. Acker extended his shows later than any other exhibitor, and to him belongs the distinction of having the longest business day since the establishment of the industry in Halifax.

Maritime Business Notes.

Halifax, N. S.—"The Purple Mask" is making its debut in this territory with a great flurry of advertising. Steve C. Hurely, of St. John, secretary of the Maritime Exhibitors' League, and fanager of the Unique and the Lyric, is featuring the first installment at the former theater, and it is also being featured at the Palace theater, Sydney, the Empire, this city, and the Academy of Music, New Glasgow.

St. John, N. B.—With the city bristling with the war spirit, pictures of the trenches and the work of the British and Allied forces prove great drawing cards. The Universal production, "The Campbells Are Coming," which was seen here at the Imperial several months ago, has been given a return booking by Thomas Prince, manager of the Palace, and will be shown there in a short time.

Manager Kitty Had a Big Dragon.

Yarmouth, N. S.—K. Kelty, manager of the People's theater, is a firm believer in the value of advertising. On the opening night of "The Yellow Menace" he had built a dragon forty feet long. This was displayed, decorated with lanterns, in the lobby, and the patrons as they entered the theater were surrounded by a truly Oriental atmosphere. The display was both novel and attractive, and proved to be a big business getter.

Many Feet of Film Show Local Agriculture.

St. John, N. B.—A most distinguished audience recently assembled at the Imperial to witness a screening of the views taken by the New Brunswick Immigration Bureau. These pictures, some 6,000 feet of them, advertise the plendid possibilities offered on New Brunswick farms. The views were shown exactly as they were taken, without titles, subtitles or proper arranging.

Tennessee Women Draft Bill

Censor Measure of Radical Nature Has Been Prepared by Hamilton County Women's Club Representatives and Presented to the County's Assemblymen —Calls for Five Censors in Every Town or City.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

CHATTANOOGA, TENN.—The Hamilton county delegation to the Sixtieth General Assembly, Tenese Legislature, has been requested to stand sponsor for a measure providing for state censorship of moving pictures in Tennessee. The bill was drafted by the Hamilton County Council of Women, an organization representing 6,000 members of women's clubs in this vicinity, and strong pressure will be brought to bear upon the legislative body by representatives of these clubs to insure its passage, and enactment into law. Provisions of the bill inclnde the establishment of a board of five, to be appointed by the governor, consisting of three men and two women, for each town and city in the state where moving pictures are shown.

Exhibitors Aroused Over Censor Bill.

The Tennessee exhibitors have become aroused over the prospect of operating under a state censorship law, and are writing letters and seeking personal interviews with the legislators in an effort to forestall its enactment. One of the leading exhibitors of Chattanooga has obtained clippings from one of the newspapers in his city and mailed a copy of each of the large exhibitors over the state, requesting that each theater manager do his part toward preventing its passage.

Practically every woman's club and parent-teacher organization in the city has discussed the question of moving picture censorship, and taken action relative to the current productions shown at Chattanooga photoplay houses. A year ago the Chattanooga Women's Club fostered a campaign for special pictures for children, and for a while these were shown at a Market street theater every Saturday morning. The plain failed, and this was attributed to the fact that the public refused to co-operate with the club and the moving picture management.

Theater managers in every city and town in the state where pictures are exhibited should follow the lead of their fellow exhibitor in Chattanooga and work to prevent the passage of this bill. Up to the time this article was written the censorship measure had not been introduced on first reading in the legislature, which is now in session. and there is time for some valuable work to be done by the picture interests before the bill is taken up for active consideration and discussion.

Ex-Manager Shelton With Brenon.

Nashville, Tenn.—In a letter received here, Roy Shelton, ex-manager of the Strand theater at Nashville, announces his affiliation with the Herbert Brenon Film Corporation, in the capacity of director for the Brenon productions. Mr. Shelton is now working on "The "Eternal Sin," a feature release starring Florence Reed and William E. Shay. While widely known in the South as a leading theatrical manager, few of Mr. Shelton's friends realized his qualifications for the important duties incident to a director's work, and wish him every success in his new venture.

Fox Star to Visit Nashville.

Nashville, Tenn.—Harry Hilliard, celebrated star of William Fox's version of Romeo and Juliet, and other late features. will pay Nashville a visit in the near future. Mr. Hilliard formerly lived in this city and has a number of relatives here, as well as a host of friends. Prior to entering upon his work on the speaking stage, Mr. Hilliard prepared himself to become a physician, but turned in preference to the dramatic profession, where he has achieved remarkable success both on stage and screen. The actor will be extensively entertained while in Nashville, and wil probably appear at local picture houses.

The Princess Speaks.

Memphis, Tenn.—Following a question propounded the public through the press, "Why should the Triangle, World and Bluebird film manufacturers discriminate against the Princess theater?" the program for the Victoria theater of Atlanta, dated December 3, is cited, which includes Clara Kimball Young in "The Feast of Life" (World); Bessie Love in "Hell-to-Pay Austin" (Fine Arts); William Collier Jr., in "The Bugle Call" (Triangle); and "The Evil Women Do" (Bluebird). The Princess makes the following assertion: "The opposition obects, so we are cut off, and you pay 10, 15 and sometimes 25 cents to see the above stars." The Princess, which is one of the largest and finest houses in Memphis. claims that unfair discrimination is being practiced against it, as shown by the fact that other houses are being permitted to run this service at five cents. This house adheres to the strict policy of five-cent admissions, and its slogan is "Five Cents—Why Pay More?" and highest grade multiple features are shown at that price. [The Moving Picture World has repeatedly pointed out the senselessness of five-cent admissions to large and expensive productions. An exchange might commendably refuse service to any theater on this score; but there should be no exception.—Ed.]

Manager Wm. P. Haslett Takes Bride.

Memphis, Tenn.—Wm. P. Haslett, local manager for the General, was married on January 6 to Miss Lily Blackwell Brown of Philadelphia. Since assuming management of the Memphis branch in November Mr. Haslett has made scores of new friends in the film industry, who hasten to congratulate the popular official. Mr. and Mrs. Haslett will make their home at 822 Jefferson avenue, Memphis, after January 15.

Jake Wells Buys More Theater Interests

Strand-Vaudette Stock Has Now Been Added to Other Local Holdings—Owns the Forsyth, Lyric, Odeon and the Rialto.

By A. M. Beatty, 43 Copenhill avenue, Atlanta, Ga.

ATLANTA, Ga.—Jake Wells, who already owns four theaters in Atlanta, has purchased large interests in the Strand-Vaudette Company controlling the Strand and Vaudette theaters, and thereby becoming the dominating factor in the local motion picture field.

Rumors of Mr. Wells's intentions have been going the rounds for some time, but not until he closed the contract Friday, Dec. 29, and authorized a statement, did the purchase become definitely known. He now owns the Forsyth, Lyric, Odeon and Rialto theaters, and is prominently identified with the Strand and Vaudette.

Mr. Wells's association in the Strand-Vaudette Company will not affect the present management of these theaters, although he will head the company. Alpha Fowler, who has conducted them for the past six months, will continue as general manager of both houses.

Relations between the exhibitors and the exchanges still continue to be marked by the usual policy of "live and let live" that has always characterized such dealings in this city. If the exhibitors have any special grievance they are keeping mighty still about it. They have all been asking for good comedies to round out their feature programs with, and the producers seem to be rising to the demand and giving them what they want.

Big features still have the preference, and serials continue as popular as ever.

ST. LOUIS FILM BUSINESS 1917.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST LOUIS, MO.—Things look good for St. Louis for the coming year. There is, of course, the usual number of croakers who declare that the business is going to the dogs and that there is no money in exhibiting pictures any more. But in the main the optimists are in the majority, and they are all making big plans for the coming year.

Business for the two or three weeks immediately preceding the holidays was slack, but now that the present buying and visiting and merry making and the general high jinks are over, the people are digging down in their pockets and finding the nickels and dimes necessary to take them to the theaters showing their favorite films.

Business from a standpoint of admissions is decidedly better than this time last year. A number of houses are getting more money at the door than before; among them, the New Grand Central, the West End Lyric, the Pageant, the Royal, the King's, the Fairy, and a few others. The general prosperity that has spread out all over the country makes the possibilities of still more houses raising their admission prices, especially the five-cent houses.

"Crisis" Makes Splendid Impression.

St. Louis, Mo.—"The Crisis," which opened at the New Grand Central theater on Dec. 24, is creating a splendid impression on audiences and playing to packed houses. Manager William Sievers is exhibiting the film in an elaborate manner. A special publicity campaign is being used to exploit the film and to awaken public interest in the local and historical side of the feature. St. Louis is the scene of the story of "The Crisis," and Winston Churchill, the author, gathered most of the historical data of the novel from the archives of the Missouri Historical Society, and much of the actual work of writing was done in St. Louis. All these facts are being brought to the public notice through the press, and a souvenir program, which is distributed.

Capt. Stanley Lewis, an ex-army officer, who uses an automobile which has a machine gun mounted on the side, is assisting in the publicity work. Capt. Lewis gives lectures in the schools, and before various clubs and societies, his subject being Abraham Lincoln and the part he played in "The Crisis." Capt. Lewis also gives short talks in the book departments of the big stores. These lectures are illustrated with free-hand cartoon pictures of Grant, Lincoln, and the principal characters of the play. These sketches are handed out to the public at the lectures.

Manager Sievers intends to run "The Crisis" for five weeks. Admission prices ranging from 25 to 75 cents are charged, and all seats in the theater are reserved at the night performances.

Big Feature Rights Corp. Extending.

Louisville, Ky.—The Big Features Rights Corporation of Louisville, is rapidly coming to the front as one of the largest booking organizations in the South. This company now has a number of good pictures under contract, and is buying big releases steadily. Announcement has just been made to the effect that the company's offices will be moved from the Atherton building to a suite of rooms on the fourth floor of the Masonic building.

The company has also opened an office at Atlanta, Ga., under the management of Hugh L. Cardoza, who will be Southeastern representative. U. T. Koch, formerly with the Selznick enterprises, will also be associated with the Atlanta office. That office is making a special bid for business in the various cities which have a big tourist business during this season of the year. An extra print of "The Little Girl Next Door" has been secured for Florida, and seven prints are now working.

Inquiries are coming in well on "The Crisis," recently contracted for, and arrangements have been made for a traveling show, with an eighteen-piece orchestra. The picture will open in Louisville and Jacksonville, Fla., simultaneously, on January 21, showing at the Duvall theater, in Jacksonville. Four prints have been secured on "The Crisis" which will be booked in seven states.

Films and Vaudeville for Nickel.

Louisville, Ky.—The Hippodrome theater, Second and Market streets, has put in a large stage, and is running pictures and vaudeville for five cents. Two acts of vaudeville and several reels of pictures are making up the bills, which are going big, and the house during the first two days of the new program was unable to seat the crowds. M. A. Jablow, manager of the house, is more than pleased with the way business is coming at the start.

Louisville Keith Chain Grows

Another Theater Added By Taking Over the Strand—Two Picture Theaters and a Vaudeville House Now Controlled by Keith Interests—Predecessors Did Not Succeed With Strand—Keith Has a Better Chance.

Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—A deal was recently closed in Louisville whereby the Keith interests took over the Strand theater, giving their initial performance on Sunday, December 31, when William Farnum appeared on the screen. This makes the third theater in Louisville under the Keith management, they being the National, vaudeville house; the Mary Anderson, photoplay house, and the new Strand, picture theater. The Strand, formerly the Masonic theater, has changed hands on numerous occasions during the past few years. While the house is extremely attractive and has a large seating capacity, it has never been as yet a profitable financial investment.

In December, 1915, McRae Brothers, of Detroit, opened it as a picture house after spending several thousand dollars on improvements, new fittings, etc. The firm's equipment was later sold at a constable's sale on a distress warrant. A few months ago the Chestnut Street Amusement Company was organized, and operated the house, later being reorganized some six weeks ago as the Strand Amusement Company, Inc. The chief difficulty experienced by the former exhibitors has been that film service was so tightly contracted for in Louisville, that the house had considerable difficulty in providing itself with enough new films to keep things going. Under the Keith management this difficulty will be overcome as the Keith people have been over supplied with good material for some months, and can afford to contract for large productions The Strand has the Bluebird service, while Keith has the Fox, Vitagraph and Metro, together with other productions to fill out the bills at the two houses. It is claimed that the Keith interests now have under contract sufficient material to keep both houses going for months to come.

For two years or more it has been rumored that Keith was preparing to locate another picture house in Louisville, several plans being rumored and later given up. It is the general opinion of local exhibitors and film men that the Keith people can make the house go if anyone can, and it is predicted that it will finally get on a paying basis.

Two 5-Cent Theaters Darken.

Louisville, Ky.—Two of the five-cent theaters on Market street, the Crystal at Third and Market, and the Olympic at Preston and Market, have discontinued operations. It is understood that the lease on the Crystal has expired and will not be renewed by the Switow interests. The lease on the Olympic also expired, and it has not been determined what use will be made of the house.

Free Xmas Shows in Louisville.

Louisville, Ky.—The Keith interests in Louisville gave a real screen treat to the "kiddies," as a Christmas present on Saturday morning, December 30, when "Alice in Wonderland" was shown free of charge to all children at the Mary Anderson theater. The performance was started at 10 o'clock, and the overflow from the house was taken to the Strand theater, where the pictures were run one hour after the first performance commenced. Thousands of children were accommodated in the two theaters, a large number being turned away at that.

Benefit for Armenians and Syrians.

Hopkinsville, Ky.—Manager Stockley, of the Princess theater, recently gave a benefit performance for the Armenian and Syrian sufferers, donating twenty-five per cent. of the proceeds to this cause. He also arranged a special performance at which appeared the Ellis Hawaiian Quintette, which took extremely well.

Kentucky Theater Notes of Interest.

Louisville, Ky.—The children's special Saturday morning shows have been switched from the Mary Anderson to the Strand theater, which recently went under the Keith control.

La Grange, Ky.—C. Demaree Arnold, manager of the Grand theater, in a recent notice to the public, stated that there were but five nights in December that the theater made actual operating expenses, and that it was up to the public to support the expensive features now being shown, or cheaper films would have to be shown.

Louisville, Ky.—The Gayety theater, which has been showing regular stage attractions for some time, has gone to vaudeville, showing Sullivan and Considine bookings at the outset.

Pikesville, Ky.—A. J. Mank and Thomas A. Williamson have formed a partnership to conduct the Royal theater.

Mt. Vernon, Ky.—George Owens, operator of the Boone Way theater, is now getting better support from the people of Mt. Vernon.

Maysville, Ky.—Martin Durrett, referee in bankruptcy, is planning to close up the case of the Gem theater as quickly as possible, and discharge the trustee. The case has hung fire for a number of months.

Sebree, Ky.—D. A. Turpin is remodeling his picture theater, excavating for an elevated floor, and having a stage erected from which he proposes handling light vaudeville.

Rivalry of Churches and Picture Shows

In Lexington, Ky., Ministerial Union Proposes Entertainments Under Municipal Supervision to Eliminate Commercial Shows.

LEXINGTON, Ky.—The Sunday closing agitation has broken out in a new place in this city, but it is the general opinion of the exhibitors that it will have very little effect. Some time ago an effort was made to abolish Sunday shows through legal procedure, but when it was found that the mayor, as well as several of the members of the commission (Lexington operating under the commission form of government) were opposed to the movement, it was dropped.

Now the Ministerial Union, in an effort to increase attendances on Sunday evenings, has undertaken to start something in the nature of an opposition form of amusement. The union proposes band concerts and similar entertainments in the parks during the summer months, and centralized entertainments of approved character in the winter months, under municipal supervision. It is even intimated that the union may work out plans whereby moving pictures can be shown in the parks and auditorium, of a healthful nature and good in their influence. It is planned to give free entertainments and in this way to eliminate the Sunday picture theater.

However, the union is planning to give its attractions during the afternoon hours when they would not conflict with church services. Therefore, it would hardly effect evening moving pictures, and would have little effect in closing the theaters.

A committee, composed of Dean Robert Massie, of Christ Church Cathedral; Dr. I. J. Spencer, of the Central Christian Church, and Dr. E. G. Cameron, of the First Methodist Church, was appointed several weeks ago, and has been working out the details. Several conferences have been held with the exhibitors, including C. H. Berryman and Charles Scott, of the Ben Ali theater, and the Lexington Opera House; Nelson Van Gurnee, of the Ada Meade, and J. H. Stamper, Jr., of the Orpheum. The theater men have shown strong opposition to any plan to forgo Sunday shows, and the Ministerial Union has been unable to reach any agreement with the exhibitors.

From the exhibitors' viewpoint it is a question as to whether an old style band concert, religious moving pictures, or any other such attractions would prove of sufficient interest to the public to cut any figure in the box office receipts. The real patrons of the high grade moving picture theater are no longer interested in entertainments of the character which took their attention in the days of long ago, when there were no Pickfords, Youngs, etc., and considering the fact that the modern theater also furnishes good music with its pictures, there is no comparison to be drawn in the nature of the entertainments where there is only five or ten cents at stake.

Princeton, Ky.—J. N. Brewer, owner of the Orion theater, has announced that he will dispose of his theater and the lease, and give up active business connections for a time on account of ill health.

Hazard, Ky.—It is being rumored here that plans are being made for another moving picture theater, to feature pictures and also vaudeville.

Mrs. Shear Building a Theater

In New Orleans the Wife of Well Known Exchange Man Is Actively Interested in a Beautiful New Picture Theater Now Being Built—Site Is Out on Washington Avenue—Will Seat 1,000 and Be Up-to-the-Minute.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, La.—Ground was broken on the first of the year for the building of the most pretentious suburban photoplay theater that has yet been planned. And a woman is the moving spirit in the new enterprise. Mrs. Al G. Shear is the active promoter of the new house, being a member of the firm of Sobel & Shear, leading exhibitors of the city. Nat Sobel is the manager of the Washington theater, a most attractive playhouse on Washington avenue, and Mrs. Shear manages the Carrollton, which is situated in a high class and populous neighborhood. Both of these managers fear no other opposition besides bad weather, and they have a clientele which is most dependable.

Mrs. Al. G. Shear.

Mrs. Shear is most energetic and she knows all of her patrons personally. She knows their likes and dislikes and she knows the film game from one end to the other. Her judgment of a picture may be accepted as final so far as the verdict which her patrons will render is concerned, and, therefore, there are few bad pictures at the Carrollton. Mrs. Shear is a New York girl and has made a notable success of her venture in the motion picture exhibition field. Her husband is manager of the Consolidated Film exchange in this city and they make an invincible team. Mrs. Shear always insists upon the best in everything that pertains to her theater and she plans to have every modern convenience in the new house.

It is to have a seating capacity of 1,000 and every chair in the house will be of the latest opera pattern. Every convenience for the patrons is to be installed, and the most modern equipment will be used. Two motor-driven Simplex machines will be used in the projection, and the lights will be controlled by two arc rectifiers, while the pictures will be reflected upon a Minusa screen. There are to be ladies' rest rooms, telephone booths, running ice water, maid service, and every convenience that can be suggested to make the house popular. A $5,000 Hill-Green-Lane pipe organ is to be installed and the musical program is to be a feature of each entertainment. The construction of the theater will require from 60 to 90 days, and in the meantime the Carrollton will continue to be operated.

Birmingham Film Men Enter New Orleans Field.

New Orleans, La.—The Alhambra Amusement Company, of Birmingham, Ala., has entered the New Orleans motion picture field and it is the intention of the managers to inaugurate a chain of first class suburban theaters in the best sections of the city.

The present plan is to begin without delay the erection of at least three modern and commodious theaters built upon the most substantial lines. Exhibitors who know the business thoroughly have canvassed the field carefully and conservative estimates are that at least twelve houses with seating capacity of 1,000 to 1,500, located in selected sections, can be made to pay handsome dividends. There is a growing antipathy to the present makeshifts that are doing duty as motion picture theaters, and the proposed change for the better is a very welcome one.

One of the first locations which was secured by this company, however, was quickly leased to Sobel & Shear for their new project, work upon which has already commenced. Two other locations are practically closed by the same interests, and an era of building of better theaters is about to be inaugurated.

Howard Gale With Mutual.

New Orleans, La.—Howard Gale, who was manager of the old Kleine-Edison film exchange, has been appointed assistant manager of the serial department of the local Mutual exchange, and is already thoroughly familiar with the work. He succeeded Charles Ghennie, who has affiliated himself with A. J. Xydias in the handling of independent films in this territory.

Bert Moran to Conduct K-E-S-E Office.

New Orleans, La.—Bert M. Moran, of New York, has been appointed to succeed J. C. Ragland as manager of the local Kleine-Ediso-Selig-Essanay film exchange and has already entered upon his duties. Former Manager Ragland expects to return to New York, where he has a wide acquaintance in theatrical circles.

D. A. Andrews Owns Rialto Theater.

New Orleans, La.—D. A. Andrews has purchased the Rialto theater of John Douglas, who has had the management of the house for the past few months. The Rialto is among the best located suburban theaters in the city, and when it is properly managed is a money maker, as its past history indicates.

Romeo Theater Taken by H. Simons.

New Orleans, La.—H. Simons has taken over the management of the Romeo theater, a suburban house in one of the most thickly populated neighborhoods, and will institute some needed improvements. Mrs. Bloom was the former owner of the theater, but a series of misfortunes, among them the loss of health, induced her to give up the management of the enterprise.

New Orleans' Charity Hospital Tax Now Due

City's Most Obdurate Tax May Darken Several of the More Backward Picture Houses—Theaters With No Floors.

NEW ORLEANS, La.—Taxes and death are the two things from which it is said there is no escape, and if predictions are reliable it will be demonstrated early this year, in New Orleans, that some of the suburban theaters have escaped neither. There is a graduated tax, city and state, based upon seating capacity on all motion picture theaters. Houses with a seating capacity of less than 300 are assessed $50 per annum, and from this figure the graduation is regular until the seating capacities of 1,000 are reached, when the assessment is $400 per annum. It might be possible to stave off these taxes and yet operate the theaters for a time, at least, if the manager has the hardihood to try it, but there is one tax in this city with which no one is allowed to dally. This is a fixed assessment which goes to the support of the Charity Hospital. New Orleans is proud of her Charity Hospital.

A lot of people fare better there, barring various stages of indisposition, than they do at home. And there are no distinctions in races, colors or former conditions of servitude. Charity Hospital ambulances scurry from the centers to remote districts of the city and all are admitted without question or price. The great institution is supported entirely by direct taxation. Motion picture theaters are assessed $25 per year flat.

This city has a large number of alleged theaters that have the habit of running between "wind and water," as the saying goes. Some of them even are floorless; many of them are fitted only with benches, yet they all get fairly good crowds in fair weather. The weather has not been all sunshine here this winter, therefore some of these theaters have been driven to desperate straits. The tax collectors are obdurate concerning the Charity hospital tax, and the statement is made that more than a score of the smaller suburban houses in the city are scheduled for permanent closing as fast as the last demand can be made upon them. Leaving out the personal equasion, this is not such a calamity as it might at first appear to be. The closing of the insignificant houses will improve the business of the ones that are making an intelligent endeavor to keep abreast of the times and to give their patrons good films under good conditions. The exchange men will perhaps note a slight falling off in number of accounts, but at the same time they will be relieved of the annoyances that conspire at the present time to make their lives miserable.

Picture Men and the Land Show

Southwestern States Will Choose Three Most Popular Girls—Every City to Have One Candidate—Grand Contest in Atlanta—Picture Men Are Doing Their Share in Boosting the South's Fertile Lands.

By A. M. Beatty, 43 Copenhill Ave., At lanta, Ga.

ATLANTA, Ga.—C. E. Tandy, vice-president and general manager of the Southern Triangle and Southern Paramount, was placed in charge of the motion picture contest of the Southeastern Land Show at a meeting of the exchange managers in Atlanta, held in the Screen Club rooms Monday, January 8. Mr. Tandy will have behind him in the motion picture contest every exchange manager in Atlanta, and the meeting Monday night in the Screen Club rooms was the most enthusiastic meeting of motion picture managers ever held in Atlanta.

Edward Young Clarke, general manager of the land show, requested the managers of the film exchanges having headquarters in Atlanta to take in charge the motion picture contest as a matter of public duty and civic pride.

A subcommittee of five was appointed to have charge of the situation, pending the arrival of Mr. Tandy from New York, Wednesday, January 10. The committee was: J. W. McTeer, Y. F. Freeman, A. C. Bromberg, J. L. Marentette and O. P. Hall. A publicity committee was also named, composed of A. H. Price, R. M. Sevini and Fred Young.

Joseph B. Foster, the proprietor of the New Hippodrome theater at Miami, Fla., was a visitor and the guest at the meeting and placed his application for his theater to conduct the contest in Miami for the selection of the candidate from that city. By special vote he was granted

the contest for Miami, in order that he might start it on the opening night of his theater.

The general committee plans, in addition to this contest, to stage a motion picture exhibition at the Auditorium such as has never been seen in a southern city.

The committee of five appointed will go immediately into the matter of prizes and will spend not less than $1,250 in cash for the leading prizes. Various special prizes in connection with the contest will come from other funds.

Frank Freeman, manager of the Southern Paramount, and sixteen managers were present at the meeting, representing every film exchange having headquarters in Atlanta.

The four states in the southeast: Georgia, Florida, Alabama and South Carolina, will be in the contest. Every city in each of the four states will be allowed to enter a girl who is to be selected by a popularity contest in her city, sponsored by a local theater. In this way the contest will be double in its nature, the grand contest being held in Atlanta to determine the three grand prize winners from the three girls representing the different cities and the individual contests in each city. Only the winner of the popularity contest in each town will be eligible to enter the grand contest here. Three grand prizes will be offered and one prize will be offered by each of the states.

The Strand-Vaudette Dinner.

Atlanta, Ga.—Alpha Fowler was host to about fifty employees of the Strand and Vaudette theaters at a dinner given at the Screen Club's quarters, in the Walton building, Sunday, Jan. 7.

Musicians, operators, cashiers, ushers, bookkeepers, assistant managers, doormen, newspaper and advertising men were among the guests.

When called upon to speak, Mr. Fowler declared that the dinner had been given for the express purpose of creating a feeling of fellowship among his employees. "We have more than fifty people working at the two houses," he said, "and this is the first time I have ever had an opportunity of seeing them all together."

Harry Glenn, operator at the Strand, was the chief funmaker of the dinner.

Alpha Fowler Continues as Manager.

Atlanta, Ga.—At a meeting of the stockholders of the Strand-Vaudette Co., held Monday afternoon in the offices of Jake Wells, Mr. Wells, who recently acquired control of the houses, was elected president of the company. It was announced that Alpha Fowler will continue as manager of the two theaters and that no material change in policies or employees is contemplated.

Rose Tapley Speaks in Atlanta.

Atlanta, Ga.—Society women listened with attention Thursday morning, Jan. 4, at the Vaudette theater to the lecture of Miss Rose Tapley, Vitagraph actress, on better film productions.

Miss Tapley is not unknown to Atlantans.

Paris Theater to Change Name.

Durham, N. C.—It has been officially announced that the Paris theater, formerly the property of the Piedmont Amusement Company, in Durham, N. C., has sold to R. D. Craver, formerly of Durham, but now a resident of Charlotte. It is understood $25,000 is to be expended by Mr. Craver during the next few months in remodeling the theater, and in installing new equipment. The outstanding improvement will be the installation of a $10,000 especially constructed pipe organ. The name Paris is to be changed to that of Broadway, and the house arranged in a style becoming the name. Mr. Craver announces that Paul V. Phillips, who has been the popular manager of the house several years, will retain his position.

Watch Censorship in Michigan

A Big Meeting of Exhibitors and Exchange Managers Is Expected as Soon as Proposed State Censorship Bill Comes Up—Lively Opposition Will Greet the Measure, But Film Men Must Be Watchful.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—It is expected that a big meeting of exhibitors and exchange managers will be held in Detroit or Lansing as soon as the proposed state censorship bill is introduced by Representative Fred Eaton of Saginaw. As most Michigan exhibitors probably know by this time, this bill will require a censor board at a salary of $1,500 per year, to censor all films brought into the state which will have to be passed by this board before it can be shown in any theater. There will also be a small fee for the examination of all film. A number of letters have reached the Detroit office of the WORLD which show that exhibitors are opposed to censorship in any form. They contend that the whole industry should not suffer because once in a while some theater shows objectionable film. There are plenty of other ways—less drastic and more reasonable—of handling such problems. Watch the WORLD for full information about this matter of censorship.

New Butterfield Plans Take Form.

Detroit, Mich.—Col. S. W. Butterfield, who owns the Butterfield chain of theaters in Michigan, was in Detroit on January 8 and told the WORLD representative that he had completed arrangements for the opening of a Detroit office at 221 Broadway Market building, which would be in charge of E. C. Beaty; also that he had organized the State Film Company, which would buy pictures on the state right plan, the purpose being to show these pictures in the Butterfield theaters and later to other Michigan theaters.

Mr. Beaty will have full charge of the booking and will be manager, dividing his time between Detroit and Battle Creek, the main headquarters for the Butterfield circuit.

C. G. Kingsley on the Job at Fox Office.

Detroit, Mich.—C. G. Kingsley, the new manager at Detroit for the Fox Film, says he was really surprised at the way Michigan exhibitors accepted the new Fox policy on Farnum and Bara features. "There was hardly a complaint, and everybody seemed to welcome the opportunity of being able to book these star productions for two days at no increase in rental," said Mr. Kingsley. "Many of the exhibitors had been worrying lest Mr. Fox would take Farnum and Bara off the regular program, and put them out as big specials at increased rentals, as has been the case with other stars." Kingsley is glad to get back to Detroit, where he enjoys an intimate and close friendship with dozens of exhibitors.

Charles A. McVicker Resigns.

Detroit, Mich.—Charles A. McVicker, for many months the right-hand man to William F. Klatt, Detroit, and manager of the Klatt chain of motion picture theaters, and manager of the Rosedale, as well as general manager of the Regent, has tendered his resignation, to take effect on January 27. Mac needs a good rest, having worked incessantly and unceasingly for Mr. Klatt. His leaving is regretted sincerely by Mr. Klatt, who has often referred to Mac as "one in a million."

Sam H. Barrett Promoted.

Detroit, Mich.—Sam H. Barret has been promoted to assistant division manager of the Detroit Universal office, which means that he will co-operate with Manager M. S. Bailey in the handling of Universal matters out of Detroit, Toledo and Grand Rapids. Mr. Barrett came with the Universal nine months ago as a stenographer; then he was advanced to salesman; then to manager of the Bluebird department, and now as assistant division manager. He will continue to handle the Bluebird department. It is always a pleasant task to report promotions, and particularly so in this instance.

C. C. Randolph Heads Casino Feature Office.

Detroit, Mich.—C. C. Randolph has been appointed manager of the Casino Feature Film Company, Detroit, 2206 Dime Bank building. He was formerly manager of the Wolverine exchange, and was formerly associated with the Casino.

Two New Theaters.

Port Huron, Mich.—The new Family theater in Port Huron held its formal opening on Saturday, January 6. There was a large attendance. The theater is very attractive and is new in every respect. E. C. Bedford is the proprietor.

Detroit, Mich.—The new Dawn theater, Detroit, will be opened January 20, according to Proprietor John E. Niebes. The Dawn seats 1,200, and the policy will be daily change. Prices will be 10 and 15 cents, with 25 cents for auto boxes.

N. D. Thompson Will Be Booker.

Detroit, Mich.—N. D. Thompson, formerly manager of the Detroit-Fox office, is to continue as booker and assistant manager under the new manager, C. G. Kingsley. This will be welcome news to Michigan exhibitors, who have always considered Mr. Thompson one of the best bookers in the state.

Howard A. Bauer to Manage Artcraft.

Detroit, Mich.—Howard A. Bauer, formerly in the motor car business, has been appointed manager of the Detroit exchange of the Artcraft Pictures Corporation, succeeding C. L. Peavey, who recently resigned to become manager of the Minneapolis-Paramount exchange.

Greater Vitagraph Moves.

Detroit, Mich.—The Greater Vitagraph exchange moved last week from the Peter Smith Building, Detroit, to 40-42-44 East Larned street, occupying the first floor of that building, one of the upper lofts now being occupied by Pathe. It is the plan of the company to take permanent quarters later in the proposed new film building, to be erected on East Elizabeth street.

Garson Gets "Witching Hour" Right.

Detroit, Mich.—Harry I. Garson of the Broadway-Strand theater, Detroit, has purchased the Michigan rights to "The Witching Hour," produced by the Frohman Amusement Company. It will be released in this state through the Broadway Feature Film Company.

Harry I. Garson returned to Detroit January 6 after arranging with a studio in Fort Lee for the first production of the Rhea Mitchell Corporation. The first production is to be known as "A Glimpse of Paradise."

W. W. Johnson, of the publicity department of Pathe, was in Detroit recently to arrange for the local advertising and publicity campaign to be conducted in connection with the International serial "Patria." Ten thousand lines of newspaper space are to be used in Detroit.

Kansas City Star Tenders Show

Leading Local Paper Leases Big Hall and Will Show "Snow White" Freely—Boosting a Good Film and Getting Subscribers to the Star—Four Projectors Will Work at the Same Time With Four Screens.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS City, Mo.—One of the biggest things that has happened in the moving picture world of Kansas City for a long time is going to happen soon—the leasing of Convention Hall, and the showing, free, to all who will come, of "Snow White," by the Kansas City Star.

The Star is the paper of largest subscription list in Kansas City; and it is widely known among newspaper men all over the country. It has very positive ideas—and ideals. For instance, it held out against a moving picture column until very recently, even while the popularity of pictures was evidenced in the many columns of picture advertising in its pages. But when it changed its attitude, it plunged. The paper is now running much material on moving pictures—not "press dope" exactly, but material carefully gathered and edited.

The Star has been one of the most valuable aids in the local movement to clean up advertising; it has exercised a censorship over display advertising that is quite as strict as any board's censorship could be.

It has joined the agitation for clear, pictures, though not showing radical tendencies against any certain pictures.

But the Star is constructive—however much it may be "hated" by people who do not believe it is conducted as a newspaper should be. And the project to show "Snow White" is a constructive attempt to lead children and adults to appreciation of the best in pictures.

This much was perhaps necessary to indicate why the Star is showing "Snow White." It is not merely a publicity stunt, nor a subscription scheme.

Convention Hall is Kansas City's big auditorium. The Hippodrome show of New York is being held there this week. It seats more than 10,000.

Four screens are to be erected in the center of the arena floor, and eight machines will be used to project the picture on the four screens simultaneously.

Frank Newman, owner of the Royal and the Regent theaters, is managing the Convention Hall production for the Star. He showed "Snow White" at the Royal, and was impressed with its popularity. He gave several free performances for poor children, at one of which a woman reporter was present. She carried the report of the event to the management of the Star, and the big show was quickly arranged.

A social orchestra of 40 pieces, partly from the Royal theater, will play for the picture. Music had to be secured from New York to supply this large orchestra.

Several performances probably will be given, and it is expected that a total of 100,000 will see the picture. Both children and adults will be admitted free.

A. E. Elliott to Build New Theater.

Kansas City, Mo.—A. E. Elliott, who has been planning for some time to build a new theater on the site of his present theater, the Sapphire, is now about ready to go ahead. The new theater is expected to cost about seventy thousand dollars, and will have a seating capacity of about 1,000. There will be two balconies, and the charges will be five cents for the second, ten for the first, and twenty for the main floor. Only features will be shown, and as Mr. Elliot is an old man in the game it should prove successful.

George Hinsen to Be Metro Booker.

George Hinsen, one of the members of the Board of Public Welfare in Kansas City, Mo., recently accepted a position under C. W. Harden, manager of the Metro exchange. Mr. Hinsen had been with the Board of Public Welfare for the past three years, and a part of his duties in that connection was censoring film. He has had no actual experience in the film game, but has picked up quite a bit of information in his film censoring. He will be booker for the Metro office.

Big Saturday Business Follows Four Day Run of "Pipers Price."

Kansas City, Mo.—The Columbia theater, a downtown theater in Kansas City, had the biggest Saturday business with the Bluebird picture, the "Pipers Price," that it has had in several months. The picture was run five days, and was so successful that it is booked for the Rialto theater, another downtown theater.

Theater Changes and Notes.

St. Joseph, Mo.—The Colonial theater, St. Joseph, owned by A. Riegleman, was closed a few days ago. This large downtown house will remain closed for about a month, and will then be reopened by Frank Tracy, former manager of the Royal in St. Joseph.

Kansas City, Mo.—Frank Powell, proprietor of the Majestic and Mission theaters at Ponca City, Okla, brought fourteen exhibitors from his territory to Kansas City to see the New York Hippodrome show.

St. Joseph, Mo.—W. W. Wurtenburger, proprietor of the Empress theater, St. Joseph, Mo., while visiting in Kansas City recently, said the business since Christmas has been picking up in great shape, although before Christmas it was a little slow. Mr. Wurtenburger intends to remodel the theater in the spring.

Kansas City, Mo.—The National theater, Independence and Charlotte streets, Kansas City, Morris Sticer, proprietor, is to be remodeled. The entire front will be rebuilt, giving a much improved character to the front of the building. The seating capacity will also be increased to about four hundred fifty.

Argentine, Kan.—R. Selman, exhibitor in the oldest theater in Argentine, Kansas, recently closed his house. The theater, which is called the Lyric, was built nine years ago, and has been running ever since.

Milan, Mo.—Schoene & Baker, exhibitors of the Emerald theater, Milan, recently suffered the loss of the theater by fire. They do not intend to rebuild and will go into some other business.

Booneville, Mo.—W. S. Merrill, formerly a salesman for several film exchanges at various times, recently purchased the Stevens theater at Booneville, and changed the name to the Lyric theater, and Jacob Deck has purchased the Strand theater of Hurt & Reed.

Richard Robertson Heads United Theaters Co.

Kansas City, Mo.—Richard Robertson, for the past year manager of the World exchange in Kansas City, recently resigned to become president and manager of the United Theatres Co. of Kansas City. Mr. Robertson was formerly a newspaper man. He entered the moving picture business as a traveling salesman for the World in October, 1915. In January of 1916 he became manager of the exchange.

G. N. Montgomery to Manage World Film Office.

G. N. Montgomery, for the past three months manager of the World office at Denver, Colorado, will succeed Mr. Robertson. Mr. Montgomery has been in the motion picture business for some four years, the last two of which have been with the World Film Co. as manager of various branches.

Local Exchange Notes.

Kansas City, Mo.—Joseph Skirball, district manager of the mid-west offices of the Metro, was a recent visitor in Kansas City for several days.

Invitation cards have been sent to all exhibitors in Kansas City inviting them to attend a private showing of the first episodes of the serial "Patria," at the Willis Wood, Jan. 15. The burning of the Willis Wood theater, which occurred after the invitations were sent, however, has made it necessary to have the showing at another place. Through the consolidation of the International and the Pathe companies, the international pictures are now handled by the Pathe office in Kansas City.

C. W. Harden, local manager of the Metro, besides leasing additional space in the Ozark building, will also remodel the office.

Shelbyville Managers Will Open Sundays

Alhambra and Strand Announce Sabbath Shows Following the Recent Acquittal by Jury on Blue Law Charge—Ministers Will Oppose Move.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Minn.

SHELBYVILLE, IND.—As a result of the recent action of a jury in Indianapolis in acquitting the proprietor of a motion picture show for alleged violation of the "blue laws," the managers of the Alhambra and Strand motion picture houses here have announced that in the future their show houses will be open Sunday afternoon and Sunday night. The theater men say they feel that they have the same privilege as persons in other lines of business and the same as motion picture proprietors in other Indiana cities.

The Ministerial Association has let it be known that it will oppose any attempt to operate the picture shows on Sunday, but the association has not announced what action it will take.

Takes Over Theater Building.

Bluffton, Ind.—John H. Painter, of Bluffton, has purchased the Grand theater building, including the motion picture house, from Louis Shenkel, of Huntington, for a consideration of $20,000. Mr. Painter will hold the building for investment purposes and intends to dispose of the picture show as soon as he finds a buyer.

W. G. Reagan Buys Lyric Theater.

Columbus, Ind.—Franklin H. Clevenger, who has owned the Lyric theater here twice in a period of a few months, has sold the popular photoplay house again. The new owner is W. G. Reagan, of Lebanon.

The whole interior has been extensively remodeled and entirely new fixtures installed. Mr. Reagan plans to manage the theater himself and says he intends to make it one of the finest moving picture show houses in southern Indiana.

Edison Theater Will Be Improved.

Fort Wayne, Ind.—C. S. Downey, of this city, who recently purchased the Edson theater at the corner of Leith and Calhoun streets from William Sweet, 731 West Superior street, has sold a half interest to W. S. Perry, 331 West Dewald street. Extensive repairs and improvements will

be made to the interior of the theater, which has been closed for some time, and it will be reopened under the name of the New Edson.

Picture Show at Silver Lake.

Warsaw, Ind.—W. L. Hunter, of Warsaw, has opened up a moving picture show in the Flora building at Silver Lake. The first show was given Friday night to a crowded house, and hereafter will be repeated three times a week.

Prairie State News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Manager Gets Silver Cup.

OMAHA, Neb.—Road men for J. H. Calvert, manager of the local Bluebird exchange, remembered him at Christmas time with a big silver loving cup. He is not only popular with his associates, but with his clients as well. The wife of an Iowa exhibitor sent him a piano scarf with beautiful hand worked bluebirds.

Pathe Manager Moves Over to International.

Omaha, Neb.—Early plans for the local consolidation of the International and Pathe services called for the probable location of the business in the site occupied by the International exchange, at 1417 Harney street, with Manager J. E. Kirk, of the Pathe branch, in charge. Edgar Moss, who has been in charge of the International office since it was opened here two months ago, probably will return to Chicago.

Prairie State Theater Changes.

Syracuse, Neb.—D. C. Beyette has sold the Palace theater to Henry Bock.

Pepin, Wis.—C. Yochem has sold his moving picture theater to A. G. Allen, C. Harris and N. J. Dunlap.

Tower City, N. D.—C. Rice and Vowles is the name of the firm now operating the moving picture theater here.

Deering, N. D.—W. A. Hughes has opened a moving picture show here.

Morristown, S. D.—L. B. Hale has sold his moving picture theater to C. O. Dunning.

Friedman Enterprises Incorporate

New Distributing Organization with a Delaware Charter Opens Offices in Film Exchange Building—Capital Is $250,000—Benjamin Friedman Is President—Six Brothers Will Make the Directorate.

By John L. Johnston, 604 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn.—One of the biggest film distributing organizations in the West was formed here last week, when the Friedman Enterprises, Inc., was incorporated under the laws of the state of Delaware. Benjamin Friedman, president of the Friedman Film Corp. here, is president of the new company, and the board of directors is composed of six brothers. Joseph Friedman, owner of the Strand and Park theaters, St. Paul, is vice-president; John Friedman, Minneapolis, is treasurer, and Israel Friedman is secretary. These four gentlemen and Charles Friedman, St. Paul, and Samuel Friedman, Minneapolis, make up the board of directors.

Benjaman Friedman.

The capital stock is $250,000. The company will exploit the biggest features obtainable. President Benjamin Friedman is now in New York City completing arrangements for the corporation's first feature soon to be completed in an independent Eastern studio. While in New York, Mr. Friedman will open offices in the Longacre building, but like Sherman-Elliot, Inc., the Friedman Enterprises, Inc., will have its headquarters in Minneapolis.

The rise of the Friedmans in the moving picture field has been rapid and marked by big success in every venture. The family has been interested in motion pictures about five years. The Friedman Film Corp., which will continue its business in the Film Exchange building, additional space for the Friedman Enterprises, Inc., on the same floor being arranged for. It has exploited "The Spoilers" deluxe edition in Minnesota, the Dakotas, Wisconsin, Iowa, Nebraska, Missouri and Kansas.

Local T. M. A. Elects.

Officers of the Minneapolis lodge, Theatrical Mechanical Association elected at the annual meeting, Dec. 28, are: William Wallace, president; Paul Quint, vice-president; C. L. Munston, treasurer; Julius K. Johnson, recording secretary, and Charles Wells, financial secretary. A campaign for 150 new members by April 1 has been begun by the lodge.

Ormi Hawley at the Blue Mouse.

St. Paul, Minn.—Ormi Hawley, under the management of Willis Kent, Chicago, appeared here at the Blue Mouse theater each performance during the week of Jan. 7 in connection with her film feature "Race Suicide." Miss Hawley was the guest of several exhibitors and exchangemen and their wives at a dinner at the West Hotel, Minneapolis, Jan. 4.

Local Record of Big Features.

Minneapolis, Minn.—"The Crisis" began its third week at the Lyric here, January 7, and good houses were recorded at each performance. Elliott & Sherman kept the billposters working over time in putting up paper on the big feature, and this coupled with considerable attractive newspaper advertising has brought about good results.

St. Paul, Minn.—"Civilization" minus the lavish prologue, began a week's run at the Metropolitan opera house here, January 7. This is "Civilization's" first showing in St. Paul.

Minneapolis, Minn.—"The Little Girl Next Door" began a week's run at the Strand here, Jan. 7, at twenty-five cents admission. A private showing of "The Libertine," featuring John Mason, will be given at the Strand for the actor when he comes here in "Common Clay," the week of Jan. 14. "The Libertine" will have a week's run at the Strand later.

Price Rise Hope in Twin Cities Flivvers

Theaters Showing Films and Vaudeville and the Big Houses Fail to Show Inclination to Get-together on Admission Rates.

Minneapolis, Minn.—The boom to raise admission prices in the Twin Cities seems to be capped with a silencer, for, although many exhibitors battled hard for an increase of fifty per cent., the larger exhibitors, and those who show vaudeville and pictures together on their program seem to have smothered any chance for such an increase.

The Regent, formerly a five cent theater, raised its admission price to ten cents, and a new theater across the street from it for five cents admitted people who got "this ticket and five cents" at another theater under the same management, which practically makes that theater a "jitney" house. This same theater is running high class Fox, Vitagraph, Pathe and Mutual features.

Because the New Aster ran Clara Kimball Young's "My Official Wife" for ten cents, the Strand displayed "The Common Law" for a week at ten cents, thus starting a merry howl, which has not died down. One theater in order to "take the edge off" another theater's business several weeks ago advertised a big feature at ten cents and added "Why Pay More"? To the small exhibitor who has been living only a hand to mouth existence during the summer and fall, this stiff opposition from the big exhibitors makes them "warm around the collar." The matter of increased prices will come up before some future meeting of the Northwest Exhibitors, but little hope for a successful battle for "an extra nickel" is held out.

At Minneapolis Exchanges.

Bert Moran, formerly with the local Kleine exchange, has been made manager of the New Orleans branch of the K-E-S-E by George Kleine, and assumed his new position Jan. 7.

Manager J. F. Cubberley was host at a banquet and dance of Universal-Laemmle exchange employees at the West hotel, Minneapolis, Dec. 29. Heads of the various departments were called upon for short talks and each responded with a brief and spicey oration.

Manager R. E. Bishop, of the Mutual exchange, has advertised for information regarding the whereabouts of two films, "Making Things Hum" and "The House of Bondage," said to have been stolen with the automobile of H. J. Andress, manager of the Dayton theater, recently. To date no trace of films or auto has been found.

Manager J. A. Bachman, of the DeLuxe Films, Inc., exchange, has announced that he is prepared to book "Purity" outside of the Twin Cities, and that the "first come, first served policy" holds good at his office. "Purity" closed a big two week's run at the Metropolitan, Minneapolis, Jan. 6.

C. R. Filkins Now Vitagraph Road Man.

Minneapolis, Minn.—Charles R. Filkins, who came here to assume the management of the International Film Service exchange, but found that organization merged with Pathe, has been added to the road staff of the Greater Vitagraph exchange. Walter Strauus, assistant to Manager W. K. Howard, has gone to the Dakotas to visit exhibitors and talk about "The Secret Kingdom." Manager Howard, of the Vitagraph, has booked the serial for first run in Minneapolis at the Regent.

Minneapolis, Minn.—The New Palace theater has booked first run of the International serial "Patria" in Minneapolis, from Manager H. E. Friedman of the Pathe exchange.

Minneapolis, Minn.—Manager Manie Gottlieb, of the Favorite Feature Film Corp. here, has booked "The Libertine" for a week's run at the Palace theater, Des Moines, Iowa, beginning Jan. 14. Frank Woskie will have change of this showing.

Minneapolis, Minn.—E. M. Ames, representing the Serial Producing Co., has been visiting Manager Otto N. Davies, of the Minnesota Metro exchange here, for a week, and incidentally has been assisting in placing "The Great Secret" serial featuring Bushman and Bayne.

Denver Organization Makes Good

Local Exchange Men by Working Together Get Substantial Reductions in Tax Appraisals—Board of Trade and Screen Club Representing All Branches of the Business Put Shoulder to the Wheel.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, Colo.—The value of the organization in the various branches of the moving picture industry was strikingly illustrated in Denver this week when hundreds of dollars were saved the local exchanges through reductions in tax appraisals by the city officials.

For years Denver exchanges have been paying more than their quota of taxes. Individual protests availed nothing, but this year the Board of Trade, composed of all the exchange managers and the Screen Club, made up of men in all branches of the film industry behind the complaint the assessor took stock in the claims of the moving picture men and granted big reductions.

Of the fifteen exchanges in Denver there is only one which will not benefit by the organized move for lower taxes. In this case the manager admitted that his company had been under appraised and he was perfectly willing to shoulder his share of the burden in order that his associates get justice.

It has only been within the last two or three years that the film industry became a factor in the business world in this section and the city officials acknowledged that their appraisals of moving picture exchanges were more or less guesswork. They had no authoritive basis on which to work. Exchange managers also were uncertain of their ground and with only their own individual resources to fall back on, they failed of results even where protests were made.

When the tax bills came in this year the matter was immediately taken up by all the exchanges through their organizations. The managers compared notes and exchanged ideas. They obtained data from other cities, and when they had built up a case they sent their attorney, W. E. Foley, and a committee of managers to wait upon the assessor. He granted their demands.

Dozens of things have occurred since the first organization of screen men in Denver last February to convince them that there is strength in unity and the tax incident has served to emphasize the value of organization.

Clynes Theater Co. to Build.

Pueblo, Colo..—The Clynes Theater Company, of Bessemer, a suburb of Pueblo, will shortly begin the erection of a new theater at 419-521 Northern Ave. It will be equipped with a stage suitable for all kinds of plays and productions, but is a picture house.

The building will be of pressed brick and stone, with ornamental front, and will cost $10,000. James Clynes, pioneer business man and capitalist of Bessemer, will manage the new theater.

Separate Bluebird Exchange Opens.

Denver, Colo.—An important change in the policy governing the distribution of Universal and Bluebird films in the Rocky Mountain region was announced this week. The old system of handling Universal releases and Bluebird features through one exchange has been abolished and in the future there will be two separate and distinct offices.

F. Y. Langtree, formerly of New York, who for several months has been Denver manager for Universal and Bluebird, becomes head of the Bluebird forces for Denver, Salt Lake and Butte. He will confine its activities exclusively to the feature field.

Edward Armstrong, formerly manager of the Salt Lake office of the Universal, has been brought to Denver to take charge of the Universal office here.

The naming of Mr. Langtree as Bluebird manager means that the feature and regular program departments of Universal have been divorced in the entire western territory. Mr. Langtree will at once start on a tour of his district, visiting the trade and establishing branch offices in Salt Lake and Butte.

James Stratton Joins Fox.

James Stratton was added to the force in the shipping department of the Fox exchange this week.

Prohibition Helps Shows Here.

Denver, Colo.—Prohibition and its effect on the moving picture industry was strikingly illustrated in Denver on New Year's eve. All the theaters on Curtis street—the city's Great White Way—were crowded by throngs who in the past might have been found in wetter places. And by a strange coincidence the Rialto had for its attraction a tremendous argument for prohibition. Robert Warwick in "The Man Who Forgot" was the offering, and it seemed strange that on New Year eve—the first dry one Denver ever saw—a picture showing the evils of intemperance should be shown.

Every theater on the street did a record business, whereas in previous years New Year eve has been persistently a poor business night, closely rivaling Christmas eve. No doubt the expense was also much less.

Screen Ball to Be Managed by W. B. Glaeser

Rocky Mountain Screen Club Perfects Its Plans for the Big Dance on February Third—Decorations and Lighting Effects.

Denver, Colo.—W. B. Glaeser, who by serving in various capacities in moving picture exchanges in the west, and as manager of some of Denver's leading moving picture theaters has gained wide knowledge of the amusement business, has been selected to manage the Screen Club ball, to be held in Denver, Feb. 3.

The appointment was made at the last weekly luncheon of the Rocky Mountain Screen Club, held at the Albany hotel. Other plans for the big event were arranged at the same time. It was decided that the ball should be a masque affair and that an admission of one dollar per couple would prevail.

Arrangements were made for the services of the best decorators in town to dress up the spacious city auditorium for the ball, and some interesting features are promised in this line. Experts also will be in charge of the lighting effects. which, it is said, will be the most unique ever shown here.

There is still nothing definite as to the identity of the screen stars who will attend the ball. The Paramount Company has given assurances that it will send two of its leading performers, and it is expected several other companies also will be represented.

Mailing Films Proves Cheaper.

Denver, Colo.—Paramount holds the distinction of being the first Denver exchange to receive a shipment of films via parcel post. An exhibitor in Steamboat Springs took advantage of the new law regulating mails to return a five-reel feature to the Denver exchange with Uncle Sam as the messenger. When the mailman walked into the Paramount office carrying a box of films Manager M. H. Cohn thought that something was wrong. "Where did you get that," he asked, before recalling that the new law was in effect.

The postage on the package was 63 cents, including 25 cents paid by the sender for insurance of $100 on the films. The express charges for the same shipment would have been 98 cents. As a result of this experience it is expected that all exhibitors and exchangemen will be doing it.

Visitors at Metro Exchange.

Denver, Colo.—Manager Harry Lustig of the Denver Metro exchange was host last week for two eastern visitors. J. J. Ungar, special representative, and Harry Cohen of the New York office of the company were here. Ungar, who has charge of the western division, was making his regular visit to Denver, while Cohen stopped in Denver on a tour of all the Metro exchanges in the United States. The two left for the west together.

Pueblo, Colo.—The first midnight matinee in the history of Pueblo was staged New Year's eve by the Princess theater and proved a decided success. The show began at 11 P. M. and closed at 12:50 A. M. By advance arrangement with the street car company special cars were run on all lines to accommodate the theater patrons.

Why Not Boost the Good Films?

Spokane Managers Hear Interesting Talk on Censorship at the Ad Club by Harry J. Leland—Good Films Ought to Be Boosted.

By S. Clark Patchin, East 1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, Wash.—Local theater managers and members of the Spokane Ad Club enthusiastically approved of an address delivered before that organization at a noon luncheon Wednesday, Jan. 3, by Harry J. Leland, manager of the American Stock Company, relative to censorship.

Mr. Leland said:

"In the last two months a censorship committee was formed with the object of condemning, in our theaters and picture houses whatever was not good. But why not have that censorship committee praise as well as condemn, whether it is the silent or the spoken drama, and why not advise the public to attend something that is good as well as tell it to stay away from that which is bad?

"No manager in the city wants to place before his patrons an entertainment that he cannot take his own wife, mother or child to, but it is a sad fact that theatergoers in this city will crowd a theater that promises something that is off color and will stay away from that which is good and worth while.

"A play or a picture that is good and is worth while should be advertised from the pulpits of our churches and thus a demand would be created for the good things. If that was done any manager who attempted to place before you immoral plays or pictures would be answered by empty seats."

Spokane Film Notes.

Spokane, Wash.—Manager H. S. Clemmer of the Clemmer theater has booked the new Selig version of "The Spoilers," by Rex Beach, to run for three days, starting Sunday, Jan. 7. This production has been shown in Spokane on several previous occasions and always played to big houses.

The Clemmer Red Headed Club was entertained at the Pantages theater during the week.

SALT LAKE'S NEW STRAND.

Old Rex Theater to Be Reopened Under a New Name—Remains a Swanson House.

SALT LAKE CITY, Utah.—Within two weeks Salt Lake City will have another first calss motion picture theater. The Rex, which has long been a landmark on State street, and which was one of the first motion picture houses in the local amusement field, will close its doors to reopen one week later as the Strand theater.

The theater, which will remain under direction of the Swanson theater circuit, will be in charge of H. W. Pickering, a well known newspaper man of Salt Lake, who has been for two years the correspondent of The Moving Picture World in this city.

The Rex was William H. Swanson's initial moving picture venture in Salt Lake, and it was largely from the sucess of this house and its influence that Mr. Swanson was assisted in building up his present stupendous interests in the motion picture field.

Mr. Swanson was impressed with the need for another first class theater in Salt Lake. The American theater had booked more high class attractions than any one house could possibly show, and the result will be that the Strand will play the same class of program as the American. It is expected to open the house with the E. H. Sothern picture, "An Enemy to the King," the William Fox production of "A Daughter of the Gods" will be the attraction at the Strand for two weeks, beginning Feb. 4, and other first class bills are being arranged.

Artcraft Film at Paramount-Empress.

Salt Lake City, Utah.—The Paramount-Empress theater in Salt Lake has arranged for the Artcraft pictures service, and, beginning Jan. 14, will show the releases of this concern. The opening bill will be Mary Pickford in "The Pride of the Clan." The Artcraft-Paramount pictures combination for the upper Main street house is expected to be a strong card and one which will appeal to the photoplaygoers of Salt Lake.

PACIFIC COAST ITEMS.

Indecent Posters Banned.

Fresno, Cal.—The police and fire commissioners have ruled that nude and suggestive posters and pictures of all kinds should not be displayed in front of moving picture houses, in art stores or in public places. This action followed numerous complaints that improper pictures were being shown in front of moving picture houses where problem plays were being featured.

Sid Grauman Host at Big Party.

San Francisco, Cal.—Following a custom established five years ago, Sid Grauman, manager of the Empress theater, entertained the prisoners at San Quentin penitentiary on New Year's day with a vaudeville and moving picture show. The moving picture entertainment consisted of five reels of comedy pictures.

San Francisco News.

San Francisco, Cal.—The first week of the New Year was ushered in at the Imperial theater as Hayakawa week, the program including "The Typhoon," "Alien Souls." "The Soul of Kura San" and "The Cheat."

Plans are being prepared by Architect W. W. Weeks for a moving picture house to be erected on Clement street, near Eighth avenue, by J. R. Saul and associates, at an estimated cost of $85,000.

On Jan. 2 the local postoffice accepted for the first time motion picture films as parcel post mail, in accordance with an order recently received from Washington.

E. J. Carrol, of Sydney, Australia, was a recent visitor in San Francisco. He conducts a chain of theaters in the antipodes.

Local International Turns Over

San Francisco Business Carried to the Pathe Office in Musical Building—Several of Its Employes Are Working for Pathe for Time Being—Some Will Remain—H. L. Knappen Will Go to Los Angeles.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO. Cal.—The surprise of the week, as far as the local film trade is concerned, has been the consolidation of the Pathe and International film interests and the closing of the offices of the latter concern at 280 Golden Gate avenue. The New Year's greeting to the local International force came in the form of an order to close the office at once, while the Pathe exchange received a present in the form of the heavy booking business of the International. Steps were at once taken to transfer the business of the latter from Golden Gate avenue to the spacious new quarters of the Pathe exchange in the Musical building, 985 Market street, and this was completed almost before anyone in the trade was aware of the change.

Part of the booking and office force of the International has been retained by the Pathe exchange for the time being, and some of its members will probably be retained permanently. Manager Lotz, of the Pathe exchange, is now congratulating himself on having moved recently from Turk street and taken over so much floor space, with opportunities for expansion. Had the exchange still been in the old quarters it would have been difficult to have cared for the great increase in business.

H. L. Knappen, who has had charge of the San Francisco branch of the International since this concern entered the film exchange field, is to go to Los Angeles to become manager of the Pathe exchange and will have as his assistant H. I. Krausse, who recently went there to take charge of the International branch. As the Pathe Exchange, Inc., already has a branch at Salt Lake City, the sub-branch maintained there by the International will be discontinued and the business in the mountain territory will be cared for independent of the San Francisco office.

The Pathe exchange here has arranged for a society showing of its newly acquired serial, "Patria," featuring Mrs. Vernon Castle, to be given at the Palace hotel on Jan. 17. and more than 1,000 invitations have been sent out for this event. Four days later this production will be put on at the Imperial theater, when something out of the ordinary in a patriotic demonstration is planned by Manager J. L. Partington.

Local Interests Get Oakland House.

San Francisco, Cal.—Sheehan & Lurie, who have made such a great success of the Rialto theater in this city, and who recently took over the Savoy theater nearby, have branched out still farther, and a deal has been concluded whereby they will conduct the Reliance theater in the suburban city of Oakland, a splendid new house opened but a few months ago. It is planned to formally open this house under the new management with "The Daughter of the Gods," featuring Annette Kellermann, and following the run of this picture the regular Fox service will be used. The three big houses now controlled by Sheehan & Lurie in the Greater San Francisco, places this firm in a commanding position, a result that has been achieved within less than a year.

Crowds Flock to See Kellermann.

San Francisco, Cal.—Resplendent in fresh paint, new carpets, new decorations and new furnishings throughout, the Savoy theater on McAllister street, a house that has been the despair of aspiring exhibitors for years, was reopened under the direction of Sheehan & Lurie on the evening of Dec. 30 with "The Daughter of the Gods." featuring Annette Kellermann. The wide publicity that has been given the reopening of this theater, combined with the merit of the attraction, brought out great crowds and on the opening night it was impossible to accommodate all. A double string of festooned incandescent lights lighted the way from Market street and removed one of the former bugbears, a stretch of dark street. An orchestra of thirty pieces under the direction of Herman Heller, furnishes music for the entertainment, and both the film production and the music have come in for the unstinted praise of the local dramatic and music critics.

Edward Kemp Shows New Motiograph.

San Francisco, Cal.—Edward H. Kemp, who handles the Motiograph projection machine in this territory, has received the new 1917 model No. 1-A by express, and since the first of the year has shown it to a large number of operators who have visited his offices in the Commercial building. Mr. Kemp has been very busy of late caring for developing and printing business and reports having made 10,000 feet of film for the United States regulator, a motor-driven rewind, film poses, besides having furnished a projecting machine. He has also developed film brought down on the whaler Herman, owned by H. Liebes & Company, and is combining this with film secured a year ago, making a very interesting Arctic picture.

Opens Manufacturing Department.

San Francisco, Cal.—A manufacturing department was opened by G. A. Metcalfe on the first of the year, and equipment has been installed for turning out a self-feed arc controller, the Metcalfe speed regulator, a motor driven rewind, film cabinets and other equipment approved by the Board of Underwriters. Plans are also being made for the manufacture of a new projection machine. Arrangements have also been made for booking the advertising films of the Todd Protectograph Company and other films of a similar nature. Mr. Metcalfe now has a representative in Australia and recently made a large shipment of goods to that country, as well as to Java and Hawaii.

Consolidated Takes New Line.

San Francisco, Cal.—The Consolidated Film Company, 114 Golden Gate avenue, is now handling the releases of the Educational Film Corporation and has booked the first of these at the Portola and Market street theaters here and at the Franklin, at Oakland. Marion H. Kohn, head of the concern, has been in Los Angeles for several weeks and will remain there until the new exchange in that city is in running order, the local office being in charge of Mr. Epstein.

Warner to Put Out Road Shows.

San Francisco, Cal.—J. L. Warner, head of the Warner Film attractions, has arranged to put out three road shows in Northern California with "The Crisis" as the attraction, and is greatly pleased with the outlook. Reports from Los Angeles indicate that the production is being well received there and at an early date it will be put on at the Columbia theater in this city for an indefinite run.

Theater Property Sold.

San Francisco, Cal.—The St. Francis theater and lot on Geary street, near Powell, has been sold to Thomas W. Corder at a consideration said to be about $235,000. The house will continue under the present management.

Closing Question Will Not Down

Agitators of the One Day Rest in Seven Measure Have Approached State Legislators in an Effort to Have It Passed—They Claim That It Is Not a Sunday Closing Law That They Want Now—Legislature in Session.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, Ore.—When the legislature meets, as it will before this goes to press, a bill for the passage of a one-day-of-rest-in-seven law will be presented. The proponents of the measure are the old advocates of Sunday closing, Rev. D. A. Tufts and the One Day of Rest in Seven League. Legislators have been talked to, and it is said that Rev. Tufts claims the support of several.

Those who have seen the draft of the measure proposed say it is not a Sunday closing law, but that it merely provides for one day of rest in seven. Even if this were true it would be bad enough for the theater man, and the seeming inactivity of the state's exhibitors on the issue, and their apparent unconcern is deplored.

It is the opinion of those who have followed the ramifications of other attempted legislation by Rev. Tufts that this bill is to pave the way for general Sunday closing. The previous unsuccessful attempts to get Sunday closing measures on the Oregon ballot have been fully discussed in these columns.

"Intolerance" Opens.

Portland, Ore.—The big Griffith spectacle, "Intolerance," opened for a two week's run New Year's day, at the Eleventh Street playhouse. An orchestra of thirty pieces furnishes the musical interpretation of the film classic. The production is put over in elaborate style by the theater management. W. T. Pangle, manager of the Heilig, Portland's big legitimate house, is also guiding the destiny of the big attraction at the Eleventh Street playhouse.

Small Sells to Partner.

Corvallis, Ore.—C. E. Small has sold his interest in the Corvallis Amusement company, controlling the Majestic and Crystal theaters, to Whiteside Bros., his former partners. From a financial standpoint the Corvallis company has been phenomenally successful under Mr. Small's management. The company controls the theatrical situation here.

International at Portland Pathe.

Portland, Ore.—Following the absorption of International exchanges, the local Pathe office has secured its quota of International releases and is adjusting conditions to meet the increase in work and business. A number episodes of "Patria" have been received for screening.

The personnel of the Portland Pathe force will not be changed except that C. E. Waite, traveling representative for International, will be traveler for the united office in Portland. Mr. Waite was with International since the beginning of the office in Seattle.

Manager B. J. Sperry is looking for a prosperous year for his firm and said he has been particularly pleased with the business Gold Roosters have been doing of late.

Peoples Breaks All Records.

Portland, Ore.—The management of the People' Amusement Company claims to have shown to 6,000 people at the Star on New Year's Eve, the record for the cozy little theater. The extra midnight matinee, holding until 1:30 a. m., only made this possible, as the house was jammed to capacity all day. The program was "Arms and the Woman" and Charlie Chaplin in "The Rink."

At both the Star and the Peoples special stunts were arranged for the 1917 Midnight Matinee. A Max Linder comedy ten years old was shown, together with an up-to-date picture to show the improvement in pictures, and house manager J. C. Stille lectured on the subject to a most appreciative audience.

Heard on Film Row.

Portland, Ore.—"The Libertine," which Mike Rosenberg has in this territory, was recently condemned by a viewer and put up to the regular censor board.

Portland, Ore.—But don't feel so bad abount it, boys, the women of the city who interest themselves in our welfare recently prevailed upon Juvenile Judge Tazwell to decline to grant a permit for a Siamese Twins act to show after the manager had obtained a license from the city to exhibit. So you ain't the only ones in this city of "Intolerance."

Newport, Ore.—S. H. Evans has opened a theater here. He was formerly located at Walport.

Portland, Ore.—Herbert L. Davies, who manages the Opera House at Sumpter, Ore., was a caller at the exchanges. This is his first visit to the metropolis in over five years.

Gardiner, Ore.—A. F. Edwards has closed his theater on account of a fire in the big lumber mills, which has put several hundred men out of employment.

Myrtle Point, Ore.—Harry Heywood has taken over the Unique theater.

Portland, Ore.—Other visitors were Carl Stearn, K-E-S-E, Seattle, who showed "The Truant Soul" to exhibitors; C. J. Kerr, Mutual, Seattle, exhibiting five chapters of "The Great Secret"; R. C. Montgomery, World, and Sam W. B. Cohen, formerly manager of the Empress, Spokane, with "The Unborn" for this territory.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Another Censorship Seizure in Portland

Secretary Colwell of Local Board Has the Police Remove "The Black Orchid" from the Strand Theater—Film Is Recovered Later.

Portland, Ore.—"Make your excuses to the court," Mrs. E. B. Colwell, secretary of the Portland censor board, is reported to have said to Sol Baum, manager for Bluebird in the Pacific Northwest, after "The Black Orchid" had been seized by the police for alleged censorship irregularities. Mrs. Colwell denies she said it or that she had anything to say.

At any event the five reels of "The Black Orchid" were taken by a policeman from the projection room of the Strand theater to the police station at five o'clock of the eventful day and it was only after persistent telephoning by Mr. Baum and Nick Pierong, manager of the big first run house, to Mayor Albee, Secretary Warren, chairman F. T. Richards, of the censor board, and to Mrs. Colwell that the films were recovered from the police station about two hours later and nobody went to jail.

The facts that could be gathered by listening to the stories of both sides were these: Mrs. Colwell became advised that "The Black Orchid" was running at the Strand and had not been expurgated as the censors had demanded, also that Nick Pierong had no permit to exhibit, all of which was contary to the Portland censor ordinance. Mrs. Colwell claims there were two counts which could have been alleged and proved in an information against Mr. Pierong.

On the other hand the Bluebird management said that if there were any censorship irregularities in showing the picture it was caused by a minor error which could have been readily corrected as soon as discovered and did not warrant the attitude taken by the censors. There were two copies of the film, one which had been expurgated and for which a permit had been issued, and which the board said was all right for the Portland people to see. The other was a copy unexpurgated by Portland censors and which was to be distributed for the rest of the people in Oregon, Washington, Idaho and Montana to see. The error was made in not distinguishing the copies and the wrong one was sent to the Strand. This was first noticed when Mr. Baum, called on the telephone by Mr. Pierong, came to the Strand with the strips of film that had been cut from the Portland reels and attempted to convince Mrs. Colwell that the eliminations had been made. The permit to exhibit was in Mr. Baum's office.

Exhibitors Take Charge of New Year's Eve

Seattle Moving Picture Shows the Mecca of Merry Makers When 1917 Is Born—Dryness of Town No Dampener of Fun

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—For some weeks before New Year's, Seattle folk kept wondering how they could find a way to make merry in appropriate fashion on that night. In a dry town, not only legally dry, but really dry, and all their favorite cafes and cabarets wrecked by the destructive axes of the "dry squad," the chance for a little New Year's fun looked very dubious to the would-be merry-makers, until a day or two after Christmas they began reading the advertisements of some of the motion picture houes; then they began to sit up and take notice. It seemed that after all there was to be something doing on New Year's night, and Seattle folk took the tip and went to see the fun, and they are ready now to admit that it doesn't take "booze" and cabarets to make New Year's night a success.

Coliseum a Bit of Hawaii.

The Coliseum was turned into a bit of Hawaii, the effect being gained by the use of palms and other decorations in foliage and flowers, and enhanced by unusual lighting effects; while the balcony was entirely shut off. The show was advertised as "The Folies" where "Mirth, Maids and Music" would hold sway. Passageways were built from the stage into the aisles, so as to bring the players into closer touch with the audience, of which the men highly approved; for the Maids were good to look at. The star attraction was a band of real Hawaiians. To put the pleasure seekers in a better mood for the enjoyment of the music, a little hammer and block of wood was given to each person for beating time, and serpentine throws were also distributed. And to make it seem more than ever like the real thing, cake and punch were served after the show. The fun began at 11:30 at night, after the close of the regular showing of the pictures, and lasted until 1:30. The prices were one dollar admission and a dollar and a half for the loges.

The Grand's Special Program.

At the Grand, where vaudeville and pictures are combined on the regular bill, the New Year's show started at 11:30 and lasted until 1:30, as at The Coliseum. Manager Eugene Levy put on twenty acts of vaudeville and had an extra orchestra

KRAUS MANUFACTURING CO.

220 WEST 42nd ST.
NEW YORK CITY, U.S.A.

No. 504—Size 50x35 inches. No. 501—Size 70x50 inches

ALL FACSIMILE PAINTINGS described in these pages are done by high-class artists in water colors and oils and finished with a highly glazed surface which preserves the paintings and makes them waterproof. A damp cloth can be applied lightly at intervals to remove dust without injuring the painting.

THE FRAMES illustrated in these pages are our exclusive designs and made under our own supervision. These frames go direct to your theatre at factory cost AND ARE OUR SPECIAL INDUCEMENT FOR YOUR PATRONAGE.

Beautiful gilt frames with heavy ebony shadow boxes. Facsimile oil paintings, including brass name plates.

Any player in the films.

For names see postcard lists.

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Flat gold frames with beautiful facsimile oil paintings including brass name plates. Any player in the films.
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¶ It requires very little imagination, with these pictures before you, to make the proper selection to fit *Your Particular House.* ¶ The advertising value of a lobby of this character must appeal to every *Live Showman.* ¶ Our new catalogue contains many things you are looking for. ¶ It is yours for the asking

A SUGGESTION FOR THE LOBBY

or interior of the house of all the principal stars appearing in the various features shown in your theatre

No. 511—Size of picture, including frame, 19x25 inches. Antique gilt ornamented moulding, 1½ inches wide, containing beautiful facsimile oil painting. Any player in the films. Price complete with brass name plate.....$5.00

No. 346—Size of picture, including frame, 15x19 inches. Three-ply oval veneer frame ornamented with beautiful facsimile oil painting of any-player in the films. Price complete with brass name plate, $2.50 each.

No. 882—Size of picture, including frame, 22x26 inches. Beautiful gilt oval three-inch frame, facsimile oil painting. Any player in the films. Price complete with brass name plate.....$5.00 each

Massive Gilt Frame 4 inches deep, 7½ inches wide, with heavy ebony shadow box containing facsimile oil painting of every player in the films, at following prices:

No. 500—75x55 inches, being complete measurement of picture and frame. Price $35.00

No. 503—55x40 inches, being complete measurement of picture and frame. Price $22.50

No. 506—49x31 inches (panel), being complete measurement of picture and frame. Price $20.00

Including brass name plates.

Large Hand Colored Pictures

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Single Column Cuts of all the players, 600 names, each 50c

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SEMI-PHOTO POSTCARDS, $3.00 per thousand. Print your announcement on correspondence side and mail them weekly.

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A Golden Lobby That Reflects An 18-Karat Show

A Decoration That Will Distinguish Your House

THE illustrations on both sides of this page are extracts from our new Catalogue just published. The book contains many interesting items for the theatre, both for advertising and souvenir purposes. We exhibited all of our products at the Panama Pacific Exposition. They consisted of film actors' pictures made in every serviceable style, from postcards at $3.00 per thousand, to life-size paintings up to $35.00 each. The judges thought the exhibit unique and gave us the highest award for artistic finish and superior quality. Medal and Diploma are reproduced in the catalogue. *This is sufficient guarantee of the goods we deliver.*

A picture of every player in the films can be furnished in these frames. For names see postcard list

Flat Position

No. 512.—The actual size of this frame is 49x19½ inches. These frames can be furnished flat or upright

No. 510—63x13½ inches

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(1½ inch) with beautiful bow knot ornaments to hold one, three and four hand-colored 11x14 pictures in bright gilt or antique gold finish. There are no illustrations of frames holding three pictures as the four groups give an accurate idea.

No. 513—Frame with 11x14 hand-colored pictures, including glass $1.25

No. 508—Upright Frame containing three 11x14 hand-colored pictures with glass. $4.00

No. 509—Flat Frame containing three 11x14 hand-colored pictures with glass $4.00

No. 510—Upright Frame containing four 11x14 hand-colored pictures with glass $4.75

No. 512—Flat Frame containing four 11x14 hand-colored pictures with glass $4.75

No. 507—Panel picture with facsimile painting with brass name plate ... $7.50

When ordering, please state whether BRIGHT GILT or ANTIQUE GOLD finish is desired.

No. 507—37x19 inches

No. 513—18½x15 inches

on the stage, as well as his own in the pit. He also advertised after the show the audience would have the privilege of dancing on the stage, and he built a new oak floor for the occasion. The feature of the show was the reproduction on the stage of Dick Fleming's South End dance hall, so famous in Seattle; and Mr. Levy also arranged for the Hawaiian band to come to the Grand, after it had finished at the Coliseum. Fifty cents and a dollar were the prices asked at the Grand. At one o'clock the crowd was buying standing room, but the police came in and stopped it, because of fire regulations, and the box office was forced to return two or three hundred dollars. The audience danced until two o'clock.

The Clemmer Keeps Open Till Two.

The Clemmer continued its regular evening performance until two o'clock, so hereafter Seattleites will look to their picture theaters to furnish the fun on New Year's.

Theater Managers' Association Elects.

Seattle, Wash.—The Theater Managers Association of Washington met Friday, January 5, and elected officers for the coming year. Eddie Milne, manager of Pantages theater, was chosen president; Ed. Fisher, of the Fisher Booking Company, secretary; James Q. Clemmer, of the Clemmer theater, assistant secretary, and John von Herberg, of the Liberty theater, treasurer. Exhibitors and theater managers from all over the state were present.

New Trial Refused, Manager Smyth Will Appeal.

Seattle, Wash.—W. H. Smyth, who lost his suit against the city two weeks ago to recover the fine imposed upon him for showing "War's Women," appealed for a new trial, but was refused. He will appeal the case to the Supreme Court of the state, and it is understood that he will be aided in his fight by the exhibitors and exchange men of the city.

New Manager for World Film.

Seattle, Wash.—J. A. Koerpel, former manager in the Philadelphia World Film office, arrived in Seattle the first week in January to take charge of the Northwest territory.

A Censor Conference in Regina

Saskatchewan Officials and Film Men Confer on Changes in Moving Pictures Act —Appeal Board for the Province Wanted in Regina—A Desire for a National Board of Censorship for All Canada.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

REGINA, SASK.—A meeting which may have an important effect on the future of the censorship question in this province took place here recently between Hon. W. F. A. Turgeon, Provincial Secretary Wright, and other members of the government, as well as the board of censors, and a large number of western Canadian film men, most of whom had come from outside points for the conference. Those present as representatives of the industry were: W. R. Marshall, Calgary, Mutual; W. P. Wowees, Vancouver, Triangle; A. L. Johnson, Winnipeg, General; B. Witham, Regina, Mutual; F. Miller, Winnipeg, Pathe; M. Rose, Winnipeg, Metro; R. Scott, Winnipeg, Fox; R. Downey, Regina, Universal; J. H. Booth, Winnipeg, Mutual; H. L. Gage, Regina, Famous Players.

For an Appeal Board in Regina.

During a discussion which lasted practically all day, the picture men submitted to the government authorities several suggestions involving changes in the laws affecting the film industry. They asked for the establishment of an appeal board in Regina, to pass on the films rejected by the censoring board in Winnipeg. The present system of censoring, with the Saskatchewan board working jointly with the Manitoba board, but with the privilege of controlling the showing of films in Saskatchewan, is quite satisfactory to the moving picture interests, but they see no reason why an appeal board should not be provided for Saskatchewan as well as Manitoba.

Another suggestion put forward was for an amendment to the Moving Pictures Act authorizing the passing of certain pictures which would only be shown before segregated audiences—that is, for women only, for men only, or for adults above a certain age. Relative to this request it was pointed out that under the act, as at present in force, the censors can pass pictures for special audiences, the only condition attached being that such pictures be not exhibited except before the audiences intended.

Want National Censor Board.

The picture men also announced themselves as in favor of the establishment of a Canadian national board of censors, passing on films for the entire Dominion. Even were the censoring charges established at an amount approximating $10 per reel, the cost would still be considerably less than at present, and the exchanges would not be under the uncertainty which is constantly present regarding the likelihood of certain subjects being passed in this or that province. The consensus of opinion seems to favor Toronto as the best location for such a board, as it would be most convenient for all points in Canada.

Favorable action is anticipated from the Saskatchewan government at an early date as the result of the conference.

Picture Show for Children of Soldiers.

Edmonton, Alberta. — Manager John Hazza, of the Empress theater, arranged with Secretary John Blue, of the Edmonton Patriotic Society, to give a special children's performance on New Year's morning. The young guests were children between 5 and 10 years, whose fathers are at the front, and the 800 free tickets were distributed through Mr. Blue. The Empress theater orchestra under Earle C. Hill gave its services free for the entertainment.

Children's Saturday morning matinees, which a few months ago were given regularly at several local film theaters, had recently been abandoned, until the practice was resumed by Manager McQueen, of the Garland theater. Mr. McQueen is not only using special juvenile programs on Saturday morning, but is putting on a children's show on Friday afternoons. So far the move has proved to be a most successful one.

Danny Freeman Wins Another Feather.

Vancouver, B. C.—Danny Freeman, shipper at the local Universal branch, and claimant for the title of champion 125-pound boxer of western Canada, appeared at a recent smoker held by the 231st Battalion, and effectively disposed of another local light named Stanley Clement.

Showmanship Notes of Interest.

Calgary, Alberta.—The Princess theater has inaugurated a "Baby Popularity Contest" each week, and the idea has attracted much attention. On each Wednesday and Thursday night all patrons are given coupons, on which they are requested to write the name of the baby for whom they wish to vote, and deposit it (the coupon) in a ballot box in the lobby. The votes are counted on Thursday night, and the winning child is presented with $5.00. The winner's picture is also later shown on the screen.

Vancouver, B. C.—"Cabiria," the Canadian rights for which are owned by the L. Girdler Feature Film Company, recently played a week's engagement at the Avenue theater at high prices. L. Wagner, of this city, is handling the show in British Columbia for Mr. Girdler, who is at present in Calgary.

Vancouver, B. C.—W. P. Nichols, managing director of the National Amusement Company, played "The Dumb Girl of Portici," the Universal's big Pavlowa feature, for an entire week at the Globe theater, and did very heavy business at 25 cents.

Vancouver Wants a Tax on Theater Tickets

City Authorities Will Ask Provincial Government for Sanction to Levy a Tax at the Flat Rate of One Cent a Ticket.

VANCOUVER, B. C.—The city authorities, at the suggestion of local women's clubs, have under consideration the taxation of all theater tickets sold in this city, and it is announced that sanction to levy such a tax will be sought from the provincial legislature at its coming session. The present intention is to place the tax at a flat rate of one cent, although the proposition of levying a certain percentage of the value of the ticket has also been discussed.

At a recent meeting of the civil health committee Aldermen McIntosh and Kirk fathered the amendment, and explained that it was proposed to devote the proceeds thus secured to hospital or war funds. The proposition will be submitted to the entire council at its next regular meeting, and in the meantime the city solicitor was authorized to inaugurate the necessary six weeks' advertising before the session of the legislature. It is thought that the yearly revenue from this tax will be about $60,000.

Four Reels Burned While Audiences Waited.

New Westminster, B. C.—The excellence of the arrangements in Exhibitor Boener's operating room at the Royal theater here, recently prevented a certain panic in the house, if nothing worse, when a film caught fire during a matinee, and the operator found it necessary to make a quick exit. The Universal's Red Feather feature, "The Black Sheep of the Family," was being shown, and four reels of it were burned, although those in the audience were unaware that a fire was taking place until it was all over. The theater was not damaged.

Credit Was Due Manager Inverairty.

Vancouver, B. C.—In connection with a recent item accompanied by a photograph showing a street-car advertising idea for Pathe's "The Shielding Shadow," we credited the stunt to Manager Milligan of the Pantages theater in Calgary, entirely forgetting the fact that Mr. Milligan went to New York many months ago, and that Manager Inverairty is now in charge. Our apologies to Mr. Inverairty. (If we have spelled the name wrong, we extend still more apologies.)

A Day's Receipts to Xmas Fund.

Winnipeg, Man.—On the Friday before Christmas, Manager Seamans, of the Strand theater, turned over his entire receipts from noon to 11 p. m. to the City Christmas Fund.

Calendar of Daily Program Releases

Releases for Weeks Ending January 20 and January 27

(For Extended Table of Current Releases See Pages 596, 598, 600, 602.)

General Film Company

Current Releases

	(Serial No.)
MONDAY, JANUARY 15, 1917	
SELIG—Delayed in Transit (Comedy—Two parts)..	21633-34
VITAGRAPH—The Mystery of Lake Lethe (Drama)	21635
SELIG—Selig-Tribune No. 5 (Topical).....	21636
TUESDAY, JANUARY 16, 1917.	
ESSANAY—The Little Missionary ("Black Cat Feature") (Drama—Two parts)	21637-38
KALEM—Cupid's Caddies (Comedy).....	21639
WEDNESDAY, JANUARY 17, 1917.	
ESSANAY—One on Him (Comedy) and Yosemite Valley (Scenic)	21640
KALEM—The Homesteader's Feud (Episode No. 23 of "The Girl from 'Frisco") (Two parts—Dr.)..	21641-42
THURSDAY, JANUARY 18, 1917.	
SELIG—Selig Tribune No. 6 (Topical).....	21643
VIM—Terrible Kate (Comedy).....	21644
FRIDAY, JANUARY 19, 1917.	
KALEM—The Black Circle (Episode No 14 of "Grant. Police Reporter") (Drama).....	21645
VITAGRAPH—The Professional Patient (Comedy)..	21646
VIM—Title not reported.....	21647
KNICKERBOCKER STAR FEATURE—The Room of Mystery (Three parts—Drama).....21648-49-50	
SATURDAY, JANUARY 20, 1917.	
ESSANAY—The Sinful Marriage (Sixth of "Is Marriage Sacred?") (Two parts—Drama).....	21651-52
KALEM—The Wrecked Station (No. 115 of "The Hazards of Helen") (Drama).....	21653
SELIG—Cupid's Touchdown (Comedy).....	21654

General Film Company

Advance Releases

	(Serial No.)
MONDAY, JANUARY 22, 1917.	
SELIG—On Italy's Firing Line (Three parts—Dr.).21655-56-57	
VITAGRAPH—The Vagabond (Drama).....	21658
SELIG—Selig-Tribune No. 7 (Topical).....	21659
TUESDAY, JANUARY 23, 1917.	
ESSANAY—What Would You Do? (Black Cat Feature—Two parts—Drama)	21660-61
KALEM—The Blundering Blacksmiths (Comedy)..	21662
WEDNESDAY, JANUARY 24, 1917.	
ESSANAY—Canimated Nooz Pictorial No. 23 (Cartoon Comedy) and Alaska scenic on same reel..	21663
KALEM—The Wolf of Los Alamos (No. 23 of "The Girl from 'Frisco") (Two parts—Drama).....	21664-65
THURSDAY, JANUARY 25, 1917.	
SELIG—Selig Tribune No. 8 (Topical).....	21666
VIM—(Title not reported).....	21667
FRIDAY, JANUARY 26, 1917.	
KALEM—The Violet Ray (Episode No. 15 of "Grant. Police Reporter") (Drama)	21668
VITAGRAPH—His Little Spirit Girl (Comedy).....	21669
VIM—(Title not reported).....	21670
SATURDAY, JANUARY 27, 1917.	
ESSANAY—The Magic Mirror (No. 7 of "Is Marriage Sacred?") (Two parts—Drama).....	21671-72
VITAGRAPH—The Valley of Lost Hope (Three parts—Drama) 21673-74-75	
KALEM—The Railroad Claim Intrique (No. 116 of "The Hazards of Helen") (Drama).....	21676
SELIG—The Luck That Jealousy Brought (Drama).	21677

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

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At its National Premier in Clunes Auditorium, Los Angeles, Jan. 1.

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6000 Paid Admissions at 2 Performances

with hundreds turned away

EYES OF THE WORLD, MASTERLY PHOTO

Clune's Auditorium Packed at Premier of Screen Version of Noted Novel

EYES OF WORLD" STIRS CRO

Records of The Birth of a Nation, Ramona and Intolerance all eclipsed.

Read the Opinions of the Los Angeles Press

Eyes of Wor

☆ Tribune ☆

Dramatized G

Harold Bell Wright's Film at Clune's Auditorium Is Better Than Book

By Maitland Davies

THAT Harold Bell Wright's story, The Eyes of the World, makes a better photoplay than it does a novel, was conclusively proved at Clune's Auditorium yesterday afternoon, and, at that, goodness only knows how many million people read the book. A huge audience gathered to see the first Los Angeles presentation of W. H. Clune's second big film production.

Without striving to make The Eyes of the World a spectacle, the producers have succeeded in making it one of the most picturesque productions of the season, by reason of the excellent judgment used in selecting locations. Nature has provided a world of wonderful sets, and there happened to be a man in the organization with brain enough to pick out the most likely of them, with the result that some of the most splendid pictorial effects the screen has shown are disclosed in this picture.

The Eyes of the World is not something to recommend for the other man to see. It is something to see yourself. You, personally, will enjoy it. There is something about it that will appeal to everybody. I don't think I am different from the average man and I enjoyed every bit of it.

HERALD

By GUY PRICE

There is a "Hall of Fame" for almost everything nowadays, so why not have one for motion picture producers?

And while we are about it, let's reserve a spot for our own home-grown producer, W. H. Clune.

Along with Griffith, Ince, DeMille and possibly one or two others, he is deserving of front-wall position.

Yesterday at his Auditorium theater Mr. Clune revealed to an avid public his second cinematographic production, "The Eyes of the World," which not only equaled the former in the matter of scenic beauty and romantic theme, but far surpassed it in story, thrills, photography and human appeal.

TAKES HIS SEAT

Therefore, what the first film child, "Ramona," lacked to place its promotor into the coveted realm of renown the second child, "The Eyes of the World," possesses in abundancy—and now, Mr. Clune, step forward, please, and take your seat in the select row!

Harold Bell Wright, the California-Arizona author, who enjoys the distinction of having more readers to the square inch of literary Mss. than any other novelist, furnished the book "The Eyes of the World," consequently, if we are to make our deductions on "best seller" form, the second picture will double, if not triple, the popularity of the first.

As an entertainment, "The Eyes of the World" is keenly enjoyable. It has the happy faculty of annexing your complete attention in the beginning and keeping your mind—and eyes—riveted on it until the last foot of the last reel has unwound itself—a feat seldom performed nowadays in film circles.

EXPRESS

By George St. George

THE EYES OF THE WORLD scored a great big hit at Clune's Auditorium yesterday afternoon. In making a photoplay out of Harold Bell Wright's widely read novel, W. H. Clune has presented an attraction that lives up to the high standard set by Ramona, his first production. In fact, The Eyes of the World will almost unquestionably prove a much more popular attraction than Ramona. It has all the essentials of popular success and, like Ramona, has a very large ready-made public waiting to enjoy it. The audience that attended the premier yesterday afternoon was the largest I have ever seen crowded into the auditorium.

The story is handled in splendid style. The producers have added a prologue for the purpose of properly placing and explaining the characters, and it proves interesting in spite of its being purely explanatory in purpose. Once it is over and act 2 begins the play sweeps along, gathering force with every stride until, as the big scene is approached, climax piles upon climax and bursts in the tremendously dramatic fight on the narrow ledge of rock thousands of feet up the cliff. This scene is one of the most effective bits that ever has found its way into a picture, and it held the whole audience spellbound yesterday afternoon. There was absolute stillness in the theater while it lasted and a sigh of relief and a burst of applause as it finished. Although it is big enough to stand competition with anything in the way of thrills, the director has, very wisely, let it be the great, big, logical climax of the play, and the events leading to it have been handled in a supremely sensible and unphotoplay-like manner.

The photography in the play almost beggars description. The locations have been chosen with an eye for the beautiful as well as for the effective, and Enrique Vallejo has made them things that are exquisite through the fineness of his art.

TIMES

A Master Picture.

"EYES OF THE WORLD."

FILM VERSION OF WRIGHT'S NOVEL AT CLUNE'S.

Another master picture has been added to the list of the few really great screen dramas. In some respects "The Eyes of the World," which made its debut at Clune's Auditorium yesterday, stands absolutely alone.

Nothing approaching its photographic effects have been thus far produced in pictures. The play also stands pre-eminent in the matter of vivid character types. There is no other screen play now before the public in which the characterizations are so telling or so interesting.

This production sounds a new note in pictures. Big multiple reel pictures have come to stay. Heretofore, most of these ambitious pictures have been great spectacles in which the story was almost submerged in the smoke of battles. "The Eyes of the World" goes back to what people really want to see—an appealing love story.

Those familiar with the book need not be told that in the unfolding of this love story there is an exciting succession of tense and dramatic situations. One of these is a fight on the edge of the precipice and drops and the villain. As the hero weakens and is about to be thrown over the abyss, an escaped convict, watching the struggle from another cliff, shoots across the chasm and the dead body of the villain slips over the edge of the precvipice and drops into eternity.

Most of the scenes are taken in the mountains of California and Arizona. As mere landscapes, some of the scenes are superbly beautiful.

EXAMINER

'Eyes of World' Opened to Startlingly Magnificent Photoplay at Clune's

By Otheman Stevens

"THE EYES OF THE WORLD" were opened yesterday at Clune's Auditorium. Opened to startlingly magnificent photography; opened to what has generally been termed the best form of photodrama—the narrative which commands.

Every place in the Auditorium was filled to the limits of the fire ordinance, and I venture that every seat will be filled as long as the picture is on.

Mr. Clune has only made two pictures, "Ramona" and this one, which proves the value of concentration of effort in results that are marked with radiant success.

The story is too familiar to readers to warrant repetition. It is intense in its action, mingling the most naturally intimate traits of humanity in a series of dramatic incidents, and saturated throughout with the ultimate of idealized romance.

It is a melodrama in the higher form of that method of dramatic expression; perhaps at times somewhat naive, as ultra intense situations are apt to be when devoid of talk; but always beautiful, always holding attention with irresistible power and always awakening a response of both understanding and admiration.

For it is all that long demanded product, a powerful drama with nothing that excites the baser instinct. No picture has been shown approaching in tensity various episodes, particularly the final fight on a mountain top; nothing in the way of a picture has been so totally devoid of faking effects, and no picture was ever more or probably equally healthy and sane in all its attributes.

For Information Concerning "The Eyes of the World"

and other Clune Productions address

Clune Film Producing Co. 547 So. Broadway

Los Angeles

Calendar of Daily Program Releases

Releases for Weeks Ending January 27 and February 3

(For Extended Table of Current Releases See Pages 596, 598, 600, 602.)

Universal Film Mfg. Company

SUNDAY, JANUARY 21, 1917. (Serial No.)

REX—The Bubble of Love (Two parts—Drama)... 02102
POWERS—Mr. Fullerpep—He Goes to the Country (Cartoon-Comedy) 02103
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Edu.) 02103
L-KO—Up the Flue (Comedy)..... $2104
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 4, "Facing Death") (Two parts—Drama) 02105

MONDAY, JANUARY 22, 1917.

RED FEATHER—Heart Strings (Five parts—Dr.). 02106
NESTOR—A Macoroni Sleuth (Comedy)..... 02107

TUESDAY, JANUARY 23, 1917.

GOLD SEAL—Souls United (Three parts—Drama).. 02108
VICTOR—The Honeymoon Surprise (Comedy)..... 02109

WEDNESDAY, JANUARY 24, 1917.

L-KO—The Battle of "Let's Go" (Two parts—Comedy) 02110
UNIVERSAL—Animated Weekly, No. 56 (Topical).. 02111
BIG U—The Red Goddess (Drama)..... 02112

THURSDAY, JANUARY 25, 1917.

BIG U—A Wife's Folly (Two parts—Drama)..... 02113
IMP—Black Evidence (Drama)..... 02114
VICTOR—The Black Nine (Comedy)..... 02115

FRIDAY, JANUARY 26, 1917.

IMP—The Fugitive (Two parts—Drama)..... 02116
VICTOR—Hell by the Enemy (Comedy)..... 02117

SATURDAY, JANUARY 27, 1917.

BISON—The Daring Chance (Two parts—Drama).. 02118
JOKER—Love Me, Love My Biscuits (Comedy).. . 02119
LAEMMLE—The Blood-Stained Hand (Drama)..... 02120

SUNDAY, JANUARY 28, 1917.

REX—The Old Toymaker (Drama)..... 02121
POWERS—Boomer Bills Awakening (Cartoon-Comedy), and Behind the Great Wall of China (Dorsey Educational) (Split Reel)..... 02122
BIG U—A Jungle Tragedy (Two parts—Drama) 02123
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 5, "Ablaze in Mid Air" (Two parts —Drama) 02124

MONDAY, JANUARY 29, 1917.

RED FEATHER—Love Aflame (Five parts—Drama) 02125
NESTOR—Why Uncle! (Comedy)..... 02126

TUESDAY, JANUARY 30, 1917.

GOLD SEAL—June Madness (Three parts—Drama) 02127
VICTOR—Some Baby (Novelty), and "Nellie, the Fireman's Daughter" (Comedy) (Split Reel).. 02128

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VOGUE—Tailor's Trimmings (Two parts—Com.)... 05286-87
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CUB—Jerry and the Outlaws (Comedy)..... 05294

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MUTUAL—Uncle Sam's Defenders, No. 4, "Afloat and Ashore" (Topical) 05295

SATURDAY, JANUARY 27, 1917.

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MONDAY, JANUARY 29, 1917.

MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 3, "Shorty Goes to College") (Two parts—Drama) 05300-01
MUTUAL STAR PRODUCTION—Pardners (Five parts—Drama) (No. 165).....

TUESDAY, JANUARY 30, 1917.

GAUMONT—Tours Around the World, No. 13 (Subjects on Reel: Teheran, Persia; Coast Resorts of Normandy; Winter in The Vosges Mountains (Travel) 05302

WEDNESDAY, JANUARY 31, 1917.

MUTUAL—Mutual Weekly No. 109 (Topical)..... 05303
GAUMONT—See America First, No. 73 (Subject: San Diego, Cal. (Scenic) and "Never Again" (Kartoon-Komic) 05304

THURSDAY, FEBRUARY 1, 1914.

CUB—Jerry and His Pal (Comedy)..... 05305

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MUTUAL—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders") (Topical)..... 05306

SATURDAY, FEBRUARY 3, 1917.

AMERICAN—(Title not reported)..... 05307

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SELIG.

SELIG-TRIBUNE NO. 104—(Dec. 28).

London, England. — Interesting ceremonies mark the function known as the "Lord Mayor's Show."

Jamaica Plain, Mass.—Owing to the ever-increasing demand for real butterflies, the New England Entomological company prepare thousands of beautiful specimens for decorative purposes.

Juarez, Mex.—Despite conditions throughout the interior of Mexico, this border city continues to be the Mecca for all those devoted to horse racing.

Washington, D. C.—Sailors from the U. S. S. Nevada, who are too far from home to spend Christmas with their families, take their short leave to visit Washington.

New Orleans, La.—Wild fowl are turned loose in a flying bird cage, which is completed in Audubon Park, N. J.

Philadelphia, Pa.—The University of Pennsylvania and Princeton play their annual soccer game in six inches of snow.

Chicago, Ill.—Society women engaged in the work of preparing for the Allied bazaar to be held here shortly, admire the $10,000 necklace donated.

Western Headquarters, French Army on the Somme.—Many of the great new features in the present gigantic war would be impossible were it not for these daring airmen whose feats have been emulated by their warring nation.

SELIG-TRIBUNE NO. 1—(Jan. 1).

Eureka, Cal.—The U. S. submarine H-3, as she lies in the breakers after going ashore during a dense fog.

Omaha, Neb.—The installation of a new double track bridge structure in 11½ minutes sets a record for American engineering.

Philadelphia, Pa.—This crowd of business men have adopted the slogan "Fat at 40 and fit at 60."

Bakersfield, Cal.—The 34th annual meeting of the Pacific Coast Field club is held with the best hunting dogs on the coast competing for honors.

New Orleans, La.—Students at Newcomb College for Girls are given a strenuous system of physical training.

Quincy, Mass.—The new oil-burning freighter "Julia Luckenbach," is christened by Miss Andrea M. Fenwick.

Cornell, Wis.—This little town has the distinction of being the only community in the world having an absolutely 100 per cent Christmas.

Sandringham, Eng.—Women are doing the farm work on the great estates of King George at this place.

Denver, Colo.—With funds raised by private subscription, a $9,000 automobile is added to the equipment to the Colorado National Guards.

Los Angeles, Cal.—The latest innovation in education is the traveling school house introduced for the benefit of children whose parents are employed as railroad section laborers.

SELIG-TRIBUNE, NO. 2 (Jan. 4).

New York, N. Y.—Commissioner of police and Mrs. Woods prepare Christmas boxes for widows of those members of the police department who have lost their lives while on duty.

New York, N. Y.—Squadron A, of the 8th regiment, is given a cordial greeting upon arrival home after six months' duty on the Mexican border.

New York, N. Y.—Les Darcy, pugilistic marvel of Australia, arrives here, having worked as a stoker to pay his passage from Australia to the United States.

Brooklyn Navy Yard, N. Y.—Children from tenement districts receive Christmas boxes from seamen of the U. S. S. Superdreadnaught New York.

Omaha, Neb.—"Judas" as one of Omaha's abattoirs, proves that in some instances it is good policy to be the goat.

New York, N. Y.—Mrs. F. Sheehy Skeffington, widow of the Irish editor shot by the British, starts her tour of the United States in behalf of the Emerald Isle.

El Paso, Tex.—The moving of heavy ordnance by caterpillar tractors is the newest experiment of Battery C, 5th Field Artillery.

With the Armies on the Somme.—French troops camping on conquered positions.

Yonkers, N. Y.—Villar Kyronen, the cross country champion of America, wins the 25 mile Marathon race.

New York, N. Y.—Ice tennis becomes one of the new winter sports.

SELIG-TRIBUNE, NO. 3 (Jan. 8).

Albany, N. Y.—Governor Whitman, of New York, is inaugurated for a second term.

Don't Miss Page 583

Washington, D. C.—Thomas W. Lawson, Boston author and financier, visits Washington to tell what he knows of alleged "leaks" to Wall Street.

Hempstead Plains, L. I.—Army aviators flying 165 miles from here to Philadelphia and return to qualify, make the return journey in one hour and twenty-six minutes.

Seattle, Wash.—Breeding and training carrier pigeons for use as message bearers in the European war zones, has become a profitable business venture.

New York, N. Y.—Notable figures in the world of science gather at the Scientists' Convention.

Mt. Holley, N. J.—Several persons are killed and many are injured when the acetylene gas plant in a hotel explodes and fires the building.

Rockland, Me.—While undergoing official trials here, the Allen, U. S. torpedo boat destroyer, speeds along at thirty-five miles an hour.

Seattle, Wash.—With 15 feet of snow in the Cascade Mountains, the boy scouts do their hiking on snow shoes.

Brooklyn, N. Y.—Thousands enjoy the sport of skating on the smooth ice in Prospect Park.

Omaha, Neb.—High school cadets stage a snappy exhibition for the Selig-Tribune representative.

New Orleans, La.—Under the auspices of the Business Men's Racing Association, the mid-winter racing season opens.

VIM.

RECKLESS ROMEOS (Jan. 5).—A synopsis of this picture was published on page 1851 of issue of December 23, 1916.

THE PROPERTY MAN (Jan. 12).—A synopsis of this picture was published on page 130 of the January 6 issue under the title of "Before the Show," which was the original title of this picture.

TERRIBLE KATE (Jan. 18).—In front of a saloon and a private graveyard two cowboys are on the verge of a fight when Kate looms up in the doorway. The men immediately separate. In No Man's county everyone holds Kate in awe. In one instance, she takes drastic measures to stop a brawl in her saloon, and, as a result, another grave is added to the others in her private graveyard. On another occasion she demonstrates her marksmanship by hitting a reflection in a mirror.

One day, however, she meets Bill, a man of iron will, who proves his calibre on his arrival by starting a little gun play after blowing smoke in the faces of a few strangers. As Bill goes to the saloon, he passes the graveyard and the epitaphs on the tombstones set him thinking. At the saloon he introduces himself and treats to drinks. When he refuses to pay, Kate starts a scrap in which Bill is victorious. In another encounter Bill is again the victor. Kate finally becomes submissive and marries Bill, who is very domineering and is in the act of scolding her when his wife wakes him with the aid of a rolling pin and Bill appeals for mercy.

WAR CORRESPONDENTS (Jan. 19).—Pokes and Jabbs have been sent to the border to report events for a sensational daily newspaper, but things are quiet and news is scarce. A telegram, telling them to send in some thrilling news items or quit arouses them to action. A Mexican is seen skulking through the woods clutching a jewel box. Their attention is attracted and they see visions of columns of

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thrilling news, so decide to follow the mysterious stranger. The trail leads to the foot of a tree, where the stranger digs a hole, plants the box and then departs.

Pokes and Jabbs start to dig the box out and have almost reached their goal, when the stranger returns. They take refuge in a tree. The stranger, noticing that someone has discovered his hiding place, digs up the box and is about to depart when Pokes and Jabbs demand to know his business and the contents of the box. The stranger relates a wonderful and thrilling tale of persecution, privation and hardship. Pokes and Jabbs take down the main facts for publication, but when the stranger tells of his wife and two pretty daughters being held in captivity, they volunteer to rescue his loved ones. The stranger accepts their assistance and agrees to lead them to the dungeon in which his wife and children are confined. The way leads through weird places and strange mishaps are encountered, but all obstacles having been surmounted, the three arrive at their destination, where Pokes and Jabbs are thanked for the return of Mysterious Pedro, whose mania is hiding empty jewel boxes in the sand.

ESSANAY.

THE LITTLE MISSIONARY (Black Cat Feature—Two parts—Jan. 16).—The cast: "Sunshine" Billy (Mary V. McAlister).

The darkness in the home of Caleb Howe and his wife was due—though they did not realize it—to the absence of a little ray of human sunshine. This old couple had grown crabbed in their loneliness, and almost hated each other. They called her "Sunshine Billy" at the orphanage, for, though she herself was an orphan, the little girl was the sunshine of the dreary, sad institution. She "muvvered" the other little orphans and each evening prayed that they would all get good homes soon. It was Sunshine Billy fate decreed should go to the home of Caleb Howe, when he applied at the orphanage for a girl to help his wife with the housework. Though the aged couple at first were cold towards the little girl, it was inevitable that they soon should recognize that the real happines of life which they had missed was a child. Having found that happiness in Sunshine Billy, life took on a new aspect for them.

ONE ON HIM (Jan. 17).—Hunting a job as a chauffeur, a rich idler is told that the boss employs only married men. He promptly decides to get married and win the job. The first girl he meets is willing and they are married at sixty miles an hour in an automobile. He shows up for work and discovers he has married his prospective employer's daughter. B autiful scenic taken in Yosemite Valley makes up the rest of the reel.

THE SINFUL MARRIAGE (No. 6 of "Is Marriage Sacred?"—Two Parts—Jan. 20).—The cast: Jesamine Rogers (Marguerite Clayton); Dr. Roderick Tredmore (Edward Arnold); Duncan Reed (Snyder Ainsworth); Marion (Marion Lydston); Darius Rogers (Thomas Commerford).

The marriage of Jesamine Rogers to the wealthy Richard Denslow has not the sacred seal of love. The girl's ambitious mother deemed the ample Denslow dollar mark quite sufficient and her maternal domination leads to her daughter's sale at the altar. Jesamine loves Dr. Roderick Tredmore. Denslow is good to her, however, and so she did her best to be a loyal wife to him.

Through a diabolical plot of a lawyer who seeks the Denslow fortune, Jesamine's husband is poisoned. Dr. Tredmore, now risen to fame, is called and saves his life. But Denslow, in the greeting between his wife and the physician, detects that her old love still lives. He declares that his marriage has been a sinful one, and permits his wife to obtain a divorce and marry the man she loves.

KALEM.

THE TRAIL OF GRAFT (No. 13—"Grant, Police Reporter"—Jan. 12). The cast: Tom Grant (George Larkin); boss Kelly (Harry Gordon); Nell, his stenographer (Ollie Kirkby); Thompson, his secretary (Robert Ellis); Stacey (Bert Tracey); Mansfield (William McKey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Tom Grant, police reporter on the Chronicle, finishes a story and lays it before Mansfield, the city editor. It explains how Boss Kelly, a city politician, has grafted $350,000. Mansfield asks Grant if he has the proofs. Grant promises to have them before the day is over.

Grant arrives at the building where Kelly has his suite of offices. From a window across the court he attracts the attention of Nell, Kelly's stenographer. She raps out a message in the Morse code on her typewriter which explains that she has the checkbook stubs and other incriminating documents that will convict Kelly, and asks that Grant meet her at Field's restaurant at 5:30.

As Grant and Nell are about to leave the restaurant, Stacey rushes in and tells him Mansfield wants him at the office on important business. Stacey, a linotype operator on The Chronicle, has a taxi waiting. Grant will take Nell to her home on the way. Nell gets in the taxi. Grant is sandbagged and thrown in. The crooks leap in and the taxi speeds away. Kelly follows in his auto.

The taxi and auto stop in front of a shabby house and Grant and Nell are taken in and up to a room on the fifth floor rear. Grant is searched by the men while Nell is searched by the woman of the house. The crooks find nothing on either. Grant and Nell are tied up. At Kelly's direction, the old woman builds a fire in an iron pot reposing in the fireplace of the adjoining room. The smoke pours into the next room through a flue hole high up near the ceiling.

Grant throws himself and the chair he is tied to, on the floor and, with his teeth, loosens Nell's bonds. Grant smashes the window glass to allow the smoke to escape, then wrenches off several iron bars. He and Nell crawl out on the window sill.

Grant sees a fire escape balcony on their building some distance away. There is none where they stand at the window. Grant ties the end of the rope used to bind him up to the iron bars, grasps the other end and leaps down. His momentum swings him over to the fire escape. He hooks on with his feet, secures end of rope tightly and crawls back on the taut rope hand over hand to the window. Nell's climbs on his back and Grant makes the return trip to fire escape over the rope. They land safely.

An hour later Grant reports to Mansfield. From his shoe he takes out the checkbook stubs and incriminating letters. Mansfield congratulates his plucky reporter.

THE FIREMAN'S NEMESIS (No. 114 of "The Hazards of Helen"—Jan. 13). The cast: Helen, operator at Lone Point (Helen Gibson); Joe Cordona, the fireman (Richard Johnston); Scarlotta, an Italian (George Routh); chief despatcher (G. A. Williams). Written by Frank Howard Clark. Directed by Walter Morton.

Joe, the Wop, employed in the roundhouse near Lone Point is notified that he has been promoted and will take his place that night as a fireman on the local freight. On his way home he stops at the station to tell Helen, the operator, of his good fortune.

As Joe starts down the track towards home, Scarlotta, a member of a notorious vendetta that has marked Joe for death, shoots him from ambush. Helen sees Joe fall in the middle of the track and barely succeeds in dragging him to safety out of the path of the limited.

Joe's wound is not serious and that night he takes his place as fireman on the freight. Determined to "get" Joe, Scarlotta visits the station where Helen is still at her key and after binding her and locking her in a closet, throws the switch so that the freight will collide with the cars on the siding. Helen frees herself by tipping over the clothes closet and saves the freight and its crew by reversing the switch.

Thwarted again, the Vendetta agent climbs aboard the engine the following morning, overpowers the engineer and ties Joe to the drivers' seat after dumping the engineer out of the side door. As the runaway engine (Scarlotta has uncoupled it from the train) proceeds to certain destruction, Helen gives chase on her motor cycle. After a perilous ride across a high bridge, she leaps for the engine cab and pulls herself up by the rope that Scarlotta has used to tie up Joe, the fireman. She is just in the nick of time for the remorseless Italian had tucked a stick of dynamite in Joe's belt and set fire to a short time fuse. As Helen hurls the dynamite from the window it explodes, tearing a great yawning hole in the right of way.

CUPID'S CADDIES—(Jan. 16).—The cast: Ham and Bud (The Caddies); Prince Poppycock (Henry Murdoch); Flirtatious Flossie (Ethel Teare).

Ham and Bud are on the verge of starvation when a newspaper advertisement arrests their attention. It states that Prince Poppycock will pay $10,000 for an American wife weighing exactly 145 pounds. Cupid's caddies set out to earn the reward.

Having interviewed the Prince they stroll through the park, armed with a Fairbanks scale, in search of their prey. After several bitter disappointments, they encounter Flirtatious Flossie and although she fills the specifications, Ham decides to keep her for himself. The Prince and his bodyguard have followed our heroes and proceed to clap Flossie into a trunk and bear her away.

Ham and Bud follow. Once in his house the Prince exchanges places with Flossie, who hides behind the portieres as the avenging knights arrive upon the scene. After transporting the trunk some distance down the road, our friends pause to rest. The Prince rises from the trunk in time to enfold Flirtatious Flossie in his arms. "Stung again," remarked Ham and Bud.

THE HOMESTEADERS' FEUD—(No. 23 of "The Girl from 'Frisco"—Two Parts—Jan. 17).—The cast: Barbara Brent (Marin Sais); Ace Brent, Barbara's father (Frank Jonasson); John Wallace, land agent (True Boardman); Anson Dukes, homestead broker (Roland Bradbury); John Tisbury, a homesteader (Edw. Clisbee). Written by Robert Welles Ritchie. Directed by James W. Horne.

John Tisbury, a homesteader, driving a covered wagon bearing his wife, children and household effects, arrives before the office of John Wallace, government land agent at Sourgrass. He is but one of many homeseekers who have come to file upon the rich, watered land controlled by the government but always used by the cattle barons for grazing their herds.

Wallace is obliged to permit Tisbury to file upon land cut by Tarantula Creek, a watering hole for the stock owned by Ace Brent, whose charming daughter Barbara is some day to become Mrs. Wallace. Anson Dukes, hating the cattle barons, advises Tisbury to fence off his claim immediately. He openly defies Brent and his daughter, Barbara.

Brent's cowpunchers cut the wires strung by Tisbury and an open war of the rapidly arriving homesteaders versus the cattlemen is imminent. Dukes arms the settlers but that night the cattlemen capture Tisbury and proceed to flog him. A pitched battle then ensues which Barbara nips in the bud by riding between the two factions, thereby calling a council of war. Matters are satisfactorily adjusted, and the flogging administered to Dukes who has been mulcting the homesteaders of their savings. Barbara's forgiveness includes Wallace, who, she now realizes, has only done his duty as demanded by the government.

THE BLACK CIRCLE—(Episode No. 14 of "Grant, Police Reporter"—Jan. 19). The cast: Tom Grant, police reporter on the Chronicle (George Larkin); Royce Rolston, retired eye surgeon (Robert Ellis); Genevieve Rolston, his daughter (Ollie Kirkby); Dr. Standish, a blind man (Harry Gordon); Jamison, the butler (William McKey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Tom Grant, police reporter on the Chronicle, is on his way to his office when he sees a blind man hesitating in front of an apartment house entrance. Springing forward he assists the gentleman up the steps and courteously rings the bell for him. Later that evening he is sent to the same house to get the story of a mysterious shooting that has resulted in the death of the master of the house, Royce Rolston, a retired eye specialist.

Grant, by his investigation, determines that the fatal wound has been inflicted by a shot gun. Rolston's blind visitor has carried a heavy cane. Grant discovers circular marks upon the floor that appear to be powder stains. He questions the butler and from him learns that just prior to Rolston's marriage, Dr. Standish had been blinded in a fight over Genevieve's mother.

Having established revenge as a motive and being suspicious of the cane carried by Dr. Standish, Grant gains admission to his apartment. He comes to grips with the blind man on the balcony but is unable to prevent him from tumbling to his death when the railing gives way.

By a superhuman effort Grant swings himself clear and proceeds to the ground via some telephone wires, hanging head downwards until he can reach a rain spout leading to the street. The broken cane proves to be a cleverly de-

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vised weapon and another baffling case is cleared up by the Chronicle reporter's ready wit.

THE WRECKED STATION—(Episode No. 115 of "The Hazards of Helen"—Jan. 20).—The cast: Helen, operator at Lone Point (Helen Gibson); Sydney Wayne, supt. gravel plant (Geo. Routh); Stanton Grey (George Williams); his daughter Edith (Babe Crisman); Cole, a gambler (Richard Johnson). Written by Samuel J. Taylor. Directed by Walter Morton.

Helen, the telegraph operator at Lone Point, receives a telegram for Stanley Wayne, superintendent of the Graham Graval plant, advising him that the plant has changed ownership and that Stanton Grey accompanied by his daughter Edith, is on his way to Lone Point to inspect the property.

Wayne is startled because he has gambled away the company's money and realizes that his books will not balance. Fortune appears to favor him when Grey is carried into the station unconscious as the result of an automobile accident. He extracts Grey's wallet from his pocket but Cole, the gambler, who has trailed Wayne gets a photograph of him in the act.

With the photographic evidence, the gambler tries to blackmail Wayne. Helen and Edith who suspect Cole and have followed him to the gravel plant, see the men fight and seize the evidence with Wayne in close pursuit. Helen climbs to the top of a steam shovel to elude Wayne and falls through it into an open dump car and from that into a car loaded with dynamite. Unconscious of her danger she releases the brakes on this car from which she leaps to another train just before the wild car crashes into the Lone Point Station, blowing it to smithereens.

Universal Film Mfg. Co.

RED FEATHER.

HEART STRINGS (Five Parts—Jan. 22).—The cast: Dr. John McClean (Allan Holubar); Johanna (Francelia Billington); Gerald (Paul Byron); Leonie (Maud George); Sue (Irene Hunt); Jo (as child) (Virginia Corbin); Housekeeper (Mrs. Witting); Hartley (Charles Cummings). Scenario by Fred Myton. Produced by Allan Holubar.

John McClean is a young doctor, who has worked hard to gain comfort for his mother in her old age. Just as fortune begins to smile his mother dies, and at the age of thirty he is left a successful but a lonely man, with just one friend, a little brown mouse.

He attends the death-bed of a poor musician, who leaves a little girl of eight, penniless. John has been kind to the child and on the night of the funeral she appears at his door, saying that she has come to be his housekeeper.

He tries to explain that this is impossible, but finding her starving and ill-treated determines to adopt her.

Ten years later John has become wealthy. His adopted daughter (christened Johanna, but called Jo), is engaged to Gerald. When John's consent is asked he hides his love for Jo, but questions Gerald about his past, knowing that he has had a love affair with a widow of doubtful reputation. Gerald assures him that is all over, but the reappearance of the widow soon puts a different light on the matter. When Gerald remains away for two or three days, John goes to the house of Leonie (the widow). He discovers her on the eve of departure with Gerald. She defies the doctor and laughs at his solicitude for Jo. John leaves, although Gerald is shaken by the contempt of his friend John.

Amongst Jo's friends is a poor girl called Sue. She was about to be married to a bank clerk, when he became attracted to a young widow. He neglected Sue, and the matter ended in his serving a term of imprisonment for theft, instigated by the woman.

At the time of Jo's trouble, Sue's sweetheart has been released, and he comes back a crushed and broken man.

Sue recognizes in Leonie the woman who ruined her sweetheart and taking her sweetheart exposes Leonia to Gerald. She tries to deny her guilt and determines to be revenged. John's words are fixed on her memory, "Jo does not know that such women as you exist." She sends for Jo and is about to open her eyes to the horrible side of life when she discovers that Jo is her own child. Next day she goes to John, telling him the truth, and demanding the girl. However, her better nature conquers, and she leaves without disclosing the truth to Jo. Meanwhile Jo discovers that John loves her, and realizes the love of such a man is worth more than that of the weak, vacillating Gerald.

March 10th

IS THE DATE OF THE

TENTH ANNIVERSARY NUMBER

Last forms close Feb. 23rd.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK—Episode No. 5.—"Ablaze in Mid-Air"—Two parts—Jan. 28.—Patricia Montez (Grace Cunard); Detective Phil Kelly (Francis Ford); Eleanor Van Nuys (Jean Hathaway); Pete, Kelly's assistant (Pete Gerald); Bull, another assistant (Jerry Ash); Silk Donahue, an Apache (John Duffy).

Patricia and one of her Apaches work desperately to tear up the floor of the room above the water-tank, over which Kelly is suspended. Through the floor Pat calls encouragement to Kelly, who is gratified to find the girl who has tormented him now coming to his rescue. When they had made a hole large enough, a rope is passed down to Kelly and he is drawn up.

At a society leader's garden party jewels of great value are exposed and Patricia with her aunt are invited guests. When Pat learns Kelly has been employed to guard the jewels, she decides to demonstrate again that Kelly is not so adept as his friends think he is.

She has found among the Apaches an aviator and instructs him to hover over the grounds during the party and at a signal to drop bombs, then to sail to the hangar and await developments. The exploding bomb creates great excitement and when the guests rush from the house the girl steals the jewels.

Kelly suspects Pat and follows her. She rushes to an automobile and is driven to the hangar, closely followed by Kelly, in another machine. Kelly and his men attack Pat and her assistants and in the fight Kelly is knocked senseless. Pat and her aviator ascend, but the machine acts badly. Investigation proves that there is a man lying senseless on one of the wings of the biplane. As the machine starts to plunge downward, Pat is astounded to discover that the senseless man is Kelly. They are saved by a stroke of good fortune, as the machine crashes into the upper branches of a tree, the force of its fall being thus broken. But the gasoline tank explodes and flames envelop the machine and its helpless passengers.

BISON.

THE DARING CHANCE—(Two parts—Jan. 27).—The cast Lem Cooley (William V. Mong); Joe Christy (Harry Griffith); The sheriff (Harry Holden); deputy (Billy Human); Zillia (Mina Cunard). Written by Harvey Gates. Produced by William V. Mong.

Lem Cooley, the circuit barber, is riding down a mountain trail, when he sees a lone bandit holding up the stage-coach. Deciding that the affair is none of his, he moves off in the opposite direction. Soon, however, his attention is atracted by a masked man hastily counting money. Observing the bandit throw away the handkerchief in which the money had been wrapped. Lem picks it up.

On arrival at camp Lem is soon very busy. Men are waiting their turn when Christy, the town bully, demands that Lem shave him at once. Lem sticks the shaving brush in Christy's face and is about to settle the argument when Christy draws his gun. Zillia, Christy's daughter, mockingly calls out "Don't hurt the little barber, dad!" That evening Lem again pays his respects to Zillia, but Christy empties a basin of water on his head and departs, vowing vengeance on Zillia and her dad.

Later a card game is in progress and Lem is winning, while Christy is a heavy loser. A dispute arises and Lem bets his pile against Christy's girl. Winning the wager, but dropping his handkerchief in his excitement, the barber starts for Christy's shack.

Meanwhile, Zillia has been exploring about the woods, and comes upon an express-box hidden in the bushes. She recognizes her father's handiwork, but resolves to keep silent.

Finding Zillia at home, Lem carries her off by force. Before reaching the preacher's, however, Lem decides to return home with Zillia, as he doesn't care to force her love. They are overtaken by a posse sent out by the sheriff, who has recognized Lem's handkerchief as the one stolen by the bandit. Realizing Lem is not guilty, Zillia returns to her shack and is shadowed by the sheriff. She accuses her father of stealing the express-box and helps Lem to escape from the prison. He is caught, however, and about to be hanged, when the sheriff appears with Christy, the real bandit. Zillia is heart-broken at her father's shame, and Lem, now a free man, says he will return the money.

IMP.

BLACK EVIDENCE—(Jan. 25).—The cast: Winthrope Halsey (Kingsley Benedict); Blevin (Malcolm Blevins); Mary (Lois Wilson). Written and produced by John McDermott.

Morgan and Blevin fight when Morgan refuses to open the safe, and in the fight Morgan is killed. Placing the gun in Morgan's hand, Blevin removes the typewriter ribbon from the machine, fastens the key to the end of it, and throws it over the transom, leaving the other end fastened under a paper weight. He then goes out, locks the door, and slipping the key on the ribbon sends it back in the room, then pulls the ribbon out.

The chief of police puts Halsey on the case, as he does not believe it is suicide. Taking a new typewriter ribbon, Halsey goes to a Chinese joint where crooks and murderers usually hang out. Here he finds Blevin, who has just informed the political boss, whose tool he is, that he has killed Morgan.

Halsey flirts with the waitress, and orders a bowl of soup. Placing in it a typewriter ribbon, he sends it to Blevin. The crook is startled, and looks in his own pocket where he has the other typewriter ribbon concealed. Blevin tells the other crooks to get Halsey while he makes his escape; but Halsey returns with some policemen and a fight ensues, the result of which is that Blevin, the boss, and the girl are captured.

THE FUGITIVE—(Two parts—Jan. 26).—The cast: Jim Donovan (Roy Stewart); Dan Morgan (Harry Carter); Nan Donovan (Louise Lovely); Frank Foster (J. D. Crittenden); The weasel (Vesta Pegg). Written by E. Magnus Ingleton. Produced by Fred A. Kelsey.

Unknown to Jim Donovan, Dan Morgan, his friend and business partner, admired his wife, and one day, when he knew Jim was at the office, he visited Nan and told her of his love. She was shocked. Chagrined at her rebuff, he planned cunningly. On his way from her home, he sent a fake wire to Jim, purporting to come from his uncle, Frank Foster, and asking him to come at once, as he was dangerously ill. Jim, heeding the request, met Uncle Frank, who had just come to visit him.

With Jim gone from the office, Dan had the office boy telephone to Nan, telling her that Jim wished her to come to the office. When she arrived, she found only Dan, who began forcing his attentions upon her. She struggled with him. Jim and Frank had gone home and the maid told of the message. Jim hurried back to the office to find his wife battling with Dan. Then it was that murder was done.

Now he is hiding in a cabin, cheered by a note from Nan that she and Frank are working so that he can make his escape. A detective is put on the trail, and he locates Jim in the cabin through the dog which has been his companion. The detective straps Jim in a chair and then leaves to get a horse. The dog, having been shut out of the cabin, manages to dig his way into the house, and tugs at the strap which binds Jim until it snaps and Jim is free. When the detective returns Jim straps him into the chair and then taking a horse rides to the point where he meets Nan, and Foster. As the picture closes we see them safe on an outward-bound boat.

BIG U.

THE RED GODDESS—(Jan. 24).—A number of pioneers set out for Salt Lake City, Utah, and on the way their guide dies. They continue their journey but lose themselves in the desert. They are prevented from being attacked by the Indians, who have a grudge against the white people, by an Indian maiden, who later leads them to safety.

A WIFE'S FOLLY—(Two parts—Jan. 25).—The cast: Johan (Ben Wilson); Katrina (Edna Hunter); Martha (Violet Axtell); Adolph (Thomas Lehmann); Frieda (Jeanette Rutland); Father Ericson (Charles Ogle). Written by James R. Garey. Directed by Ben Wilson.

Katrina, a young fisherman's wife, allows Adolph's flattery to turn her head. So, with her child she elopes with him to America. But Johan, her husband, takes the child from the

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boat before their departure. Katrina leaves a note saying she and the child have gone; Adolph adds another line, supposedly from Katrina, saying the child is not her husband's. Blind with rage, Johan abandons the child, who is found by a priest and taken to a convent. Adolph falls from his boat into the ocean and Katrina, adrift is rescued by fishermen.

Frieda, the innkeeper's daughter, also admired by Adolph, attempts to comfort Johan who, temporarily is insane and will allow no one else to minister to him. Only the sight of the child, it is said, will restore his reason, so the priest, with Frieda, concoct a plan whereby Johan opens his eyes in his own cottage and sees his child.

Katrina, meanwhile, in the convent, pleads with the priest to intercede for her with her husband. They bring her to the cottage and Johan almost chokes her. But the note from Adolph is discovered. Katrina is horrified by his duplicity and explains to Johan. The picture fades with the suggestion that all will be again right between the couple.

A JUNGLE TRAGEDY—(Two parts—Jan. 28).—Clifford and Sherman arrive at the house of Sherman's friend. Sherman is supposed to marry Marie, his friend's daughter, but Marie prefers Clifford. After a day's hunting Sherman tells Marie that he killed a lion, which was actually shot by Clifford. On the day appointed for her marriage, Marie runs away. Sherman goes in search of her, and is killed by a lion. Clifford sees Marie lying on the ground and a lion approaching her. He shoots the lion, thus saving Marie's life. On their way home they find Sherman's body.

They relate the story to Marie's father and he gives his consent to their marriage.

POWERS.

BOOMER BILL'S AWAKENING—(Jan. 28).—Boomer, asleep in an oasis, a result of conviviality, dreams a dream which takes him to the far North, where there are reindeers, an elusive pole, bears and icicles dozens of feet long. Experiences a-plenty fall to his lot until he is gently but firmly tapped on the shoulder by an unsympathetic bluecoat.

BEHIND THE GREAT WALL OF CHINA WITH DR. DORSEY (On same reel as foregoing).—A peep behind the great Wall of China with Dr. Dorsey, reveals countless fascinating and intimate glimpses of Peking, her citizens, her streets, her fairs, her customs and her people, at work and at play.

GOLD SEAL.

SOULS UNITED—(Three parts—Jan. 23). The cast: Marcia Randall (Violet Mersereau); John Randall (Fred Hearn); Burton Stanley (Harry Benham). Directed by Francis J. Grandon.

Burton Stanley, a London physician, returns from a trip and finds his wife interested in another man and joins an expedition to the West Coast of Africa to fight the sleeping sickness.

Dying of illness is John Randall, an ivory trader, who after the death of his wife, has taken his child, Marcia, and gone to Africa. A beautiful girl, she has grown up like a child of nature. Marcia, feeling that her father has contracted sleeping sickness, rushes for aid. Stanley tells her he is a doctor, and they seek the ivory trader, but he has succumbed.

Stanley comforts the girl and a friendship devolops which ripens into love. Intending to remain only a few weeks, Stanley's stay covers a longer period, he teaches the girl the tricks of civilization. Finally a letter arrives from his wife. She has regretted her folly, and begs him to return. He tells Marcia the truth but promises her he will not go.

A young friend, Cecil Balfour, arrives in Africa, and sees Marcia in Stanley's arms. He prevails upon Stanley to go home, and he promises to do so, telling Marcia he is going to aid the fight against the dread sickness. Thinking he is going into the interior and attempting to prevent his departure, she empties his medicine chest.

As Stanley prepares to leave, he becomes dizzy and knows that he has the disease. His medicine chest is missed and Marcia brings him the medicine he gave her father.

Meanwhile, the natives, declaring that he has put a "bad spell" upon the village, attack his hut. Marcia is shot defending him and falls across his dead body.

Mrs. Stanley, arriving in Africa, is led to the single grave where, buried together, their souls have been united.

UNIVERSAL.

ANIMATED WEEKLY, No. 54 (Jan. 10). Charged $60,000,000 Leak.—Thomas W. Lawson, noted financier, declares peace note "tip" let Wall Street benefit—Washington, D. C. Subtitles: Congressman Wood who demanded leak inquiry. Representative Johnson of Washington.

Looking for Husbands. On Leap Year's last day girls ask men to ride, promising to propose—Chicago, Ill. Subtitle: On way to altar—maybe.

4,000 Miles for Football.—University of Pennsylvania's eleven, on way to battle Oregon, pose for movies.—Universal City, Cal. Subtitle: Coach, physicians and trainers.

Dancing on Skates.—If ball-room floor is too crowded, follow example of these experts—Chicago, Ill.

Launching Submarine.—Mrs. Guy E. Davis is sponsor for Uncle Sam's newest under-sea fighter—Seattle, Wash.

Panama Celebrates Independence.—Schools and colleges aid to commemorate the granting of Panama's Independence in 1903—Panama City, Panama. Subtitle: Singing National anthem in public square.

Water Wagon Holds Booze.—Use 500 gallons of "rum" to sprinkle streets after city goes dry—Phoenix, Ariz.

Last Honors to Inventor.—Britons pay last tribute to Sir Hiram Maxim, American who made Maxim machine gun—Streatham, England.

Sports in the Snow.—"Toy Town" folk hold carnival in zero weather—Winchendon, Mass. Subtitles: Tobogganing. Ski-racing. Women try snow shoes. Ski-jumping. Jump on sleds too.

Cartoons by Hy Mayer.

L-KO.

UP THE FLUE—(Jan. 21).—The cast: The woman (Louise Orth); The burglar (Billie Armstrong).

Mr. Shoestring was a burglar, and he made a sad mistake when he robbed a lady of her jewelry and presented it to her daughter.

When the lady recognized the donor and linked him with other "affairs," a series of incidents furnish lots of fun until the police arrive.

THE BATTLE OF LET'S GO—(Two parts—Jan. 24).—The cast: General Debility (Dan Russell); General Cochrane (Vin Moore); The Blossom (Marjorie Ray). Directed by Craig Hutchinson.

General Debility, who guards the border, spies General Cochrane and his staff, and bad blood puts in an appearance. A poison ivy blossom consents to help matters along and the opposing generals, standing on the border line, put up a series of "stunts," in which a funny target practice plays its share. After many bad omens and promises to cut off the other's cranium and throw it in his face, the dove of peace gets busy with the opponents.

VICTOR.

THE HONEYMOON SURPRISE—(Jan 23).—The cast: Fred Brandon (Fred Church); Eileen (Eileen Sedgwick); Mr. Hardman (Charles Perley); Mrs. Hardman (Claire Du Brey). Written and produced by Capt. Leslie T. Peacocke.

Fred Brandon and Eileen Northcote are the two heirs of a million-dollar fortune, on the condition that they are united in marriage within twenty-four hours. Both are indignant over the will. Mr. and Mrs. Hardman, being friends of both, persuade them to submit to the marriage. This they do, Eileen standing on one side of a curtain and Brandon on the other.

The next day Eileen and Brandon are house guests of the Hardman's. When Eileen has finished dressing for dinner she locks her bedroom door, and turning quickly collides with Brandon, whose room is adjoining hers. The two have seen each other on different occasions and there has been mutual admiration. Eileen threatens to tell her husband if Brandon doesn't immediately leave this room, so near to hers. Hardman and his wife, listening at the keyhole, shout to Brandon not to be afraid, for Eileen is his own wife, whereupon Eileen faints in her husband's arms.

THE BLACK NINE—(Jan. 25).—The cast: Bill (Billy Mason); Penpoints (O. C. Jackson); Harem girl (Ruby Cox). Written and produced by Billy Mason.

Bill is a lunatic in an asylum. His friend, Penpoints, happens along and Bill pleads so that his friend decides to use his strength. He spreads the iron bars and Bill escapes. The guards chase them until Bill and Penpoints find a raft on the beach.

They remain on the raft for one week, when they drift on an island, inhabited by cannibals. The cannibals decide to have a feast. As they are about to put their visitors in the boiling water, they discover a ring around the moon, which is a sign that no one should be killed that day. Bill tells them that he is the moon god. They all see his baseball and believe him. They make Bill the new king and he has the time of his life with the cannibal girls.

Bill suggests a game of ball, which he tries to teach the cannibals, but it ends in a fight. Penpoints tells the cannibals that Bill is a baseball player and not a god, and they decide to kill him. But Bill's wonderful pitching saves his life. Just as the cannibals are about to attack him he finds cocoanuts on the tree near him and starts throwing. He then awakens and finds himself in a padded cell in the lunatic asylum.

HELL BY THE ENEMY—(Jan. 26).—The cast: Pat (Pat Rooney); American general (Walter Clinton); Mexican general (Harry Griffith). Scenario by Ben Cohn. Produced by M. F. Forrester.

Pat sees in a newspaper that $100,000 is offered for the capture of Villa, dead or alive, so he starts for the border to offer his services to the army. Arriving at El Paso, he is taken for a recruit and placed in the awkward squad. Being hauled up before the general, Pat gets a chance to explain the mistake, and asks that he be made a scout. Fully arming himself and party, he sets out for the interior of Mexico.

At night Pat dreams of having Villa surrounded and in his power. Villa dreams of Pat as a sort of superhuman being, who, by merely laughing, can strike men dead. They almost run into each other, before either sees the other. Each beats it for shelter. The only cover available is behind two rocks about a hundred feet apart. Each hides behind a rock, and each begins to shoot at the other. Pat soon runs out of ammunition, so he hoists a rag and the two advance. Villa next produces a pack of cards and asks Pat if he "Sabe Poker." In the ensuing scenes, Pat wins everything that Villa possesses. Pat springs his proposition on him that he take him to headquarters as dead, secure the $100,000 reward, divide fifty-fifty, and then release him, providing he will leave the border for good. The arrival at headquarters creates quite a little stir, and the soldiers are so anxious to see the victim that they almost spoil the little game, but Pat finally succeeds.

NESTOR.

A MACARONI SLEUTH—(Jan 22).—The cast: Eddie, the detective (Eddie Lyons); Lee, the wop (Lee Moran); Edythe (Edith Roberts); Pietro (Harry Nolan); Lee's wife (Jane Bernoudy). Written by Bess Meredyth. Produced by L. W. Chaudet.

Fresh from the country came the correspondence school detective with his book, "How to Become a Detective." Arriving at the station of the city, he saw a mysterious wop, who made queer signs to a peanut vender. Hearing a newsboy call, "All about the Smithson murder—murderer still at large," Eddie concluded that this was the man wanted.

Edythe, an Italian girl, was held prisoner in a tenement room. Eddie followed Lee to his home and witnessed a fight between him and his wife. She finally hurled a knife, dripping with blood, at her husband; it landed at Eddie's feet. She has only been cutting up a chicken, but Eudie did not know that.

Eddie picked up a note dropped by Edythe, which read, "Save me." Then he saw Lee dash in, grab Edythe and throw her back into the room. Soon after, he watched the pursuit of Edythe and Pietro by Lee and two of his men, over houses, down trap-doors, fire-escapes and chimneys. Finally the girl and Pietro were caught. Eddie heard Pietro say, "I will not sign unless you give me the girl."

The detective read in his book that one whistle was for five cops and six whistles for one. Five policemen dropped in beside him, and broke into the room. The cops grabbed Lee, but he told them to read the agreement

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about which he and Pietro were arguing. It said, "I agree to shorten the length of macaroni one inch if I can have your daughter in marriage. Signed, Pietro Guiseppe."

JOKER.

LOVE ME, LOVE MY BISCUITS—(Jan. 27).—The cast: Bill (William Franey); Lillian (Dolly Ohnet); Gale (Gale Henry); Heinie (Milburn Moranti). Scenario by Karl R. Coolidge. Produced by W. W Beaudine.

Bill loves his wife, Lillian, but her cooking is not all that could be desired. Furious, because he has been making fun of it, Lillian drives Bill from the house. He happens to sit on a bench in the park next to Gale, who is earnestly in search of a husband. She sees an advertisement of the Splicem Matrimonial Bureau and eagerly hastens to that office.

Bill receives a letter informing him of his wealthy uncle's approaching visit and of his intention to give Bill a fat check if his wife is the right sort. Bill, thinking of Lillian's culinary talent, decides to engage a cook, and trying to avoid a sick janitor, he unintentionally enters the Slicem Matrimonial Bureau, instead of the Helpem Employment Agency. Bill arranges to take Gale as cook, she thinking he takes her as wife.

Uncle arrives and Bill is forced to introduce Gale as his wife. Soon Heinie, Gale's pugilistic brother, the minister and two friends hurriedly enter. Bill is compelled to submit to a marriage ceremony. Lillian, meanwhile, returns home. She enters the house just as the ceremony is in progress, and faints. Recovering she rushes in and tells them that Bill is her husband. Gale then faints, regaining consciousness just in time to save Bill from being beaten up by Heinie, and to accept Uncle's proposal of marriage.

REX.

THE OLD TOYMAKER—(Jan. 28).—The cast: Toymaker (Allan Holubar); Henry (George Pearce); wife (Leah Baird); child (Virginia Corbin). Written and produced by Allan Holubar.

The toymaker came to America in which land he expected to make a fortune and then send for his wife and child. After toiling for many months he at last has the necessary sum. Meanwhile, he consoles himself with a doll which he has fashioned in the likeness of his child. He receives word that the ship upon which his loved ones have taken passage has been lost at sea. So the doll becomes a greater part of his life than hitherto. At night in his dreams it seems to come to life and speaks to him.

Some time later he receives word from his sister asking him to return to the old home across the seas. He has saved up a little money but not enough for his passage. Seeing the advertisement of a mine promoter, he seeks him out and to him commits his savings. While at the promoter's office he sees Henry's wife and child.

Henry absconds with the money, leaving his child ill. The child begs for the doll which the toymaker has refused to sell. The doctor thinks that if she can have her wish gratified it may lead to her recovery. The mother goes to the toymaker's shop. The toymaker turns her away. That night the doll becomes the living child in his dreams, but accuses him of being selfish. The toymaker takes the doll to the child. He arrives at the same time as the father, who has had a change of heart, and returned to repay the money.

LAEMMLE.

THE BLOOD-STAINED HAND—(Jan 27).—Arthur Metcalf is an artist. Olga Carew, an adventuress, is in love with him. Enmity exists between her and the monkey owned by Arthur. Arthur Metcalf is an artist. Olga Carew, an baneful effect the adventuress' association has on his friend. He attempts to make his friend break with the woman, but she only resents his intrusion. In the heat of passion she strikes the monkey.

The photographer induces his friend to accompany him to the country. The artist meets an innocent country girl, Vera. The adventuress finds the whereabouts of the artist and persuades him to go back to the city with her. This he does, leaving his friend behind to care for the country girl.

The photographer, though loving the girl himself, induces her to accompany him to the city with the hope that her influence will counteract that of the adventuress and save his chum. At her arrival at the studio, circumstances contrive to leave the two women alone. There is a scream. The men rush in. There on the floor lies Olga, and over her with a dripping stiletto in her hand stands Vera. She is accused, arrested and carried to jail. Circumstantial evidence points to the guilt of Vera, yet her friend the photographer does not believe she is guilty. He photographs the eyes of the dead woman and finds the shadow of the real culprit—the monkey.

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VOGUE.

TAILOR'S TRIMMINGS (Two Parts—Jan. 21).—The cast: First tramp (Rube Miller); His partner (Owen Evans); The Tailor (Larry Bowes); His Wife (Lillian Hamilton); The Fair Passenger (Dorothy Armstrong).

Rube and Owen, two tramps, come to town and hold up the first person they meet, a banker. To avoid suspicion they decide to get work. Coming upon a deserted street car they don the conductor's and motorman's uniforms and start the car. The motorman, Owen, becomes peeved because the conductor is collecting all of the fares and makes the passengers board the front of the car and "pay as they enter."

Lillian, a tailor's wife, begins a flirtation. While they are fighting over her she leaves. Dorothy, another beauty, gets on the car, and when she leaves the two follow her. She is bound for the tailor's, Lillian's husband, and when she arrives, Larry, the tailor takes her out to dinner. 'Rube and Owen enter the shop, and, seeing Lillian order some clothes, they hide in some tailor's dummies on the proprietor's approach, and a number of comedy situations follow.

CUB.

JERRY AND THE OUTLAWS (Jan. 25).—The cast: Jerry (George Ovey); Bill Outlaw (George George); Father (Mike McCarty); Daughter (Goldie Colwell). Directed by Milton H. Fahrney.

Jerry from the top of a tree is making love to his girl at the window opposite. A policeman interferes and is put to sleep when Jerry falls on him. Jerry appropriates his clothes and enters his girl's home, arrests her father, who has been peppering him with a gun, and has him sent to the police station. Jerry gets his autoped and starts with the daughter for a ride.

In the country they are discovered by Bad Bill and his outlaws. They take Jerry and the girl to a cabin where a fight ensues as to who shall have possession of the girl. It is finally decided that the bandits shall draw cards. Jerry objects and is locked in the attic. He escapes by climbing down the wall. Entering the cabin, he crawls along the floor, frisks the bandits' guns from their holsters and makes the bandits back against the door.

Meanwhile the policeman has recovered consciousness and with his brother officers starts on Jerry's trail. They arrive at the cabin as Jerry is about to flee. The girl's father has also been released and comes upon the scene in a motor car. A melee follows, but Jerry escapes with the girl and jumping into father's car compels the chauffeur to depart. Father and the police follow in the police motor patrol.

Divining the route Jerry will take, the police use a short cut. The machines collide at a fork in the road, with a loud report, followed by splinters and debris flying high in the air. Jerry wakes, having fallen off the park bench which he was using for a bed. Finding himself intact he lies down again, covers himself with paper and is soon fast asleep.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON—(No. 2, "Shorty in the Tiger's Den"—Two parts—Jan. 22).—Shorty effects the capture of a supposed lunatic. Scraggs is put in jail but is liberated by his friend, at whose ranch he is living. Shorty receives a letter from Anita asking him to come into Mexico to aid her. Anita is captured by bandits, while she is assisting an old priest; the priest is left for dead. Shorty finds the priest and is told of the capture of the American girl.

The priest dies and Shorty disguises himself

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in his robes. Carmen Monita, the sweetheart of the Mexican bandit, upon hearing that he intends to force Anita to marry him goes to the "priest" for confession. She tells him all of her story and also that he will soon be summoned to marry the bandit and Anita. Shorty discloses his identity and with the Mexican girl's aid he manages to free Anita from the den of the bandits. Shorty is wounded and upon regaining consciousness finds himself in a hospital. Anita has gone off on the trail of Scraggs.

NIAGARA FILM STUDIOS.

PERILS OF OUR GIRL REPORTERS—(Episode No. 3, "Ace High"—Two parts—Jan. 10).—Jessie Forsythe, a girl reporter, is instructed to visit dance halls on the East Side of New York to get color for a series of stories. To gain the favor of "Dago Mike," a saloonkeeper and politician, she takes the place of a cabaret dancer, who has fallen ill, and soon becomes a favorite. Her society is sought by McTeague, the ward boss.

John Dillon, a poolroom keeper, does not believe that Jessie is really a cabaret performer, but that she has been inveigled into the life by spurious means, determines to rescue her.

Dago Mike in attempting to frighten Dillon away from the girl, starts a fight in which he is badly worsted by Dillon, who is set upon by a gang of McTeague's gunmen. A fierce fight ensues, in which Jessie seizes a weapon and defends Dillon when his life is endangered.

As a result of her experiences she uncovers a sensational story of the inside facts of a conspiracy which have long baffled the newspapers.

AMERICAN.

ALMOST A FRIAR—(Jan. 20).—The cast: The man (J. Warren Kerrigan); The girl (Jessalyn Van Trump); Her mother (Louise Lester.

The old mountaineer and his religious son live near an old mission, where they see the friars wend their way over the mountains every morning. The father wishes the son to become a friar, so the son packs his belongings and starts for the mission. On his way he meets a girl and not being able to concentrate his mind on the mission he feels the call of love and seeks out the girl's mother and asks for work

Later he marries the girl and with their little baby they set out for the mountaineers. The old man is furious when he finds out that his son has not become a friar, but when he sees his wife and little baby there is a happy reconciliation.

DOUBLE REVENGE—(Jan. 27).—The cast: Stage robber (J. Warren Kerrigan); His pal (Pauline Bush); Another of the robbers (George Periolat).

The young stage robber and his girl accomplice are dividing the loot from their recent hold-up when an older member of the gang comes upon them and demands part of the loot. They refuse to give it to him and the man tries to force the girl's share from her. He is set upon by the younger man and then leaves swearing revenge. He sees a sign offering a reward of $1,000 for the capture of the stage robbers, and tells the sheriff of the whereabouts of the other two. The younger man is arrested and imprisoned. The older man gets the reward and is proclaimed the hero of the hour. The girl meets the older man and sees him hide his money. She hides a stolen mail sack in the same place and after liberating the younger man she leaves a note telling where the real robber can be found. The sheriff and his party come upon the other man in the act of digging up his money and finding the mail sack arrest him. The girl and the younger robber cross the boundary line and determine to lead a new life.

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BELOVED ROGUES—(American—Five parts—Jan. 15).—The cast: Louie Vandergriff (C. William Kolb); Mike Amsterdammer (Max M. Dill); Madge (May Cloy); Jack Kennedy (Thomas Chatterton); "Boss" Kennedy (Clarence Burton); Andrews (Harry Von Meter).

Two foreigners own a hardware and plumbing store. The Amalgamated Hardware Company, a trust, make Mike and Louie an offer on their place, which they refuse. Amid their denunciation of the trust Madge and her sweetheart, Jack Kennedy, enter. Jack has come to ask Madge's uncles for her hand, but they will give Jack no answer. That evening Madge is told the story of her life. Her father, while mining in the West, was killed by a blast and she has been raised by Mike and Louie, who are informed by John Andrews that her father passed away leaving nothing.

Jack's father, "Boss" Kennedy, is the silent partner with John Andrews, none other than the former partner to Madge's father, in the Amalgamated Hardware Company. Though a crook, Kennedy endeavors to keep his actions from his boy. Andrews and Kennedy decide to squash the two Dutchmen by opening a store across the street and underselling them. Eventually the trust forces the foreigners out of business. Madge gets a position in a laundry where an alkaline tank explodes and blinds her. Andrews and Kennedy argue and vow "to get" each other.

Mike and Louie read that a specialist has come to town, who can perform an operation upon the blind which will enable them to see, but charges $500 for his service. Mike and Louie offer to sell their store to Kennedy, who refuses them. He refers them to Andrews if they are in search of charity. Leaving Jack in charge of the store, Mike and Louie visit Andrews. Introducing Madge as Miss Morton, the Dutchmen do not notice that Andrews is surprised. He informs them that he will think about it. Madge's name causes visions of the past and Andrews sees his old partner as he died begging Andrews to take care of his child, for which he wills him one-half interest in his mine. After Morton's death the mine paid enormously and Andrews took no further interest in Madge other than to inform her guardians that she had been left nothing by her father.

Andrews is informed that Kennedy is double-crossing him and that Jack is caring for the store across the street. Andrews buys the store for $500. Crooks learn that Mike and Louie have $500 and that night rob them of their money. The crooks are captured and in the night court Mike and Louie accuse them. The crooks send for Kennedy who arrives with Jack, and the "Boss" has his henchmen released and Mike and Louie get the worst end of it. Jack, realizing his father's actions, demands an explanation, which results in an argument and the boy leaves his father's house. Intent upon revenge, Mike and Louie steal into Kennedy's house and rob him of $500, which pays for Madge's operation. Inspired by their success, they go out to make another haul and accidentally get into Andrews' home, where they rob his private safe and get a tin box which they take home. On opening it, they find evidence to prove Andrews' guilt and resolve on revenge. Madge is released from the hospital, able to see again.

Andrews in attempting to get even with Kennedy, frames circumstantial evidence proving Jack guilty of stealing the tin box. In the court trial everything is going against Jack when Mike and Louie jump up and confess. Andrews makes a get-away, but Mike and Louie are sentenced to two years in State's prison. For one year they are remorseful but later are shown as trusted trusties. They speak to their fellow convicts and impress upon them the folly of wrong-doing; they avert a break

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in the prison, and are in truth "beloved rogues." One day they are called to the warden's house to set at banquet table, where they are interrupted by the entrance of Madge, Jack Kennedy, the Governor of State, and a clergyman, and invited to the wedding of Madge, having been released by the Governor.

MUTUAL.

MUTUAL NO. 107 (Jan. 17).

Pasadena, Cal.—Annual rose carnival. Mid-winter floral pageant is huge success.

Truckee, Cal.—In the snow and ice of the high Sierras. San Franciscans enjoy winter sports in mountain resort. Subtitle: Thirty inches of snow is not uncommon and giant snow plows are used to break through the drifts.

Chuluota, Fla.—Outside of winter's icy grip. Oranges are harvested in a temperature of 100 degrees. Subtitle: In the remoter sections ox teams are used to haul the oranges to the cars for shipment.

Cambridge, Mass.—Harvard hockey squad in action. Freshmen team in first game of season.

Seattle, Wash. New submarine glides into sea with Old Glory flying. Mrs. Guy. E. Davis christens new diver, "The N-1."

Hull, Mass.—Schooner goes aground. The Wanoia stranded near Boston Light.

Washington, D. C.—Oriental "Tink" presented to National Museum. Korean sorceress, alleged to possess occult powers, now on display.

Brooklyn, N. Y.—Twenty-third is back home. Crack regiment, long on border, cheered by home folk.

New York City.—Second Field Artillery back home. Sun-burned troopers parade up 5th avenue.

Philadelphia, Pa.—Harry K. Thaw again in trouble. About to be arrested on serious charge, he attempts suicide.

San Diego, Cal.—World's greatest kelp harvester plaything of the seas. The first craft of its type in the history of shipping to be wrecked.

New York City.—Old department store burns. East Side blaze causes shop girls to flee.

New York City.—Policemen on 3 weeks' diet test. Menu provided for them will endeavor to prove a man can live satisfactorily on 25 cents a day.

San Francisco, Cal.—Athletes make fast time in cross-city race. The Evening Bulletin's Sixth Annual Running Classic won by Oliver Millard in 41 minutes and 29 seconds.

San Francisco, Cal.—Speed test for coast guardsmen. Men are mobilized at armory, travel 4 miles to fort, man guns and fire shot in record time of 26 minutes.

Columbus, O.—Inauguration of Governor J. M. Cox of Ohio.

New Orleans, La.—Business men and society welcome 1917 racing season. "Syrian," with Jockey Lyke, wins inaugural handicap.

GAUMONT.

REEL LIFE, NO. 39 (Jan. 28).—First in importance in this issue is the series of views of an X-ray outfit carried upon an automobile to the French hospitals at the front where the surgeons are often forced to operate almost under the fire of the enemy's guns. There is a demonstration of how the machine can be set up hurriedly at whatever spot the temporary hospital is located, and also of the method employed in photographing a patient.

A business not known to many is the preparation of butterflies for decorative purposes. The entire process is shown, together with some of the plaques and with some of the bouquets ornamented with some of the more beautiful specimens. One butterfly is shown which is valued at $75.

A third section of the reel shows how salt is made from sea water in California. The process is not complicated, yet eighteen months elapse from the time the water is pumped into the vats until the refined salt is ready for market.

The Hawaiian wave of ukulele music and hula hula dancing has not abated with the coming of cold weather, and nightly from coast to coast theaters and cabarets vie with each other in presenting these beautiful dancers of the South Seas to the strains of the sensuous music of the Pacific Isles. The Gaumont Company shows for spectators just how the hula hula is danced on the beach at Weikiki.

TOURS AROUND THE WORLD, NO. 13 (Jan. 30).—The little known capital of Persia, Teheran, opens this issue of "Tours Around the World." On the same reel are pictures of the coast resorts of Normandy—Etretat, Honfleur and Trouville, and pictures of winter scenes in the Vosges Mountains.

The Teheran section offers a panorama of the bazaar, views of some of the principal streets, the great market, the Gate of Diamonds, a mosque and characteristic pictures of natives.

The Normandy resorts are frequented, not only by the French, but by all other nations—when war does not give them over to the military, the huge hotels turned into hospitals. Etretat sprang into popularity because of its frequent mention in the novels of Alphonse Karr. Honfleur dates from the eleventh century. Its inhabitants live chiefly upon the fishing industry. Trouville is the most frequented and perhaps the most fashionable French resort on the English channel.

The pictures in the Vosges mountains were taken at Gerardmer. There is a panorama of the town, views of streets and mountains covered with snow, and exciting pictures of winter sports.

SEE AMERICA FIRST NO. 73 (Jan. 31).—The great influence of the Franciscan friars that is traceable in the civilization of the southwestern part of the United States makes doubly interesting this issue of "See America First," for the town shown is San Diego, Cal. Here Father Junipero Serra first raised the cross, established his first mission on California soil, and began to minister spiritually to the Indians.

The pictures include Fifth street, the principal business thoroughfare, Serra Cross, where the Franciscan pioneer began his labors, the Mission of San Diego de Olcala, founded in 1769, the old Spanish Lighthouse at Point Loma, the Normal School, the garden in which Ramona was married, made famous by Helen Hunt Jackson's novel; Balboa Park, formerly the exposition grounds; the Union station, and the celebrated Hotel del Coronado. Near San Diego, at Point Loma, is the home of the Theosophical Institute of the "Universal Brotherhood." Its buildings are beautifully classical structures. The pictures show the Temple of Peace, the Raja Yoga College buildings, and the open-air Greek theater.

On the same reel is an animated cartoon by Harry Palmer, entitled "Never Again." This Kartoon Komic relates the adventures of a man trying to get rid of a box of cigars purchased for him by his wife.

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PATHE NEWS NO. 3 (Jan. 6).

Washington, D. C.—Thomas W. Lawson, the Boston financier, arrives to defend his charge that Government officials profited on the stock market panic by an advance tip on the President's note.

Phoenix, Ariz.—Economical city officials decry the waste of destroying a valuable collection of liquors confiscated under the dry law and use the bubbling fluid to sprinkle the streets. Subtitle: Crowds follow the sprinkler to see—if not to taste their favorite brands as they are poured out freely.

New Orleans, La.—Beautiful summer weather marks the opening of the winter racing season at the Gulf City Fair Grounds with the running of the New Year Handicap. Subtitles: They're off! Nip and tuck they vie for the honors, but Jockey Lyke urges his little colt Syrian ahead at the finish.

In Russia.—Impressive religious ceremonies are held by each Cossack regiment before it departs for the front and the army priests sacredly bless the troops. Subtitles: The regimental flag is also sprinkled with the holy water. The officers pledge their lives to ultimate victory.

The Belgian Front.—Madame Tack, who has received many decorations for bravery, makes daily visits to her "poilus" in the trenches, despite her advanced age.

What to Do Until the Doctor Arrives.—Subtitles: Little girls crave to learn their sex's art of sewing at an early age. One of the

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processes they imitate is to place materials in the mouth, which often are accidentally swallowed. Place the victim over a chair, head down, and pat the back until the object swallowed is coughed up. Children permitted to play in the kitchen sometimes come to grief by being scalded with hot water. Cut away the garment and pour oil on the burned parts, which is both soothing and healing.

Chicago, Ill.—The winter sport season is in full swing as expert skaters compete in a two-mile handicap derby at Humboldt Park. Subtitles: S. Larsen, the noted Norwegian, covers the distance in six minutes fifty-two seconds. The girls are not to be outdone and have their own little race. Skiing is popular sport in Upper Michigan for those who know how.

Niland, Cal.—The mud volcanoes, recently discovered in the Salton Sea, give increasing indications of violent eruptions, threatening the entire country-side around. Subtitle: The craters are full to the brim with the boiling mud.

Carlisle, Pa.—Students of the Carlisle Indian School prepare their part of the Inaugural ceremonies of President Wilson, in which they will participate. Subtitles: The cave dance. Back to nature.

Hard, Cold Winter (Magazine Section).—Animated Cartoon. Subtitle: Having sold the clothes off his back, Uncle Sam is ready to face the future after the war.

Dayton, Ohio (Cincinnati only).—Dayton Beach is converted into a winter resort when Jack Gulick braves the icy waters of the Ohio to win a wager.

HEARST-PATHE NEWS No. 4 (Jan. 10).

Truckee, Cal.—The Golden State also enjoys its winter snow carnival and indulges in the favorite sports of tobogganing and skiing. Subtitles: An Alaskan dog team adds to the merriment of the picnickers. Railroad officials put into use an immense rotary snow plow, the largest of its kind in the world.

Galveston, Texas.—Ardent followers of the graceful Grecian dance, revel in the warm breezes of the Gulf where they can ever trip and sway.

New York City.—Prominent automobile magnates gather to witness the demonstration of a new auto fender which is designed to rescue persons in its path, in a human fashion. Subtitle: But this is how it actually worked.

Monastir, Serbia.—The remnants of the Serbian army, renabilitated under the protection of the Allies in Saionica, organize for a supreme effort to recapture their lost country. Subtitles: Dispatch riders wear gas masks to avoid the effects of asphyxiating bombs. New howitzers received from the Allies bombard the unseen enemy.

Waltham, Mass.—The ice industry is also favored with good fortune in these prosperous times as continued cold weather produces an unusually early harvest. Subtitle: The large blocks are then cut into ordinary sized ice cakes. The surface of the cake is scraped to remove impurities.

Washington, D. C.—The Bureau of Fisheries places an exhibition at the National Aquarium a rare specimen of the "Sea Robin," which is almost an extinct species of fish. Subtitle: The "Sea Robin" flies through the water with wing-like fins and has six feet.

Seattle, Wash.—Hardy Northwestern Boy Scouts bid fair to become great Arctic explorers, as they climb the picturesque Cascades, covered by a deep blanket of snow. Subtitles: Tired but on the job. Arriving at a mountaineer's louge. They demonstrate how to aid a victim of the snow and cold.

Fort Brown, Texas.—American army engineers demonstrate expert efficiency in constructing pontoon bridges to facilitate the movement of troops across streams. Subtitles: The bridge is solidly built notwithstanding the quickness of construction. The First Regiment of the Iowa brigade crossing the bridge, reviewed by General Hubert A. Allen.

Le Creusot, France.—The great invisible army labors incessantly in the munition plants to supply the ever-increasing demand for shells, which will ultimately decide Europe's colossal struggle. Subtitles: The steel castings are then hammered into proper shape; turning a "400" on the lathe; the different kinds of shells being used by the French artillery; the latest land dreadnaught, which spells death and destruction for entire regiments. Way behind the firing line lies France's reserve, awaiting the opportune moment for a concentrated offensive at a secret point.

Boston, Mass. (Boston only).—Jack Barry, second baseman of the Red Sox, is signed as the new manager of the team. Subtitle: Barry and President Frazee and Treasurer Ward.

PEARL OF THE ARMY (No. 8, "International Diplomacy" Astra—Two parts—Jan. 21).—Bolero commands Adams to shoot Pearl Dare or be shot himself. Bravely she faces the gun. Over the gun barrel he sights her, braced against the prison wall. Suddenly he swerves his aim and fires at Bolero, killing him; then pulling Pearl into the freshly-dug grave, fights off the Boleroists until Col. Dare and the U. S. soldiers gallop to their rescue.

In Washington, in the home of Col. Dare, Adams picks up a rose Pearl has dropped. Pearl sees the action unknown to him. Later while opening her father's safe to secure some papers for him Pearl is attacked by the masked Silent Menace. After a furious struggle she is knocked unconscious. Recovering, she discovers in her hand a crumpled rose.

With Major Brent she follows Adams to confirm her suspicions and runs into mysterious complications that keep her faith and distrust in him just as much on the see-saw as ever.

THE IMAGE MAKER—(Gold Rooster—Five parts—Jan. 21). The cast: Marian Bell (Valkyrien); John Arden (Harris Gordon); Maxon (Arthur Bauer); Mrs. Bell (Inda Balmer); The Pharaoh (Morgan Jones).

In ancient Egypt the young Prince of Tsa, bored by endless feasts, yearned for adventures, and clothed in a Nile boatman's garb, started out. He meets and is captivated by the charms of Ashubetis, a beautiful image maker, but his father, Pharaoh, planning a royal marriage, is enraged and orders death for the maiden and imprisonment for his son. Braving parental wrath, the prince escapes, and tries to save his loved one. He fails and is taken home mortally wounded. Ashubetis succeeds in seeing the prince in his dying moments and swears eternal faithfulness. On leaving she is discovered and thrown to the crocodiles.

In Florida of 1916 a young couple meet, love each other—and part. Light is thrown on their strange love when they find a book telling of the Royal Romance of Egypt, and they see in themselves the re-embodied spirits of the ancient pair. On the anniversary of the prince's death five thousand years before, the Florida couple meet again at the prince's tomb. The strange reunion was witnessed by a passing party of tourists, who, hearing the tale for the first time, ask their lecturer if the young couple are the reincarnated lovers, and he replied: "It might be—who knows! Love is deathless. To love all things are possible."

PATRIA—(No. 1. The Last of the Fighting Channings) (International) (Three parts—Jan. 14).—Synopsis published in issue of Jan. 6 on page 137.

PATRIA—(No. 2, "Treasure") (International) (Two parts—Jan. 21).—Synopsis published in issue of Jan. 13 on page 280.

PATRIA—(Episode No. 3, "Winged Millions"—Two parts—Jan. 28).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland); Juan de Lima (George Maharoni).

Patria and Donald return and find the secret service on guard at the underground entrance to the vault. They are joined by Ryley, Donald's assistant, and a mechanic. Neither Patria nor Donald suspect that Huroki has stolen the treasure but when they are fired upon by a Jap stationed in the house next door, Donald starts to investigate. He goes through the half-burned Channing mansion, and crossing to the next roof finds that the scuttle has been forced. On locating the room from which the shots were fired he jerks open the door, kills the Jap and rushes out to find the vans gone. He makes inquiries and goes in pursuit of the treasure.

Patria has followed Donald into the next house. Her search leads to the cellar, where she discovers the breach in the wall and learns of the loss of the treasure. A Jap left by Huroki captures and ties her to a chair. He places dynamite and after lighting a time fuse departs. Patria screams and realizing that help cannot reach her from the outside gets her right hand free and severs the fuse with a shot from her revolver. Ryley and his mechanics cut through the steel door with an acetylene outfit and Patria is rescued. She tells Ryley not to bother about the money but to find Donald.

Donald has followed the vans to a pier alongside which is moored the Japanese freighter Sandai aboard which the treasure has been placed. He slips aboard and conceals himself in the hold. The ship sails but a fog retards her progress. Donald gains the upper deck unobserved, and at the point of his big revolver compels the operator to send the following wireless to Patria: "S. S. Sandai. Fog bound in lower bay. Advise Ryley."

Before Donald can retreat to his hiding place his presence is discovered by Huroki and he is overpowered, beaten, and placed in the hold. Patria receives the message, and leaving directions that Ryley be notified, starts in a motor boat to overtake the Sandai. She succeeds and steers alongside without being seen, because of the fog. The exhaust of her motor has been heard, however, and when she climbs aboard is caught by the sailors and locked up in a stateroom. She manages to get out, dives into the sea, and swimming to her motor boat starts off.

The fog has lifted, and those on the Sandai are alarmed to observe a U. S. torpedo boat. They try to put on speed but when a shot is sent across her bows conclude to sink the ship and take to the boats. The water pouring into the hold has reached Donald's neck when he is saved by American jackies, for the torpedo boat has picked up Patria, and she leads the search until Donald is rescued. It is then discovered that his peril was not extreme because the Japs had sunk their ship in shoal water and she soon touched bottom. Huroki and DeLima with the Japanese crew escape and land on the Jersey shore.

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THE BRIDE OF HATE (Kay Bee)—Jan. 14).—Dr. Dudley Duprez is a well-known Louisiana physician. His beautiful but wayward niece, Rose Duprez, is seduced by Paul Crenshaw, a friend of the doctor, and to prevent her shame from becoming known, Rose kills herself. Dr. Duprez learns her secret and determines to make Crenshaw expiate his crime. While traveling on a Mississippi River steamer, the doctor wins Mercedes, a beautiful slave, at cards. He takes her home, and, passing her off as a distant relative, arranges it so that Crenshaw falls in love with the girl.

A wedding is arranged, and immediately after the ceremony Dr. Duprez announces to the assembled guests that Mercedes is a slave and that he considers he has punished Crenshaw sufficiently by making him the husband of a "nigger." A yellow fever epidemic breaks out shortly after, and Crenshaw is shot when attempting to evade the quarantine. Dr. Duprez is told by a dying overseer from the plantation where Mercedes was born that the girl is of Spanish and American ancestry, without a drop of negro blood in her veins, and was made a slave through a conspiracy. The doctor returns home, confesses his wrong to Mercedes, and is forgiven by her. In the end they are married.

THE LITTLE YANK (Fine Arts—Jan. 14).—Sallie is a beautiful Kentucky girl who belongs to a family of Union sympathizers. Her brother is a lieutenant in the Union army, and on a visit home brings Major Rushton, his superior officer, who falls in love with Sallie, "the little Yank." Lieut. James Castleton encourages his sister to make hospital supplies for the wounded soldiers. While the two Union officers are at the Castleton home, the house is surrounded by Confederates, but Sallie utilizes a clever ruse in helping her brother and the Major to escape. She herself starts through the Confederate lines to carry her supplies to the wounded Unionists. She is assisted by Captain Johnny, a handsome young Confederate. Lieutenant Castleton is captured by the Confederates after a battle in which he has been injured, and Sally goes to the enemy's camp to nurse him. While there she falls in love with Captain Johnny.

Meanwhile Major Rushton has become a spy, following the Confederates as a sutler. He learns of the attraction between Sallie and Captain Johnny, and decides to break it up. He returns to the Union lines and sends Captain Johnny a note, presumably from Sallie, asking him to meet her at a trysting place. Johnny is captured, evidence is "planted" on him, and he is condemned to death. Sallie learns of the perilous situation, and, going to Rushton's headquarters, flirts with him, so that attention is diverted from her Confederate lover, and he is enabled to escape. Shortly after hostilities cease and a long lifetime of happiness dawns for Sallie and Captain Johnny.

Metro Pictures Corp.

The release date of "The Great Secret" has been postponed from December 25, 1916, to January 8. The title of the first episode is "The Secret Seven," and a story of it was published on page 136 of the issue dated January 6. The synopsis of Episode 2 was published in the same issue on the same page; Episode 3 on page 281 of January 13, and Episode 4 on page 424 of January 20th issue.

THE GREAT SECRET (Chapter 5, "The Trap"—Two parts—Feb. 5).—The thugs swarm upon Strong, who is fighting desperately when a gangster "blackjacks" him, and, unconscious, he is imprisoned in a room. Beverly, in another room, is being put through a "third degree" by the thugs, who believe she knows where the treasure is to be found. Threats failing, the girl is carried downstairs and put into a place known to The Secret Seven as "The Room of Last Resort," a desperado of the "hyena" type following her.

Strong revives, tears a leg from a table and beats down the door. Half a dozen gangsters waiting in the hallway attack him, and while he is lying on the floor unconscious and a prostrate thug is training a pistol on him, policemen, led by Ackerton, The Shadow and Miss Tredwell, a woman detective, burst into the den.

Two policemen are shot. Strong knocks a thug down a stairway and is himself struck with a blackjack. Wee See flees down a dumbwaiter. The "Room of last resort," built like a huge elevator, is lowered with Beverly and two of the gangsters in it. When the police have overpowered those in the building, a search for Beverly is begun, but no trace can be found. Wee See, however, holds the secret.

THREADS OF FATE—(Columbia Pictures Corp.—Five parts—Jan. 22).—The cast: Dorothea (Viola Dana); Jim Gregory, "the wanderer" (Robert Whittier); Tom Wentworth (Augustus Phillips); Dr. Grant Hunter (Richard Tucker); Marquis Giovanni del Carnacacchi (Fred Jones); Sarah Wentworth (Helen Strickland); Marcella (Nellie Grant). Scenario by June Mathis. Directed by Eugene Nowland.

Marcella, the wife of Jim Gregory, a Pennsylvania coal miner, elopes with Giovanni, her lover. She leaves their baby daughter with her husband. Gregory, feeling powerless to give proper care to the little one, abandons her on a doorstep, tying around her neck a note and her mother's discarded wedding ring.

Tom and Sara Wentworth are the child's foster parents, and Tom calls her Dorothea, meaning "the gift of God." She grows up in sympathy with him, but wholly misunderstood by her foster-mother, who is much displeased at her propensity for caring for all the stray dogs and cats she can find, and turning the Wentworth home into a haven for animals. In later years Dr. Grant Hunter falls in love with Dot and she persuades him to give up his work in vivisection.

"Dot" loves Grant, but his suit is frowned upon by Sarah Wentworth. Her husband has inherited a large coal mine, and she wants someone more important than an impecunious doctor for her daughter. "Dot" has never been told of her true parentage.

Marcella and Giovanni, after many years of prosperity in Naples, have come to grief, Giovanni, known as the Marquis del Carnavacchi, is the leader of a branch of the Camorra. The Italian Secret Service has discovered his operations, and he tells Marcella, who is posing as his sister, that they will be compelled to go to America. Marcella is alarmed, fearing to encounter her husband.

At this time the miners in the Pennsylvania town where Gregory lives are talking of going on strike. Gregory has stirred the much abused foreigners into action, telling them the wages paid them are insufficient. In his friendship for them he has drifted into a branch of the Camorra, where he is their spokesman. Little dreaming that Wentworth is the man who has cared for his child all these years, Gregory leads a delegation of strikers who go to the Wentworth's mansion. He sees Dorothea, but does not know she is his daughter. Later, an accident to him at the mine interests "Dot" in him, and she visits him daily in the hospital, the two being strangely drawn to each other. Giovanni is ordered by the Camorra to visit the coal mine.

He represents himself as an agent of the Italian government. Sarah Wentworth welcomes so remarkable a personage as a Marquis, and invites him and his "sister" to make her house their home during their stay. They do so, enabling Giovanni the better to betray Wentworth to the miners, and also to make love to Dorothea, whom he makes up his mind to marry. He tells Marcella that he will divide with her the money he receives as a marriage settlement. An intuitive feeling causes Marcella to oppose the match, and "Dot" herself joins her foster father in objecting, but Sarah is determined to have a Marquis in the family. The marriage settlement is ready to sign, when "Dot" upsets everything by saying that if it costs so much money to get a husband she will remain single.

His plans thwarted, Giovanni decides to abduct "Dot" and kill Wentworth. Marcella is horrified, but Giovanni tells her to pack up and be in readiness to leave. Gregory, now recovered, refuses to be a party to the murderous plans of the Camorra members, but carries a message from them to Wentworth. While there, he overhears Sarah upbraiding "Dot" for spoiling the match with the Marquis, and he learns that "Dot" is his own child.

Under Wentworth's roof he meets Marcella, and husband and wife join forces in an effort to save their child. Marcella invents a pretext to take "Dot" out of Giovanni's reach, and Gregory remains to fight with Wentworth against the coming strikers, having sent in a call for the police. Gregory and Giovanni struggle and the former is shot. Giovanni is caught by the police, but Gregory has been mortally wounded, and dies, giving "Dot" his blessing, but not letting her know he is her father. Marcella places her daughter's hand in that of Dr. Grant Hunter.

Greater Vitagraph.

THE GIRL PHILIPPA—(Eight parts—Special release—January).—About the year 1900, in a midnight raid on the palace of a Balkan king, emissaries of a great power slay the royal pair, and carry off the infant crown princess. The time shifts to the present. Foreign agents steal the plans of a new shell loaned Great Britain by America. Halkett and Gray, English officers, recover the plans; and the foreign agents endeavor to gain possession of them again.

Warner, an American artist sojourning in the neighborhood of Ausone in France, secures as his model, Philippa, cashier of the Cabaret de Biribi. He sees great intrinsic character in the beautiful pensive girl. Browbeaten by her burly foster father Wildresse, she is made to spy upon Warner, who has become a confident of Halkett. She exposes Wildresse to Warner and goes to him for refuge. Wildresse and his band capture her. Warner penetrates the master spy's stronghold and resues Philippa. Meanwhile war between France and Germany has broken out. A hint from a tool of Wildresse who has deserted him causes the girl to desire to find proofs of her birth. She hastens to Ausone, which is already besieged, and rifles the safe of Wildresse. She discovers proofs that she is a princess and is trapped in the cellar because of a battle fought in the streets. Warner, who had sought her, defends her from Wildresse and the invaders until the French save them by retaking the village. The spy is shot as a traitor, Philippa's true identity is established, and Warner, who has wooed her as a waif, now receives his answer from her as a princess.

HER RIGHT TO LIVE (Five parts—Jan. 22).—The cast: Polly Biggs (Miss Peggy Hyland); Mrs. Biggs (Mrs. Costello); Jimmy Biggs (Bobby Connelly); Janet Biggs (Helen Connelly); Alice Biggs (Mildred Platz); John Oxmore (Anutonio Moreno); Daniel Hoadley (John Robertson); Hawkins (Jack Ellis); Mrs. Hoadley (Eulalie Jensen).

Polly Biggs helps care for her younger brother and sisters, while her widowed mother works hard as a seamstress to earn a living. Mayor Hoadley, Mrs. Biggs' brother, a crooked politician, calls to sympathize with her on the death of her husband, and Polly takes a dislike to him. Within a short time Mrs. Biggs dies, and for the sake of appearances, Hoadley and his wife take the children to live with them.

Oxmore, a reform candidate, opposes Hoadley's re-election. His son, John, an artist, meets Polly and calls on her at the Hoadley mansion, where he saves her from the advances of Hawkins, a ward boss who "has something" on Hoadley. Hawkins threatens to "get" John for his interference, and the threat is heard by Hoadley.

Polly and the children are treated so badly that they run away to the poorhouse, which later burns; Polly saves the children, and they wander to a bungalow in the woods, John, who owns the bungalow, finds them there, and permits them to stay all night.

During the night Hoadley visits Hawkins and kills him in self-defence, using a cane that John has inadvertently left at his house. When John goes to town he is arrested. Polly and the children are his only alibi, and he cannot tell of Polly's presence. The evidence is strong against him, and, if he is convicted his father will lose the election. Polly, who has been sent away by Hoadley, returns in time to straighten matters.

THE SECRET KINGDOM (Episode No. 5, "Carriage Call No. 101"—Two parts—Jan. 29).—Simond sends Count Ramon, his Prime Minister, to aid Savatz in her attempts against Phillip. Juan gives Julia his oath that Phillip is the rightful King of Alania, and when Ramon attempts to pilfer the secret packet, Julia finds her suspicions of Ramon, Savatz and her father growing, and informs Ramon that she is going to marry "this imposter."

Madam Savatz, disguised, gets into the room next to Phillip's and overhears Phillip plan to go to the ball Mrs. Manwaring is giving in honor of Princess Julia—in the guise of a chauffeur, send in a note and a carriage call,

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and speed with Julia to New Jersey and be wed.

As Phillip dresses, Ramon and Savatz surprise and overpower him. Ramon assumes the chauffeur's disguise, and Phillip, bound and helpless, is left on the bed while the gas is turned on.

Ramon goes to the ball, sends in the note and carriage call, and Julia hurries out and enters the machine and is taken to an insane asylum, where Savatz has made arrangements for her "daughter who, she warns the doctors, is subject to delusions and imagines herself a princess. Juan becomes aware of the plot and gets the address of the asylum. Phillip recovering consciousness, manages to unhook the telephone receiver. The operator sends a boy to investigate, and Phillip is rescued.

Paramount Pictures Corp.

THE HAPPINESS OF THREE WOMEN—(Morosco, Jan. 11).—Five parts.—The cast: Billy Craig (House Peters); Constance Barr (Myrtle Stedman); Mark Barr (L. W. Steers); Myrtle Gale (Daisy Robinson); Judas Fletcher (Wm. Hutchinson); Mary Fletcher (Lucille Ward); Monck (Milton Brown).

Constance, the beautiful wife of Mark Barr, is in fear of her husband's jealousy. Among the guests at their reception are Myrtle Gale and her fiance, Billy Craig, to whom Constance was at one time engaged. Mark misinterprets a friendly chat between the two and forbids Billy to visit his house.

Myrtle goes to the city, and is to return on an early evening train, on which Constance also expects her husband. Both are delayed and Constance persuades Billy, who has come to meet Myrtle, to take her for a ride in his new car. They lose their way and are out nearly all night. Constance is beset with fear at her husband's anger. Billy takes Constance to an inn for a bite to eat and they discover it is a notorious roadhouse. On their way out of the grounds, lightning strikes a tree which falls in the road as another automobile, driven by Fletcher, cashier of the bank, approaches.

Monck, watchman at the bank, learning that Fletcher has gone out, breaks open the safe and takes a large sum of money. As an alibi he takes a watch charm which belongs to Fletcher, to the police, and tells them Fletcher overpowered him and robbed the bank. Fletcher is placed in jail and sends for Billy. Mrs. Fletcher also seeks his aid. Constance goes to Billy's office and hides behind a screen as her husband enters. She sneezes but Billy will not allow Mark to look behind the screen. Constance pictures the difference in size between the watchman and the cashier. Billy places his stenographer behind the screen, sends for Monck and secures his confession. Mark comes in and finds the stenographer behind the screen and Constance's happiness is assured. Fletcher is released and Mrs. Fletcher is made happy, while Billy goes to his sweetheart who is doubly happy in the knowledge that Billy has caused justice to be done.

BETTY TO THE RESCUE—(Lasky—Five parts—Jan. 15).—The cast: Betty Sherwin (Fannie Ward); John Kenwood (Jack Dean); Constance Kenwood (Lillian Leighton); Henry Sherwin, Betty's father (James Neill); James Fleming, mining expert (Charles West); big Jim (Ted Duncan).

Henry Sherwin has every cent invested in a mine, which is apparently valueless. James Fleming, a mine expert, discovers a rich vein of gold in the mine but keeps it secret. Mr. Sherwin dies and leaves Betty, his daughter, in the care of John Kenwood and his sister, Constance who, finding the estate worthless, allows Betty to believe she has an income. She goes to boarding school, lives luxuriously, and when she returns home is shocked to find John and Constance working, so she hires two servants.

A frost wipes out the orange crop, their last hope. Fleming proposes to Betty and is refused. Betty tells John he may have all her money, and although heartbroken and discouraged, he is greatly amused. Fleming finally tells Betty her mine is worthless, again asks her to marry him and is again refused. Betty dreams she sees gold pouring from her mine and runs away.

Going to the mine she finds Big Jim, and together they search for gold. The boys "salt" the mine and Betty is delighted at her supposed find of gold. She learns of the joke and decides to try her luck at gambling. She stakes her nuggets in a roulette game and loses. Fleming finds her here and takes her in his arms, announcing, just as Kenwood enters, she is to become his wife.

As Jim and the proprietor of the gambling house are looking over the nuggets Jim notices a strange one and asks Betty where she found it. She leads him to the mine and he discovers a rich vein—worth a million. Fleming's conspiracy is discovered. John takes Betty in his arms and tells her he has always loved her, and is informed of the discovery of the gold.

Her sudden wealth seems in his mind to create a great gulf between them, but she wriggles back into his embrace. She tells him she loves him and asks him to be her husband. He takes her closer in his arms and their happiness is complete.

THE HONEYLESS HONEYMOON—(Klever Komedy—Jan. 29).—Victor Moore, a young jewelry salesman, who has just been married, is leaving with his bride on the Clyde steamer on his honeymoon. Bill Manton and Bert Scott, two friends of his, determine to play a joke on him. They read in the paper that Mrs. Holstein of West 72nd street has been robbed of $75,000 worth of jewelry and that a former maid and butler are suspected. They write a note to the chief of detectives and inform him that the maid and butler are making a getaway on the Clyde steamer, sailing that day, posing as a young married couple.

By a singular coincidence the real crooks wanted for the robbery are employed on this steamer as stewardess and steward; the plunder is concealed in the steward's cabin. Vic and his bride arrive on the boat and find that their stateroom has been decorated by their friends. The only mar to their happiness is the dog that Vic's bride insists on taking with them. Vic loses his new high hat overboard while going up the gangplank. The thieving steward lends him his cap. The chief of detectives receives the joker's note and sends Vera Fleming and Darnton, two detectives after him. Before they arrive, Vic has had trouble with the bride about the dog who has chewed up her new hat. Unseen by her he drops the dog over the side of the boat but it is caught by Moulton, a souse.

The jewelry firm Vic works for send a sample case of jewelry to him by messenger to deliver in Jacksonville. The thieving steward overhears the reading of the letter and seeing the jewelry, determines to get it. The two detectives arrive just before the boat starts and show the steward and stewardess the letter from the jokers. They inquire how many "honeymooners are booked." The crooks tell them only one couple. Seeing safety for themselves they work with the detectives against the innocent Vic and his bride.

Vic and his wife are annoyed after the boat starts by the prying eyes of the two detectives. The stewards tell the detectives that they saw the jewelry taken from the Holsteins in Vic's room. They determine to arrest them that night. But seasickness prevents them and raises havoc with Vic and his bride. The next morning Vic and his wife are arrested in the presence of the passengers in the salon. Things look back for them until Moulton, who is a detective, proves that the steward and the stewardess are the guilty parties.

Miscellaneous Subjects

SELZNICK PICTURES.

PANTHEA (Five Parts—Jan.).—Synopsis published in issue of Jan. 6, on page 139.

BLUEBIRD PHOTOPLAYS, INC.

HER SOUL'S INSPIRATION (Five parts—Jan. 15—The cast: Mary Weston (Ella Hall); Daddy Weston (Marc Robbins); Phillip Carstairs (R. Hasset Ryan); Silent Bob (Edward Hearn); Zella (Marcia Moore); Madame Le Rue (Margaret Whistler). Scenario written by Male Havey. Produced by Jack Conway.

Mary seemed to have been born with music in her feet. She danced to school, danced at her work and danced while at play. Her invalid mother, realizing her talents and knowing her ambition to become an expert dancer, made the father promise that Mary should have her heart's desire.

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the farm and purchased a travelling show to give Mary her chance to be a stage dancer. There was a Madame La Rue in the company, who had a daughter of about Mary's age, and the two girls disagreed, with Mme. La Rue continually inspiring discord.

Mary's father is stricken at a time when Mary is on the stage giving her performance. Mme. La Rue has him removed to her own dressing room, and there the old man makes his dying statement to the scheming woman. He tells her where, in his trunk, he keeps his money; asks that his wealthy brother, in a distant town, be notified of his death, and that Mary be taken to her uncle who will provide her from his abundance with a home.

Mme. La Rue takes the money from the trunk, wires to Mary's uncle that she is bringing Mary and the body of her father to him, and, deserting Mary, takes her own daughter instead. Mme. La Rue and her child are, accordingly, established in luxury. When the authorities disband the juvenile opera company because the owner is dead and there is no one to carry on the show, Mary is taken in charge by a shrewish woman who makes a kitchen slave of the child.

Mary bears oppression as long as she can, and then runs away to the town where her father is buried. Near the ocean shore she locates a cottage that offers shelter, even though the owner is not at home. Mary goes to sleep in the bed and awakes next morning to find that a kindly disposed young man, who makes his living fishing with his nets, owns the cottage and straightway offers a home and working partnership.

Mary one day meets Phillip, a handsome young author, who is a visitor at the home of Mary's uncle. Mme. La Rue has been trying to ensnare Phillip as a husband for her daughter, Zella, but Phillip is slow to advance. Mary and Phillip meet frequently on the beach, and Bob grows jealous of his rival. One day Mme. La Rue and Zella recognize Mary as she is conversing with Phillip—they also observe Bob's jealous conduct. Going to Bob they tell him that Phillip is engaged to Zella and is only trifling with Mary.

Bob in a rage assaults Phillip, and believes that the blow he strikes has killed the young author. Informing Mary of what he has done, the two friends agree that they had better leave the neighborhood and go at once to a distant town.

In the years that follow Bob devotes himself to the task of realizing, for Mary, her ambition to become a great dancer. At a society function where Mary is the attraction, Phillip (who has only been stunned by Bob's blow) sees the girl and recognizes his little friend from the fishing village.

The renewal of acquaintance discloses Mary's parentage, and the locket she wears proves that she should be occupying the place in her uncle's home that Mme. La Rue had, by fraud, established for Zella. The outcome gives Mary her proper place and we are left to believe that she and Phillip will find their way to happiness.

GOD'S CRUCIBLE—(Five parts—Jan. 22).—The cast: Lorenzo Todd (George Hernandez); Warren Todd (Val Paul); Dudley Phillips (Frederick Montague); Virginia Phillips (Myrtle Gonzalez); Oracle Jack (Jack Curtis); Wilkins (Edward J. Brady); Bobby (Francis Lee); Ira Todd (Harvey Griffith). Written and produced by Lynn Reynolds.

Lorenzo Todd, in his childhood had been strictly dealt with; in his youth the girl he loved deserted him, and, growing into manhood, he became morose and grouchy. The only ones he cared for were: Dudley Phillips, his youthful rival for the love of the girl Phillips married. Her daughter, Virginia, and his own son, Warren. Warren and Virginia were betrothed, and Warren was sowing his final "wild oats" before settling down and becoming a partner in his father's business.

Dudley objected to Warren's pranks, while Todd liked the idea of his boy displaying a little "ginger." Finally, Warren was sued by a chorus girl for breach of promise, and Dudley declared that he should never marry Virginia, while Todd declared he would not allow Warren to marry her.

When Warren told his father that he still intended to make Virginia his wife, or leave home forever, Todd told him to go and when he left Todd's soul shrivelled even smaller, and he became more of a grouch than ever, until his heart was actually affected, and the doctor ordered him to go to Arizona.

While snow-bound in a trapper's cabin at Christmas a little boy makes him rejoice in the realization of God's great works, and touches the spring that opens his shrivelled soul.

Fate restores Warren to his father, and Dudley, having heard of Todd's predicament, takes Dorothy with him; there is a general reunion. Warren thoroughly cured of his wildness, completes the pact that he and Virginia had made; and the boy, who had been the cause of Todd's rejuvenation, starts life as a millionaire.

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WORLD-PICTURES.

THE BONDAGE OF FEAR—(Peerless—Five parts—Jan. 22). Vesta Wheatley (Ethel Clayton); Dr. Jason Wheatley (Edward Kimball); Dick Mortimer (John Bowers); John Randolph (Rockliffe Fellowes); Skinny (Arthur Ashley); Mandy Lee (Frances Miller); Rastus (William Nash); Jim, Skinny's pal (George Morgan); Maisie (Elsa Bambrick). Directed by Travers Vale.

Vesta Wheatley and Dick Mortimer have been friends from childhood, but when he declares his love and asks her to marry him, she tells him their friendship is too pleasant to spoil it by love-making. John Randolph, a wealthy city man, is attracted to Vesta and a romance develops which culminates in a quiet wedding. Although Vesta is happy she enjoys tasting of worldly pleasures heretofore unknown to her. However, after a short fling she returns to her husband with increased love and respect.

Unable to stand village life, after Vesta's marriage, Dick comes to the city. He and Vesta meet by chance and he avails himself of her invitation to call. John, returning home unexpectedly, is surprised to find Dick talking to his wife; he recalls a scene in the country before his marriage, when he saw Dick making love to Vesta. However, he hides his suspicions and he and his wife go to their country lodge.

Beset by thoughts of Vesta, Dick follows and during her husband's absence, enters the lodge. Vesta resents his declaration of love, and hearing a noise on the outside, begs him to leave before her husband returns. The door is burst open and Skinny, a gangster, enters. In the struggle that ensues Dick is killed by Skinny. Vesta grabs the pistol and holding Skinny at bay, prepares to call the police, but Skinny tells her that she had better think before phoning, as the news will create a scandal. Cowed by his threats, Vesta is compelled to watch in silence as he drags Dick's lifeless body away.

Although her husband suspects nothing, Vesta is haunted with memories of Dick's murder, and Skinny, by frequent blackmail, helps keep alive the memory. At last she feels that she can bear it no longer and when Skinny comes with a demand for an enormous sum, she seizes a pistol and kills him. She then phones to the police, telling them she is alone in the house and hears a burglar entering—there is a pistol in her husband's room. The burglar is approaching—what shall she do? The officer tells her to hold the burglar off until help comes—with the receiver down, she fires a shot into the air. When the officers arrive they pronounce the killing is self-defence, and Vesta is happy with her husband, knowing that her tormentor is out of the way.

FOX FILM CORP.

THE DARLING OF PARIS—(Special Release—Five parts—Jan. 22).—A gypsy girl with her foster-mother arrive in the French Capital where her beauty attracts the attention of the Apaches, and she becomes a member of their band. Her beauty attracts Claude Frallo, a scientist of note. She repulses him, as she has already fallen in love with Captain Phoebus.

During a visit of the gypsy girl in the apartment of the handsome captain, Frallo kills the captain and makes his escape. Upon the arrival of the Gendarmes, Esmaralda is placed under arrest charged with the murder.

Esmaralda is subjected to torture to make her confess, but is defiant, knowing that she is innocent. The bell ringer of the cathedral, Quasimodo, who secretly worships the Gypsy girl, becomes her protector. When Frallo visits the prisoner the bell ringer interferes. There is a struggle and the former is hurled from a parapet and killed. Again the girl appears before the tribunal. Put on the rack, she admits the murder of the captain. Just as Esmaralda is to be guillotined, the bell ringer gives the true version of the murder, implicating Frallo whom he killed.

Quasimodo, the plucky bell ringer, who was Esmaralda's protector, and her liberator, becomes her husband.

CHRISTIE FILM CORP.

HER FRIEND THE CHAUFFEUR (Jan. 22).—The cast: The Chauffeur (Neal Burns); The Girl (Betty Compson); Her Father (George French); Chauffeur's Father (Harry Rattenberry); Detective (Frank O'Neal).

George is the father of a pretty girl and Harry of a manly boy. Their dream is that the children, who have not seen each other since babyhood, shall wed. When the youngsters arrive home from their boarding schools the matter is broached by each parent, and in each case the proposal is received coolly.

The fathers confer and a scheme is hatched. Harry tells Neal he must marry and settle down or leave the paternal roof. The butler tells him of a place where a chauffeur is needed.

It happens to be George's livery that Neal dons, but he does not know it. Mutual interest soon springs up between Betty and her handsome chauffeur. This is bitterly opposed by George, and he hires a detective to watch them. The obstacles only ripen their love and they elope, furiously pursued by the parents, who remain a safe distance behind, enjoying the joke. Then Neal and Betty learn that the old heads were wiser than the young hearts and that in pleasing themselves they have made their fathers happy as well.

K-E-S-E.

THE PRINCESS OF PATCHES (Selig—Jan. 22—Five parts).—The cast: Princess of Patches (Violet DeBiccari, Vivian Reed); Jack Merry (Burke Wilbur); Colonel Silverthorne (Hildor Hoberg); Lee Silverthorne, a nephew (Roy Southerland); Juliet, a niece (Cora Lambert); Waggles (Frank Weed); Judas (Charles Le Moyne); Liza Biggs, Patches' foster-mother (Maude Baker); Phoebe, Judas' second wife (Margaret Pitt); Sheriff (R. H. Kelly). Directed by Al. Green.

Patches, a beautiful girl, lives with her foster-mother, Liza Biggs, who dresses her in rags. She is surprised to see Judas, the overseer, give Liza a locket.

Jack Merry arrives to purchase cotton from Colonel Silverthorne, a Southern gentleman of the old school, who looks after his dead brother's estate, for his niece and nephew, Juliet and Lee.

Col. Silverthorne tells Merry that years ago his brother chastised a field hand named Judas, and that little Selma disappeared. Her mother died of grief, while her father had not been seen since, on one occasion, he rowed to a houseboat, and was supposed to have been murdered; and that according to his will, the entire estate was to go to his missing daughter Selma if found within twenty years. If not, the estate was to be divided between Juliet and Lee.

That night Judas demands money from Lee on penalty of disclosing the whereabouts of Selma. In the meantime, Merry meets Patches and kisses her hand, exclaiming "May the Princess of Patches have a happy reign." He leaves with Col. Silverthorne, the money for the cotton, and Lee steals it. Lee claims that Waggles, a tramp friend of Patches, is the thief, but Patches believes Judas has the money and he is captured with part of it in his possession. Col. Silverthorne, despite the protests of Juliet and Lee, invites Patches to become one of the family.

Years pass. Patches returns from a fashionable school and again meets Merry Judas, who has escaped from prison, also returns, as does Waggles the tramp. Waggles asks Lee where he can find the "Princess of Patches," as he wishes to return a locket which she lost. Lee recognizes the locket as the one proving the identity of Selma, and upon his promise to deliver it to Patches, Waggles surrenders it. This is the locket Judas gave to Liza, and which Patches afterwards secured.

Patches, among the daisies, plucks the petals and murmurs "He loves me, he loves me not." "He loves you dearly," exclaims Jack Merry behind her, as he takes her in his arms. Lee is dumfounded to see Judas, who tells him unless he helps to keep him out of jail, he will produce proofs that Patches is Selma Silverthorne. Lee gives money to Judas and tells Juliet what he has learned; she tells him he must marry Patches.

Waggles overhears Judas and Lee and informs Patches. At midnight they secrete themselves on the houseboat and hear Judas tell Lee that he stole Selma, and that the baby clothes he produces are proofs of her identity. The money Lee offers Judas is not satisfactory, and as the two fight, Waggles secures the proofs. They discover the loss, and suspecting someone else is on the boat, light the fuse connected with a box of gunpowder. Lee springs overboard, and Patches confronts Judas, exclaiming: "I know everything and you shall be punished." Judas overpowers the girl and Waggles, binds them, and swims ashore. Patches finally frees herself and releases Waggles. They spring into the water just as the explosion demolishes the houseboat.

On reaching the shore, Waggles overpowers Judas, who confesses Patches is the real heiress; and repeats the confession to Colonel Silverthorne a few minutes before Lee and Juliet would have come into possession of the property. Lee, implicated by Judas, disappears and Patches is happy in the love of Jack Merry.

CLUNE FILM MFG. CO.

THE EYES OF THE WORLD (Ten Parts—January).—The cast: Act I—Aaron King, Sr. (William Machin); Mary Gibson (Katherine Miller); Conrad LaGrange (Monroe Salisbury); Edward Taine (Jack McDonald); James Rutlidge, Sr. (Edward Peil); John Willard (Arthur Tavares); Myra Willard (Lurline Lyons); Dr. George, King family doctor (Robert Dunbar); Mrs. Rutlidge (Violet Reed); Brian Oakley (Fred Burns); Will Andres (Robert Burns); Mrs. Andres (Mary Burns).

Act II.—Aaron King, Jr., Art (Jack Livingston); Sybil Andres, Nature, (Jane Novak); Edward Taine, Materialism (Jack McDonald); Mrs. Taine, The Age (Kathleen Kirkham); James Rutlidge, Jr., Sensuality (Edward Peil); Conrad LaGrange, Civilization (Monroe Salisbury); Myra Willard, Symbol (Lurline Lyons); John Willard, the convict (Arthur Tavares); Louise Taine (Beatrice Burnham).

PROLOGUE.—Conrad LaGrange proposes marriage to Mary Gibson. She refuses him, and marries Aaron King. A son, Aaron King, Jr., is born to them. John Willard, who does not approve of the intimacy between his sister, Myra, and James Rutlidge, provokes a quarrel with Rutlidge. Thinking he has killed him, Willard goes West. A baby is born to Myra, who does not know that Rutlidge has a wife. Mrs. Rutlidge learns of it. Crazed with jealousy, she seeks Myra, throws acid in her face, marring her for life; then commits suicide.

With Myra's permission, Rutlidge takes the baby to raise with his son, James Rutlidge, Jr., and shares his wealth equally between them. Myra refuses his offers of money, and writes to John Willard, her brother, asking for help. In California, he holds up a mail stage to get money for her fare west. Willard is arrested. Myra, ignorant of this, goes to Graymont, Cal. Not finding her brother, she wanders into the mountains and to the home of Mr. and Mrs. Andres, who take her in. She is like a mother to Sybil, Andres' only child.

Years pass. Aaron King, in financial difficulties and disgrace, dies. LaGrange, who has prospered, pays some of Mrs. King's debts and again asks her to marry him. She refuses, saying her life belongs to her boy. Mrs. King, sacrifices all to keep Aaron, her son, now a young man, in a Paris art school. Graduating with high honors, he receives word that his mother is ill, and rushes home in time to see her die.

THE STORY.—(Twenty-five years have elapsed.) Aaron King, Jr., leaves for the West. On the same train are Gertrude Taine; her husband, Edward Taine, many years her senior, a wreck; and Louise Taine, stepdaughter of Mrs. Taine. They are met by James Rutlidge, Jr. Myra, who now lives in Fairlands, recognizes Mrs. Taine and Rutlidge. King becomes acquainted with LaGrange. Friendship springs up between the pair.

King is commissioned to paint Mrs. Taine's portrait. He and LaGrange take a cottage next to Sybil and Myra. Rutlidge annoys Sybil with his attentions. King and LaGrange meet Sybil. Mrs. Taine becomes infatuated with King. John Willard (now known as John Marston) escapes from prison. He meets Rutlidge, who befriends him and hides him in a mountain cabin.

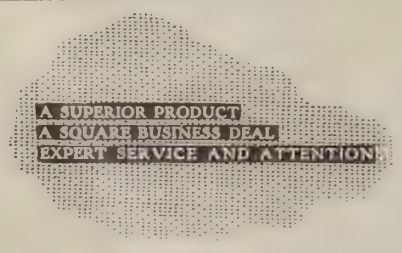
Mrs. Taine is pleased with the portrait. As King contrasts Sybil with Mrs. Taine, he sees the latter as a designing soul in a beautiful body. Refusing to let her have the portrait, he asks her to pose again. Thinking she has infatuated King, she consents. He also paints Sybil's portrait. Mrs. Taine gives a reception in honor of King and LaGrange. She tries to influence King by causing Sybil to play her violin as one of the paid performers. Mr. Taine collapses in the midst of a speech and is carried off, dying.

Mrs. Taine, visiting King's studio, finds him absent. Sybil comes in. Mrs. Taine, bringing in the fact that Sybil was up in the mountains with Myra while LaGrange and King were on a camping trip in the mountains, convinces Sybil that the world thinks she is the artist's mistress. Sybil stops long enough to write a note for Myra, and then rides away. Myra tells King of Sybil's disappearance. He follows her, and enlists the aid of Brian Oakley, the forest ranger. Rutlidge learns of Sybil's departure. By threatening Marston with exposure, he forces him to kidnap Sybil. Marston takes her to a cabin. Oakley, King and a posse of men search the mountains for her.

King goes to Granite Peak, but Rutlidge gets there first. Rutlidge makes the proposition that they throw down their guns and fight it out. As Rutlidge is about to throw King over the cliff, Marston appears with Sybil, who begs him to save King. He shoots Rutlidge, who topples over the cliff. Then Marston disappears. King and Sybil go back to town. Sybil has discovered that she loves King and that he loves her.

Mrs. Taine goes to the studio. She sees herself on the canvas as King sees her, and flies into a rage. She threatens to blast King's career and to ruin Sybil's reputation. LaGrange, overhearing, brings Myra in and has her tell her story. As Mrs. Taine listens, she bares her shoulder, showing a scar which identifies her as Myra's daughter.

LaGrange threatens if she ever speaks ill of Sybil or King to publish the story broadcast Mrs. Taine retreats. Later, Sybil, learning from LaGrange that King has completed his masterpiece, goes to the studio. King takes her in his arms.



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MISCELLANEOUS.

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Universal Picture Screen Corp..... 588

THEATRICAL ARCHITECTS.
Decorators' Supply Co..... 605

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 576, 578.)

General Film Company

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 18—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 26—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Canimated Nooz Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).
Jan. 2—The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scenic).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred"—Two parts—Dr.).
Jan. 9—Among Those Present ("Black Cat Feature") (Two parts—Drama).
Jan. 10—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).
Jan. 13—The Wide, Wrong Way (Fifth of "Is Marriage Sacred"—Two parts—Drama).
Jan. 16.—The Little Missionary ("Black Cat Feature"—Two parts—Drama).
Jan. 17—One on Him (Comedy).
—Scenic on same reel.
Jan. 20—The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama).
Jan. 23—What Would You Do ("Black Cat Feature"—Two parts—Drama).
Jan. 24—Canimated Nooz Pictorial, No. 23 (Cartoon Comedy).
—Alaskan Scenic on same reel.
Jan. 27—The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Drama).

KALEM.

Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen" —Drama).
Jan. 2—That Terrible Tenderfoot (Comedy).
Jan. 3—The False Prophet (No. 21 of "The Girl from 'Frisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter"—Drama).
Jan. 6—The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen"—Drama).
Jan. 9—Rival Romeos (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama).
Jan. 12—The Trial of Graft (No. 13 of "Grant, Police Reporter"—(Drama).
Jan. 13—The Fireman's Nemesis (No. 114 of "The Haz rds of Helen"—Drama).
Jan. 16—Cupid's Caddies (Comedy).
Jan. 17—The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama).
Jan. 19—The Black Circle (No. 14 of "Grant, Police Reporter"—Drama).
Jan. 20—The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama).
Jan. 23—The Blundering Blacksmiths (Com.).
Jan. 24—Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Drama).
Jan. 26—The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama).
Jan. 27—The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.).

SELIG.

Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 23—The Man He Might Have Been (Dr.).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Selig-Tribune No. 103 (Topical).
Dec. 28—Selig-Tribune No. 104 (Topical).
Dec. 30—The Right Hand Path (Drama).
Jan. 1—Selig-Tribune, No. 1 (Topical).
Jan. 1—On Italy's Firing Line (Three parts—Topical).
Jan. 4—Selig-Tribune, No. 2 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 8—Starring in Western Stuff (Two parts—Comedy-Drama).
Jan. 8—Selig-Tribune No. 3 (Topical).
Jan. 11—Selig-Tribune No. 4 (Topical).
Jan. 13—The Making of Bob Mason's Wife (Drama).
Jan. 15—Delayed in Transit (Two parts—Comedy).
Jan. 15—Selig-Tribune No. 5 (Topical).
Jan. 18—Selig-Tribune No. 6 (Topical).
Jan. 20—Cupid's Touchdown (Comedy).

VIM FEATURE COMEDY.

Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
Dec. 6—Hubby's Chicken (Comedy).
Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 21—He Winked and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).
Dec. 28—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).
Jan. 3—No release this day.
Jan. 4—The Boycotted Baby (Comedy).
Jan. 5—Reckless Romeos (Comedy).
Jan. 10—No release this day.
Jan. 11—His Movie Mustache (Comedy).

VITAGRAPH.

Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).
Jan. 1—His Lesson (Comedy).
Jan. 5—The Twin Fedoras (No. 3 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).
Jan. 6—Billy Smoke (Three parts—Broadway Star Feature—Comedy).
Jan. 8—Jones Keeps House (Comedy).
Jan. 12—One Good Turn (No. 4 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).
Jan. 15—The Mystery of Lake Lethe —Drama).
Jan. 16—The Meeting (No. 1 of "The Skipper's Mate"—Broadway Star Feature—Drama).
Jan. 19—The Professional Patient (Comedy).
Jan. 19—The Suitor of Siam (No. 5 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).

General Film Company Features

BLACK CAT FEATURE.

Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).
Jan. 16—The Little Missionary (Two parts—Drama).
Jan. 23—What Would You Do? (Two parts—Drama).

BROADWAY STAR FEATURE.

Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 5—The Twin Fedoras (No. 3 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 6—Billy Smoke (Three parts—Comedy).
Jan. 12—One Good Turn (No. 4 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 16—The Meeting (No. 1 of "The Skipper's Mate—Drama).
Jan. 16—The Suitor of Siam (No. 5 of "The Dangers of Doris"—Comedy—Dr.).

KNICKERBOCKER STAR FEATURE.

Dec. 22—The Dawn of Wisdom (Three parts—Drama).
Jan. 5—Temptation and the Girl (Three parts—Drama).
Jan. 19—The Room of Mystery (Three parts—Drama).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 576, 578.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 10—Number 54 (Topical).
Jan. 17—Number 55 (Topical).
Jan. 24—Number 56.
Jan. 31—Number 57 (Topical).

BIG U.

Jan. 14—The Call for Help (Two parts—Drama).
Jan. 18—Bloodhounds of the North (Two parts—Drama).
Jan. 19—The Little Rebel's Sacrifice (Drama).
Jan. 24—The Red Goddess (Drama).
Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).
Jan. 31—The Gold Lust (Drama).

BISON.

Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 30—Giant Powder (Two parts—Drama).
Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).
Jan. 27—The Daring Chance (Two parts—Dr.).
Feb. 3—The Boonton Affair (Two parts—Dr.).

GOLD SEAL.

Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).
Jan. 16—The Prodigal Widow (Three parts—Drama).
Jan. 23—Souls United (Three parts—Drama).
Jan. 30—June Madness (Three parts—Drama).

IMP.

Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).
Jan. 12—Honorably Discharged (Drama).
Jan. 13—John Bates' Secret (Drama).
Jan. 14—Midnight (Drama).
Jan. 17—A Slave of Fear (Two parts—Drama).
Jan. 25—Black Evidence (Drama).
Jan. 26—The Fugitive (Two parts—Drama).
Feb. 1—The Diamond Thieves (Drama).
Feb. 2—The Forbidden Game (Two parts—Drama).
Feb. 4—Diamonds of Destiny (Drama).

JOKER.

Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).

LAEMMLE.

Jan. 8—Alone in the World (Special release—Drama).
Jan. 10—The Face Downstairs (Drama).
Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).

L-KO.

Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Up the Flue (Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).

NESTOR.

Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 22—A Macaroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).

POWERS.

Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon—Comedy).
—Wonders of the Orient as Seen by Dr. Dorsey (Edu.).
Jan. 21—Mr. Fullerpep—He Goes to the Country (Cartoon Comedy).
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educational).
Jan. 28—Boomer Bill's Awakening (Cartoon Comedy).
—Behind the Great Wall of China (Dorsey—Edu.).
Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy).
—In North China (Dorsey Educational).

RED FEATHER.

Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).

REX.

Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Drama).
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).

VICTOR.

Jan. 9—A Gentleman of Nerve (Comedy).
Jan. 12—The Wrong Mary Wright (Com.-Dr.).
Jan. 16—The Masked Cupid (Comedy).
Jan. 18—Putting One Over on Ignatz (Comedy).
Jan. 19—His Little Room Mate (Two parts—Comedy).
Jan. 23—The Honeymoon Surprise (Comedy).
Jan. 25—The Black Nine (Comedy).
Jan. 26—Hell by the Enemy (Comedy).
Jan. 30—Some Baby (Novelty).
—Nellie, the Fireman's Daughter (Comedy).
Feb. 1—It's Cheaper to Be Married (Comedy).
Feb. 2—The Hero of Bunko Hill (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.
Jan. 19—Number 5.
Feb. 2—Number 6.

UNIVERSAL SPECIAL FEATURE.

Jan. 14—The Purple Mask (Episode No. 3 "The Capture"—Two parts—Drama).
Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).
Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).
Feb. 1—The War Itself (Two parts—Drama—Special Release).
Feb. 4—The Purple Mask (Episode No. 6—The Silent Feud—Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
December—Robinson Crusoe.
January—20,000 Leagues Under the Sea (Eight Parts).

Bluebird Photoplay, Inc.

Dec. 18—The Honor of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).
Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).
Jan. 22—God's Crucible (Five parts—Drama).
Jan. 29—The Devil's Pay Day (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).
Jan. 20—Almost a Friar (Drama).
Jan. 27—A Double Revenge (Drama).

CUB.

Nov. 17—Her Sun-Kissed Hero (Comedy).
Jan. 4—Jerry's Double Header (Comedy).
Jan. 11—Jerry's Winning Way (Comedy).
Jan. 18—Jerry's Big Doings (Comedy).
Jan. 25—Jerry and the Outlaws (Comedy).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).
Jan. 3—The Peril of Our Girl Reporters (Episode No. 2, "The Black Door"—Two parts—Drama).
Jan. 10—The Perils of Our Girl Reporters (Episode No. 3 "Ace High"—Two parts—Drama).
Jan. 17—The Perils of Our Girl Reporters (Episode No. 4, "The White Trail"—Two parts—Drama).
Jan. 24—The Peril of Our Girl Reporters (Episode No. 5—"Many a Slip"—Two parts—Drama).

NORTH AMERICAN.

Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Jan. 14—Reel Life No. 37 (Subjects on reel: The Kid Glove Industry; Producing Pickles; Care of the Teeth; Irrigating Fish Wheels (Travel).
Jan. 16—Tours Around the World, No. 11 (Subjects on reel: From Gibraltar to Algeciras; In Tunisia; Bois de Boulogne (Largest Park of Paris) (Travel).
Jan. 17—See America First, No. 71 (Subject on reel: A Trip Up Mt. Lowe, Cal. (Scenic).
—Mr. Common Peepul Investigates (Cartoon Comedy).
Jan. 21—Reel Life No. 38 (Subjects on reel: Oranges in California; The Air; The Hyro-Ski; Automatic Apple Graders; How to Remove Shattered Glass) (Mutual Film Magazine).
Jan. 23—Tours Around the World, No. 12 (Subjects on reel: Bordeaux to Pauillac, France; Monastery of St. Thessalonica, Greece; Gorges of the Nive, French Pyrenees) (Travel).
Jan. 24—See America First, No. 72 (subject: Historic Virginia) (Scenic).
—Absent Minded Willie (Cartoon Com.).

MONOGRAM

Jan. 15—The Adventures of Shorty Hamilton, No. 1, "Shorty and the Yellow Ring" (Two parts—Drama).
Jan. 22—The Adventures of Shorty Hamilton (No. 2, "Shorty in the Tiger's Den"—Two parts—Drama).

MUTUAL.

Jan. 5—Uncle Sam's Defenders No. 1 (From Civilian to Soldier) (Topical).
Jan. 8—When Hands Are Idle (Two parts—Drama).
Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.
Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).

MUTUAL WEEKLY.

Jan. 10—Number 106 (Topical).
Jan. 17—Number 107 (Topical).
Jan. 24—Number 108 (Topical).
Jan. 31—Number 109 (Topical).

(*Mutual Releases continued on page 600.*)

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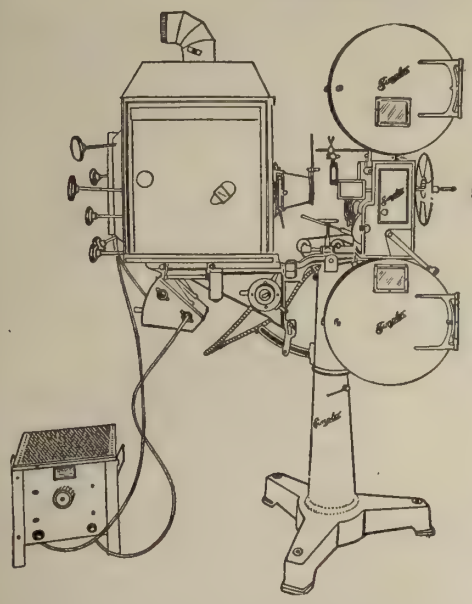

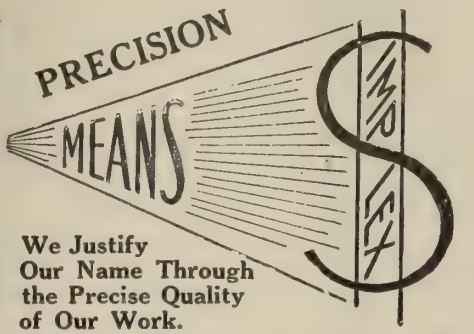

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 576, 578.)

(*Mutual Releases continued from page 598.*)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 163).
Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).
Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).
Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).
Dec. 16—Peter the Comic Poet (Comedy).

SIGNAL FILM CORP.

Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).
Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).
Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).

VOGUE.

Dec. 24—Pickle All Around (Two parts—Com.).
Dec. 31—Jealous Jolts (Two parts—Comedy).
Jan. 7—The Land of Nowhere (Two parts—Drama).
Jan. 14—A Lisle Bank (Two parts—Comedy).
Jan. 21—Tailor's Trimmings (Two parts—Comedy).
Jan. 28—A Circus Cyclone (Two parts—Com.).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Jan. 8—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 15—The Great Secret (Episode No. 2, "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Dec. 14—Victoria Cross (Five parts—Drama).
Jan. 4—The Evil Eye (Five parts—Drama).
Jan. 15—Betty to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).
Jan. 25—The Golden Fetter (Five parts—Dr.).

MOROSCO AND PALLAS.

Dec. 21—The Right Direction (Five parts—Drama).
Dec. 28—The Redeeming Love (Five parts—Drama).
Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).
Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—Land of Evangeline (Scenic).
Jan. 1—From the Bay of Fundy to the St. Lawrence, including a Pilgramage to Ste Anne Beaupre (Scenic).
Jan. 8—Quaint Quebec (Scenic).
Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Jan. 7—The Shielding Shadow (Episode No. 15, "The Final Chapter"—Two parts—Drama).
Jan. 7—Pearl of the Army, No. 6, "Major Brent's Perfidy." (Two parts—Dr.).
Jan. 14—Pearl of the Army, No. 7, "For the Stars and Stripes" (Two Parts—Drama).
Jan. 21—Pearl of the Army (No. 8, "International Diplomacy"—Two parts—Drama).
Jan. 28—Pearl of the Army (No. 9, "The Monroe Doctrine"—Two parts—Drama).

GOLD ROOSTER.

Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).
Jan. 7—Her New York (Five parts—Drama).
Jan. 14—Kick In (Five Parts—Drama).
Jan. 21—The Image Maker (Thanhouser—Five parts—Drama).
Jan. 28—Twin Kiddies (Balboa—Five parts—Drama).

PATHE.

Jan. 7—Florence Rose Fashions, No. 13 (Part of a Debutante's Life—Fashion).
—Lion Cubs (Colored—Edu.).
Jan. 14—Shadows of Shame (Drama).
Jan. 14—Florence Rose Fashions No. 14 (Something New).
—Little Feathered Songsters (Edu).
Jan. 21—The Stolen Birthright (Three parts—Drama).
Jan. 21—Florence Rose Fashions, No. 15 (Preparing for the South—Fashion).
—Small Birds of Warm Climates (Colored Educational).
Jan. 28—The Stolen Inheritance (Drama).
Jan. 28—Florence Rose Fashions, No. 16 (North and South—Fashions).
—Butterflies and Bees (Colored Educational).

HEARST-PATHE NEWS.

Jan. 17—Number 6 (Topical).
Jan. 20—Number 7 (Topical).
Jan. 24—Number 8 (Topical).
Jan. 27—Number 9 (Topical).
Jan. 31—Number 10 (Topical).
Feb. 3—Number 11—Topical).

INTERNATIONAL.

Jan. 14—Patria (Episode No. 1, "The Last of the Fighting Channings"—Three parts—Drama).
Jan. 21—Patria (Episode No. 2, "Treasure"—Two parts—Drama).
Jan. 28—Patria (Episode No. 3, "Winged Millions"—Two parts—Drama).

ROLIN.

Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).
Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).

Triangle Film Corporation.

FINE ARTS.

Dec. 31—The House Built Upon Sand (Five parts—Drama).
Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).

KAY-BEE.

Dec. 31—The Female of the Species (Five parts—Drama).
Jan. 7—Truthful Tulliver (Five parts—Dr.).
Jan. 7—The Weaker Sex (Five parts—Dr.).
Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).

KEYSTONE.

Jan. 14—Love Under Cover (Comedy).
Jan. 14—The Pipe of Discontent (Comedy).
Jan. 21—A Noble Fraud (Comedy).
Jan. 21—Honest Thieves (Comedy).
Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Passion" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

(*Continued on page 602.*)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 576, 578.)

(*Continued from page 600.*)

JUDY.

Dec. 8—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.

Dec. 1—Love's Sacrifice (Drama).
Dec. 17—The Mystery of the Mesa (Two parts—Drama).
Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.

Dec. 3—The Telltale Heart (Drama).
Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.

Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Dec. 2—The Heart of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.

Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

BILLY WEST COMEDIES.

Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.

Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).
Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

DIXIE FILM CORP.

December—Just a Song at Twilight(Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Love Thief (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—The Siren (Five parts—Drama).

FOXFILM COMEDY.

Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).
Jan. 22—Her Father's Station (Two parts—Comedy).
Jan. 29—There's Many a Fool (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Jan. 8—The Man of Mystery (Five parts—Drama).
Jan. 8—Bullies and Bullets (Comedy).
Jan. 8—Captain Jinks' Partner (Comedy).
Jan. 8—The Secret Kingdom (Episode No. 2—"Royalty at Red Wing"—Three Parts—Drama).
Jan. 15—The Secret Kingdom (Episode No. 3—"The Sealed Packet"—Two Parts—Drama).
Jan. 15—Indiscretion (Five parts—Drama).
Jan. 15—Jolts and Jewelry (Comedy).
Jan. 15—Captain Jinks' Stingy Spirit (Com.).
Jan. 22—The Secret Kingdom (Episode No. 4, "The Honorable Mr. Oxenham"—Two parts—Drama).
Jan. 22—Her Right to Live (Five parts—Dr.).
Jan. 22—Captain Jinks' Trial Balance (Com.).
Jan. 29—Blind Justice (Five parts—Drama).
Jan. 29—Captain Jenks' Better Half (Comedy).
Jan. 29—The Secret Kingdom (Episode No. 5, "Carriage Call, No. 101"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Jan. 1—Mose Is Cured (Cartoon Comedy).
Jan. 8—Old Forty Niner (Cartoon Comedy).
Jan. 15—Jeb Jenkins, The Village Genius (Cartoon Comedy).
Jan. 22—Jerry McDub Collects Some Accident Insurance (Cartoon Comedy).
Jan. 29—Henry W. Zippy Buys a Pet (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).
Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).
Jan. 22—The Princess of Patches (Selig—Five parts—Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

SUNBEAM MOTION PICTURE CORP.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.)

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.)

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

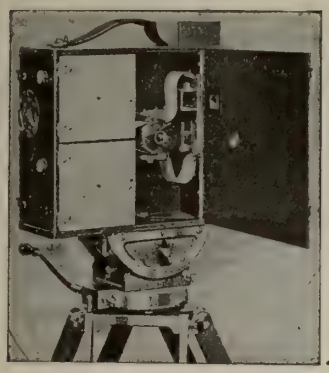
UNITY SALES CORPORATION.

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDUM RELEASES (UNITY).

Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

A MESSAGE TO CAMERA MEN



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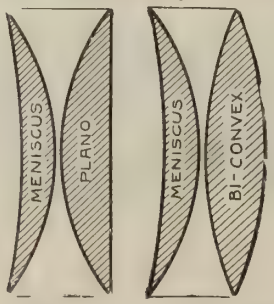

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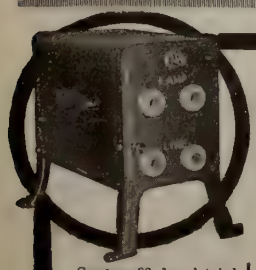

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Gives positive current control. Preserves focus with absolute precision. Floods screen with continuous, white light. Pays for itself in current saved. Fits any standard lamp. Pleases operator, as it leaves him free to attend to his other work.

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407 S. Dearborn St. CHICAGO, ILLINOIS

NOTICE—Owing to advance in price of materials, the price of the Auto-Arc will be changed on January 1, 1917, from $60.00 to $67.50. Price after February 1, $75.00.

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Theatres Designed Everywhere
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Good Pictures---Good House

Wherever you find a movie theatre regularly pulling good houses—standing room only—you always find good pictures vividly and clearly projected by a good lens.

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give the kind of pictures the public like—the sharp, clearly defined, blurless kind.

The high quality and successful results obtained with Bausch & Lomb objectives and condensers make them the standard, and choice of far seeing owners.

Both Edison and Nicholas Power machines are regularly equipped with Bausch & Lomb Lenses. They can be obtained at all exchanges.

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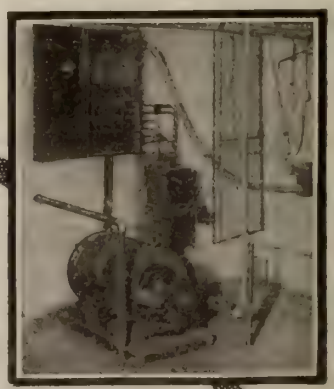
The High Class Photo Plays
of today are shown better with direct current.

If your service is alternating current



Westinghouse Motion Picture Equipment

Westinghouse Motion Picture Equipment

will change it into the direct current you need.

Our engineers will be glad to assist in the solution of your power problems.

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If You Have a Feature Film For Sale or Rent

It's your business duty to yourself, and to your customer, to secure positive prints clear, clean and brilliant, showing on the screen all that is good in the negative.

We do this properly, and, while our price may be a bit higher than for ordinary work, our quality is decidedly higher, and when you do business with us you are **sure** and **safe** and **satisfied.**

Usually, where low price is the bait, quality is a secondary consideration. *With us it's quality first, last and all the time—properly priced of course.*

We will gladly send studio-laboratory description and price schedule at your request.

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

INCE STUDIOS

CULVER CITY, CAL.

(*Continued from page* 4244)

aid" outfits for the ready alleviation of possible injuries to employes.

Then follows the receiving depot. This is a structure measuring 48 by 50 feet and is designed for the invoicing of all goods delivered for any of the departments. Several times every day automobile trucks drive up to this depot and there deposit consignments of merchandise, which, after being [illegible] matically checked [illegible] custody of their respective departments.

A short distance from the receiving depot is the carpenter shop. This measures 50 by 190 feet and, when in operation, it provides one of the most awe-inspiring sights of the place. Humming with activity from sunrise to sundown, its giant machine saws and long work-benches, presided over by master-carpenters, constantly are turning out the finished settings daily required on the stages. In a loft at one end of the building are employed a staff of wood-carvers, whose rare skill is responsible for the pretentious decorative effects in many of the Ince settings.

The last in the line of buildings fringing the eastern boundary of the plant is the garage. This measures 50 by 90 feet and houses the trucks and "location" automobiles used daily by the company. This is fitted with all devices necessary for a machine shop, where almost every "ailment" of an automobile or truck may be remedied. On the outside of the building is a 500-gallon underground tank for gasoline equipped with Bowser automatic measuring pump, similar to those used at all gasoline stations. The number of cars needed by the company require of expert mechanics for their proper care. [illegible] dirty automo[illegible] included in the equip-

Business Manager A. H. Allen

and creating a pool twelve inches deep on top.

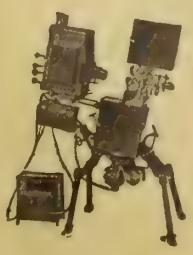
Just beyond the film vault is the varied arts building. This is two stories in height and measures 31 by 90 feet. On the ground floor are located two projecting rooms and a department wherein the tinting of the sample positive is done. In this are installed three 6A and one 6B Power's Cameragraphs, supplied to Mr. Ince by the Pacific Amusement Company, who have been handling these machines for a considerable time. The upper floor is devoted to the cutting and assembling rooms, sub-title art work rooms and "still" department, and on the roof is a thoroughly-equipped portrait gallery for publicity purposes.

Even greater pains have been taken to secure absolute fire protection for this building. There are five rooms for film cutting. Each is fitted with fire shutters furnished by the Variety Manufacturing Company, of Chicago. In case of fire, a shutter drops on both sides of the door, and over the windows. At the same time a ventilating flue is opened. Such equipment assures that in case fire in one cutting room starts, no other portion of the building will be injured in the least. The Varied Arts building is also fitted with water pipes extending on all sides which gives the same protection as for the film vault.

Next, in alignment with the Varied Arts building, is the commissary. This measures 100 by 60 feet and is capable of accommodating four hundred persons at a sitting. The food is prepared by culinary experts and served at cost to the employes. In a corner of this structure is a barber-shop and manicure-parlor for the convenience of the players. It has an elegant soda-fountain and well-equipped cigar-stand.

Horizontal to the dres[illegible] building and bisecting the premises is [illegible]k. This measures [illegible] in

NICHOLAS POWER COMPANY



NINETY GOLD STREET

NEW YORK, N. Y.

Vol. 31, No. 5 February 3, 1917 Price 15 Cents

H E HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Paramount Pictures

First to feature great stars and plays for the *first* theaters in every community to show "now and forever."

First to advertise on the MOVING PICTURE WORLD cover.

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All agree "THE TRUANT SOUL" is HENRY B. WALTHALL'S greatest photoplay. Doing capacity business everywhere. Don't let your patrons miss this superattraction.

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Most comical comedian in the world and his

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Coming soon in his first release

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than a thousand pages of adv
Read This!—
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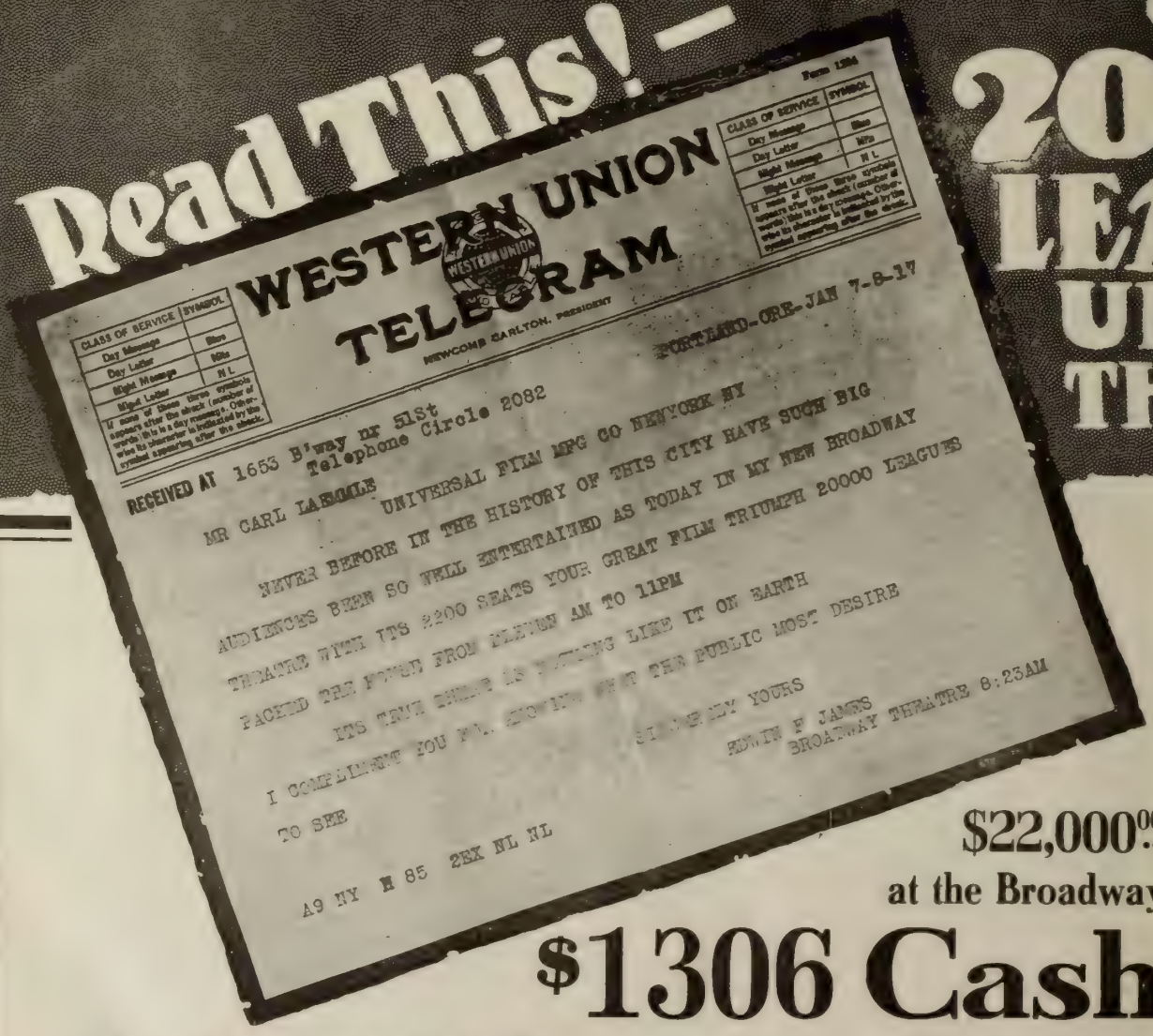
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Night Message | N L
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PORTLAND-ORE-JAN 7-8-17

MR CARL LAEMMLE

UNIVERSAL FILM MFG CO NEWYORK NY

NEVER BEFORE IN THE HISTORY OF THIS CITY HAVE SUCH BIG AUDIENCES BEEN SO WELL ENTERTAINED AS TODAY IN MY NEW BROADWAY THEATRE WITH ITS 2200 SEATS YOUR GREAT FILM TRIUMPH 20000 LEAGUES PACKED THE HOUSE FROM ELEVEN AM TO 11PM

ITS TRUE THERE IS NOTHING LIKE IT ON EARTH I COMPLIMENT YOU ON GIVING TO THE PUBLIC MOST DESIRE TO SEE

SINCERELY YOURS
EDWIN F JAMES
BROADWAY THEATRE 8:23AM

A9 NY H 85 2EX NL NL

$22,000.00
at the Broadway

$1306 Cash

Mr. State Right Buyer:

We haven't anything to tell you in this advertisement except that "20,000 LEAGUES UNDER THE SEA" has smashed every record at the BROADWAY THEATRE in New York City for cash receipts in a given time. Over $22,000.00 in two weeks. Broke all Records of the STUDEBAKER THEATRE, Chicago, in cash receipts. Took in over $1300 in the city of Portland, Ore., with five big features in competition, proving that "20,000 LEAGUES UNDER THE SEA" has no competition. We believe that **the money taken in** constitutes the **ONLY** argument recognized by Showmen. All other arguments are **BUNK.** Extremely valuable territory still available. Wire the STATE RIGHTS DEP'T for information and ask for the FREE Ad Campaign books that tell everything to both State Right men and Exhibitors.

UNIVERSAL FILM MFG. CO.

tell you more in a minute
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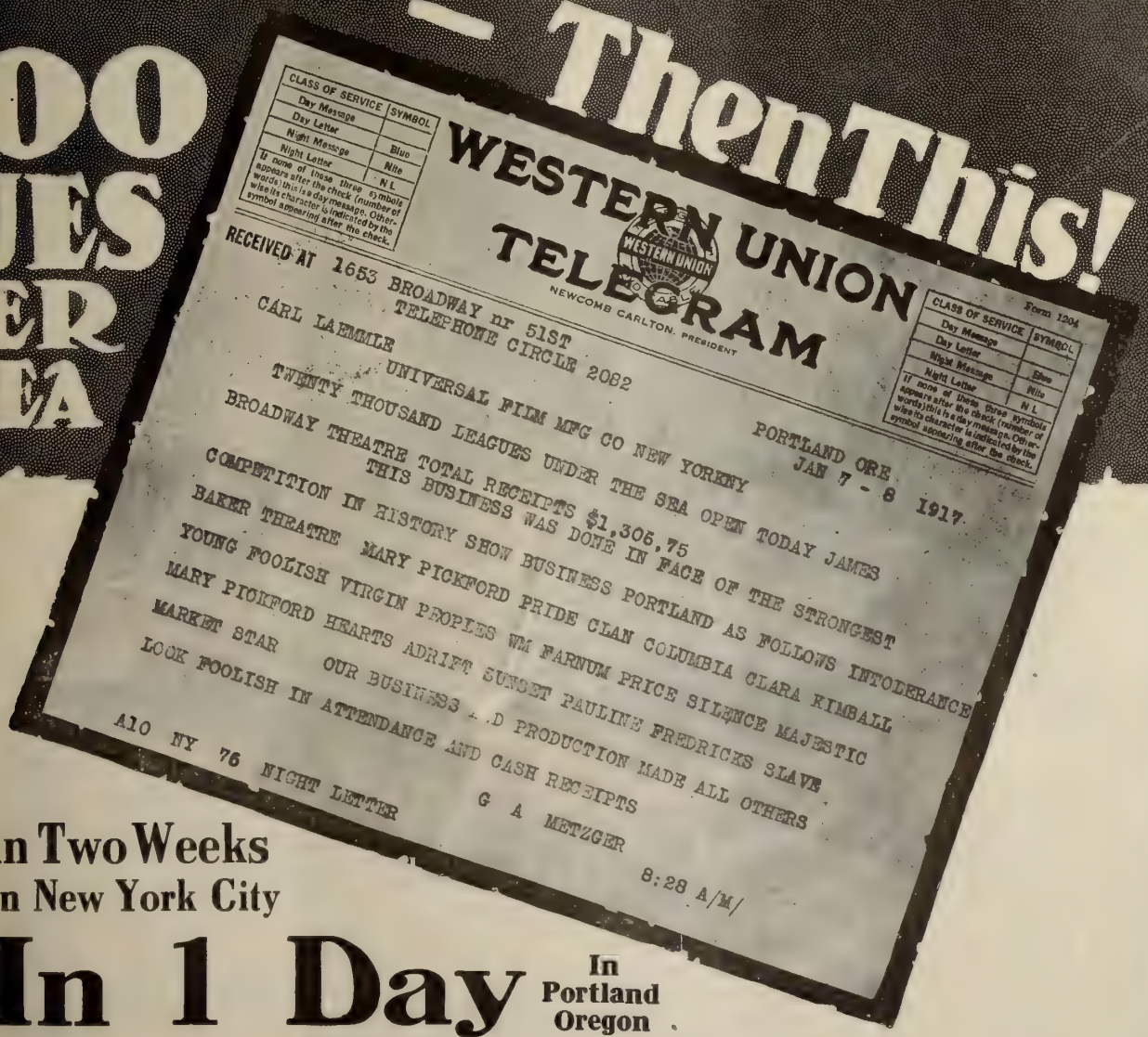
SEA

— Then This!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PORTLAND ORE
JAN 7 - 8 1917

CARL LAEMMLE

UNIVERSAL FILM MFG CO NEW YORKNY

TWENTY THOUSAND LEAGUES UNDER THE SEA OPEN TODAY JAMES
BROADWAY THEATRE TOTAL RECEIPTS $1,306.75
THIS BUSINESS WAS DONE IN FACE OF THE STRONGEST
COMPETITION IN HISTORY SHOW BUSINESS PORTLAND AS FOLLOWS INTOLERANCE
BAKER THEATRE MARY PICKFORD PRIDE CLAN COLUMBIA CLARA KIMBALL
YOUNG FOOLISH VIRGIN PEOPLES WM FARNUM PRICE SILENCE MAJESTIC
MARY PICKFORD HEARTS ADRIFT SUNSET PAULINE FREDRICKS SLAVE
MARKET STAR OUR BUSINESS ..D PRODUCTION MADE ALL OTHERS
LOOK FOOLISH IN ATTENDANCE AND CASH RECEIPTS

G A METZGER

A10 NY 76 NIGHT LETTER 8:28 A/M/

in Two Weeks in New York City

In 1 Day

In Portland Oregon

Mr. Exhibitor: If you read the paragraph addressed to State Rights Buyers, we haven't anything more to add, to tell you about "20,000 LEAGUES UNDER THE SEA" except that if you are out for the money, get in touch with the State Right Buyer of "20,000 LEAGUES UNDER THE SEA" in your territory as quickly as you can. Lose no time. If a theatre in a city of the size of Portland, Oregon, can take in over $1300.00 in **ONE DAY** with 5 big feature productions in competition, you can draw your own conclusions what "20,000 LEAGUES" **CAN DO IN YOUR TOWN.** Ask your State Right man for the elaborate advertising campaign books that tell you how to put "20,000 LEAGUES UNDER THE SEA" over in huge style. Count yourself lucky indeed if you get first chance to book in your House.

Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

"This is "Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

"Hell Morgan's Girl"

The Production With "The PUNCH"
The Production That Will Pack 'Em In
IS NOW BEING SOLD ON

STATE RIGHTS

"HELL MORGAN'S GIRL" is a whale of a picture. It's a tremendous dramatic production, telling the gripping story of "Heaven on Earth" and "Hell on Earth." Special paper and ad props. It's a money getter for State Rights Men and all Exhibitors. Write or wire for full particulars to the

STATE RIGHTS DEP'T.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

"The People against John Doe"

To State Right Buyers

This stupendous LOIS WEBER production played to capacity at the Broadway Theatre, New York, and received from the newspaper and film critics an endorsement rarely given to any cinema production.
The significant fact that it was

Produced by
LOIS WEBER

Producer of such huge successes as "Where Are My Children?"— "Hypocrites"—"Scandal"—"Jewel"—"Shoes"—and others, is a sufficient guarantee of the class and character of this supreme film achievement.

Powerful Advertising Matter FREE

At great expense a handsome Information Folder has been prepared that not only gives State Rights Buyers full and complete particulars, but also tells in detail how to handle this remarkable production; how to get publicity; how to advertise; with a full line of ready prepared ads that will get the business for any Exhibitor. Write today.

STATE RIGHTS

Now offered in certain territory. This is that form of moving picture entertainment that makes the ideal State Rights Production. It is the type of picture that makes people discuss it; the class that is self-advertising; the strong meat play that makes a deep impression on pulpit, press and public. Full particulars by communicating with STATE RIGHTS DEPARTMENT

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

PRODUCED BY LOIS WEBER

Which Do

Special Releases on the Universal Program for the Week of February 12th, 1917

RED FEATHER—"ME AND M' PAL"—With Edna Flugrath. Five Reel Drama.

NESTOR—"A HASTY HAZING"—(One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"THE END OF A PERFECT DAY"—(One-Reel Comedy)—With Hank Mann and Gertrude Selby.

UNIVERSAL SCREEN MAGAZINE No. 7.

JOKER—"MULE MATES"—(One-Reel Comedy)—With Gale Henry and William Franey.

POWER'S—"MR. FULLER PEP—HE DOES SOME QUICK MOVING"—(Comic Cartoon)—and "Drama of the Orient as Seen by Dr. Dorsey"—(Educational) (Split Reel).

UNIVERSAL SPECIAL FEATURE—"ROBINSON CRUSOE"—(Three-Reel Drama)—With Robert Leonard and Margarita Fischer.

The Releases given on these two pages constitute the complete UNIVERSAL Program of 29 Reels a week.

Better Take The Complete

The Special Releases listed on this page in the panel above are genuine attractions—short subjects that you can book separately, and improve your program no matter what kind of a show you are giving. Comedies, Dramas, Educationals, Cartoons, the wonderful Screen Magazine, the greatest one-reel novelty ever filmed—here is an opportunity to get the class of pictures and the variety of subjects that make a snappy popular entertainment. Write your nearest Universal Exchange for full particulars regarding the Universal Program.

UNIVERSAL

1600 Broadway,

You Choose

Regular Releases on the Universal Program for the Week of February 12th, 1917

GOLD SEAL—"THE INDIAN'S LAMENT"—(Three-Reel Indian Drama)—Marie Walcamp and Lee Hill.

VICTOR—"THE GIRL OF THE HOUR"—(One-Reel Drama)—Herbert Brenon and Vivian Prescott.

IMP—"THE GIRL REPORTER'S SCOOP"—(Two-Reel Detective Drama)—Irene Hunt and Roy Stewart.

UNIVERSAL ANIMATED WEEKLY No. 59.

VICTOR—"THE LOSING WINNER"—(Two-Reel Comedy-Drama)—Carter DeHaven and Flora Parker DeHaven.

BIG U—"THE HALF BREED'S CONFESSION"—(One-Reel Western Drama)—Val Paul and Phyllis Gordon.

LAEMMLE—"THE FOURTH WITNESS"—(Two-Reel Drama)—Louise Lovely and Lee Hill.

L-KO—"BRAVE LITTLE WALDO"—(One-Reel Comedy)—Fatty Voss.

BISON—"JOHN OSBORNE'S TRIUMPH"—(Two-Reel Drama)—Murdock MacQuarrie.

LAEMMLE—"BROKEN HEARTED"—(One-Reel Drama)—William Shay.

Both—Book UNIVERSAL Program

On this page are given the regular releases on the Universal Program. The releases on both pages combined constitute the Complete Universal Program—the greatest on earth. The purpose of splitting the program in this way is to enable the man who wants to book the specials to get them without having to take the entire 29 reels a week. But he must expect to pay a slight advance over the pro rata price of the entire program, for the privilege of individual bookings. In either the specials, the regulars or the complete Universal Program you get the world's greatest pictures. Book now through any Universal Exchange, or from the Home Office.

FILM MFG. CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

New York

RED
FEATHER
PHOTO-PLAYS
present
"ME AND M'PAL"
A Soul-Stirring Screen Characterization of Sweetness and tenderness, interwoven with smiles and tears. Like "My Old Dutch", it goes straight to the Heart.
WITH EDNA FLUGRATH
GERALD AMES
AND HUBERT WILLIS
written by Richard Ganthony
produced by Harold Shaw
Book through any Universal Exchange
RED FEATHER PHOTOPLAYS
KARL HINK

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 3, 1917

CHARLOTTE WALKER IN "PARDNERS," BIG REX BEACH DRAMA

AS ITS feature release for the week of January 29, the Mutual Film Corporation will present Charlotte Walker, talented wife of Eugene Walker, the famous playwright, in a tremendously powerful Rex Beach drama of the North West, entitled "Pardners." Charlotte Walker has firmly established herself with the playgoing public as a star of the first magnitude. She brings both beauty and brains into her work and a finished character portrayal results, no matter what the role she assumes.

Story of North West.

"Pardners" is one of Rex Beach's most vivid and colorful stories. Its scenes are laid in the far North West. In adapting the story to films the utmost care has been taken to preserve the proper "atmosphere" and locale. Props, scenery and stage settings are all in keeping with the region they represent. The costuming is exact and accurate. Special pains were taken in the selection of proper "types" for even the most minor roles. Miss Walker has been surrounded by a cast of real note.

Tremendous Box-Office Possibilities.

Exhibitors will quickly realize the tremendous box-office possibilities in "Pardners." They will instantly recall such Rex Beach film successes as "The Spoilers," "The Ne'er Do Well," "The Barrier" and others. All were adapted from Rex Beach novels. There is something about this writer's work that particularly fits it for the screen. His following among the American public is tremendous. A Rex Beach story will bring to the theatre hundreds who never otherwise attend. Any exhibitor can capitalize this interest in Rex Beach and his works by booking "Pardners." It can conscientiously be announced as a banner attraction. Bookings can be made at any Mutual Film Exchange.

Beautiful Scenery In "Lumberlands"

No chapterplay that has ever been released has evoked one-half the comment that is resulting from the beautiful scenery that forms the background for the latest Mutual photo-novel, "A Lass of the Lumberlands." Almost daily the Mutual office receives letters from exhibitors voicing their delight over this feature of the production. The current release of this chapterplay is particularly notable for its wonderful mountain views.

FORTHCOMING MUTUAL PHOTOPLAYS ILLUSTRATE "BIG STARS ONLY" POLICY

Marjorie Rambeau, Nance O'Neil, Gail Kane, Edna Goodrich, Marie Cahill, Mary Miles Minter, Margarita Fischer, Charlie Chaplin and William Russell Are Among Those Featured

THE list of forthcoming Mutual Photoplays clearly illustrates the Mutual Film Corporation's 1917 policy of "Big Stars Only." In this list the exhibitor will find such noted players as Marjorie Rambeau, Nance O'Neil, Gail Kane, Edna Goodrich, Marie Cahill, Mary Miles Minter, Margarita Fischer, Charlie Chaplin and William Russell. All of these headliners are established favorites. The public has already shown its interest in them.

The plays are the works of America's foremost authors. Marjorie Rambeau, for instance, will first appear in "The Greater Woman," an adaptation of Algernon Boyesen's successful play. Her second vehicle is "Motherhood," by the well-known author, Frederick Arnold Kummer, who wrote "The Brute," "The Ivory Snuff Box," "A Lost Paradise," "Mr. Buttles," "A Daughter of Eve," "The Painted Woman" and others. Nance O'Neil's first Mutual Photoplay is "Mrs. Balfame," prepared from Gertrude Atherton's famous novel of the same title. The Atherton novels are read by millions, and each new work is looked forward to with eagerness. Gail Kane and Edna Goodrich are each being equipped with vehicles worthy of their talent. No expense is being spared in securing the most notable works of the world's masters of literature. Marie Cahill, who is to appear in a series of two-reel Cahill-Mutual Comedies, offers as her first effort "Flirting With Romance," a story from the pen of a celebrated humorist. The other stories of the series will be provided by equally notable authors. Mary Miles Minter-Mutual Photoplays are specially prepared with a view to exploiting Miss Minter's unusual traits, and future offerings will be even more notable than those already released. Her next appearance will be in "The Gentle Intruder." "The Devil's Assistant," the next Margarite Fischer photoplay, is a powerfully impressive bit of screen literature that points a moral. It presents Miss Fischer at her very best. Nell Shipman, author of books, plays and scenarios by the score, wrote "My Fighting Gentleman," which is the title of the next William Russell-Mutual Photoplay, now in course of production at the American studios in Santa Barbara, California.

Such an array of stars and authors is unusual to say the least. However Mutual is resolved to offer its patrons nothing but the best. It aims during 1917 to offer only the world's greatest stars in the world's greatest plays. The coming months will see the realization in the fullest sense of its announced policy of "Big Stars Only." Bookings on the Mutual Photoplays can be made now at any of the Mutual Exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 29.

Pardners.....Charlotte Walker

"Damaged Goods" Is Booking Heavily

Mutual Exchange managers are reporting an exceptional demand for bookings on the new edition of "Damaged Goods." Nearly all exchanges are calling for extra prints in order to be in a position to supply the demand. Full particulars regarding the booking of "Damaged Goods" can be obtained at Mutual Exchanges.

"Shorty" Hamilton Serial Is Popular

The latest series of Mutual Featurettes —"The Adventures of Shorty Hamilton" —is meeting with decided favor on the part of both exhibitors and public. All Mutual Exchanges are prepared to accept bookings on this series.

MUTUAL

MUTUAL FILM CORPORATION

PRESENTS

CHARLOTTE WALKER

IN

"PARDNERS"

BY REX BEACH

Author of **"THE SPOILERS," "THE NE'ER DO WELL", "THE BARRIER"** *and other popular successes.*

A tremendously powerful story of the far North-West. Pictured with wonderful fidelity to location. Interpreted by a cast of note. Released the week of January Twenty-ninth.

Every exhibitor knows what emphatic successes all Rex Beach stories have proven in film form. This WALKER-MUTUAL Photoplay by Rex Beach offers unlimited possibilities for box-office receipts.

BOOKING NOW AT ALL MUTUAL EXCHANGES.

MUTUAL

MUTUAL FILM CORPORATION

Presents

"SHORTY IN THE TIGER'S DEN"

Second of

"THE ADVENTURES OF SHORTY HAMILTON"

FIFTEEN FEATURETTES-EACH COMPLETE

"Shorty" to the rescue of pretty Anita Keller of the U.S. Secret Service. A hair-raising adventure in the Mexican fortress of El Tigre. Jealousy and American wit, against Mexican cunning and craft. ~ ~

RELEASED JANUARY 22nd

Produced by
MONOGRAM PILMS
DISTRIBUTED THRU
MUTUAL EXCHANGES.

MUTUAL
SIGNAL FILM CORPORATION
Presents
THE FEARLESS FILM STAR
HELEN HOLMES
IN
THE SPECTACULAR CHAPTER-PLAY
A LASS OF THE LUMBER-LANDS
NOTABLE FOR ITS ACTION, THRILLS & BREATH-TAKING CLIMAXES.
15 CHAPTERS
-A NEW CHAPTER EACH WEEK
ADVERTISED EVERYWHERE
BREAKING RECORDS
Booking NOW at All Mutual Exchanges

MUTUAL GAUMONT SINGLE-REELS

are popular because they show what spectators enjoy seeing

HERE are some recent releases Judge for yourself, then order from your MUTUAL Branch

TOURS AROUND THE WORLD

14. Great Temples of Luxor.
Picturesque Landscapes of Holland.
The Rocky Coast of Dalmatia.

13. Teheran, Persia.
Coast Resorts of Normandy.
Winter in the Vosges Mountains.

12. Bordeaux to Pauillac.
Monastery of St. Thessalonica.
Gorges of the Nive, French Pyrenees.

11. From Gibraltar to Algeciras.
In Tunisia.
Bois de Boulogne.

10. The Foothills of the Pyrenees.
Life in Egypt.
Budapest, Hungary.

9. Rio de Janeiro, Brazil.
Luchon, France.

8. Florence, Italy.
The Swiss Alps (Second Series).
Valley of the Theve River, France.

7. Life in Morocco.
The Castle of Chantilly.
By the Blue Mediterranean (Bay of St. Tropez, France).

6. The Nile.
Carcassonne, France.
Lake Lucerne, Switzerland.

5. Through Venice in a Gondola.
Life in Senegal.
Jersey, Britain's Largest Channel Island.

4. Through the Swiss Alps via the St. Gothard Tunnel Route.

REEL LIFE

40. Making Lace by Machinery.
The Toddle: New York's Latest Dance.
Raising Fresh Water Fish.
Design Your Own Evening Gown.

39. X-Rays in War Time.
Decorative Butterflies.
Salt: the Cheapest Necessity.
The Real Hula-Hula.

38. Oranges in California.
The Air.
The Hydro-ski.
Automatic Apple Graders.
How to Remove Shattered Glass.

37. The Kid Glove Industry.
Producing Pickles.
Care of the Teeth.
Irrigating Fish Wheels.

36. Turpentine from Waste Timber.
An Argosy from the Arctic.
English Walnuts in the U. S.
Design Your Own Gown.

35. The Olive Industry in California.
The Value of Venom.
Modish Coiffures.
A Most Unique Basket (Armadillo).
How to Open a Glass-Stoppered Bottle.

34. Building Sailing Vessels.
The Great American Dish (Pork and Beans).
Food Products of the Soudan.
Home-made Steam Automobile.

33. French Sweetmeats.
Modish Coiffures.
The Fleecy Staple (Cotton).
Design Your Own Gown.

SEE AMERICA FIRST--SCENIC

74. THE MISSISSIPPI COAST.

73. SAN DIEGO, CAL.

72. HISTORIC VIRGINIA.

71. MOUNT LOWE, CAL.

70. IN THE HEART OF THE BLUE RIDGE.

69. PASADENA, CAL.

56. BALTIMORE AND ANNAPOLIS, MD.

55. ADIRONDACK MOUNTAINS IN LAKE PLACID REGION.

54. BEAUTY SPOTS OF NEW HAMPSHIRE.

53. ALONG THE NORTH SHORE OF MASSACHUSETTS.

52. ALONG THE COLUMBIA RIVER IN OREGON.

KARTOON WITH THE SCENIC

An animated cartoon of a humorous nature is attached to each of the American scenic releases. These are the celebrated Gaumont Kartoon Komics, drawn for the screen by Harry Palmer.

SHOW THE MUTUAL WEEKLY

The best news reel on the screen is The Mutual Weekly. It shows history in the making. It follows the world's news in pictures. Book at your nearest Mutual Branch today.

Gaumont Co.

FLUSHING, N. Y.

THE COMEDY QUESTION

When you are laying out your programs and the question, "What brand of comedies shall I book?" arises in your mind, consider

Cub Comedies

featuring

George Ovey

Cub Comedies are original conceptions in one-reel comedy features. They present a popular comedian of proven box-office power and have splendid entertainment value through careful attention to every phase of production.

Current subjects are: "Jerry and His Pal," released Feb. 1; "Jerry's Big Raid," released Feb. 8.

Book through any exchange of the Mutual Film Corp.

DAVID HORSLEY PRODUCTIONS

STATE RIGHTS

IS THE BASIS UPON WHICH
IVAN ABRAMSON'S
SEVEN ACT DRAMATIC
SENSATION

"ENLIGHTEN THY DAUGHTER"

WILL BE
DISPOSED OF

ADDRESS

ENLIGHTMENT PHOTO PLAY CORPORATION

220 WEST 42 ND STREET N.Y.C. SUITE 1005

PHONE BRYANT 7812

HENRY J. BROCK PRESIDENT

I want to convey to State Right Buyers and to Theatre Managers the idea that this theme is dressed in a manner that will command attention, and worth any amount of genuine endorsement on its good acting, good direction and absorbing plot. It shows genius of high quality.

GEO. N. SHOREY,
Motion Picture News.

ENLIGHTMENT PHOTOPLAY OFFERS THE SUPREME DRAMATIC SPECTACLE

This is one of the most vivid and appealing lessons ever shown.

Mark this picture as a feature of worth for any house.

Exhibitors Trade Review

It is uncommonly well acted, not a single member of the company being miscast. There are several plots, and counterplots of a delicate family nature, all of them handled with tact, and a nicety that should not offend any but an uncompromisingly prudish individual. It is in proper style for sensational exploitation.

JOLO in Variety.

In "Enlighten Thy Daughter" Ivan Abramson again demonstrates his keen sense of dramatic values.

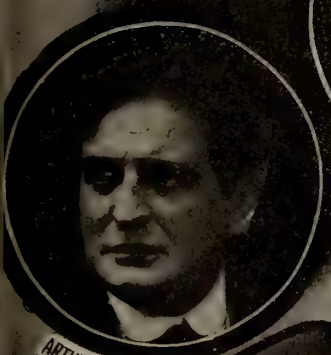
"Enlighten Thy Daughter" resolves itself into a powerful object lesson on the object indicated by the title.

The story of "Enlighten Thy Daughter" moves forward with a sweep that is irresistible.

Of the work of the cast it is a pleasure to write.

EDWARD WEITZEL,
Moving Picture World.

CORPORATION OF THE AGE



THY DAUGHTER

WRITTEN AND DIRECTED BY IVAN ABRAMSON

For two hours 2,700 people sat spellbound, women grew hysterical in their sympathy, strong men sniffed and wiped away their tears, hardened critics sobbed, 'twas the most remarkable demonstration of the effect of drama ever witnessed on Broadway.

Broadway Theatre
Dec. 21.

The most appealing dramatic climax ever screened.
N. Y. American.

It aroused a packed house to a fever heat pitch.
N. Y. American.

Mothers Just send your daughters to see "Enlighten Thy Daughter."
N. Y. Tribune.

FOLLOWING THE TRADE SHOWING OF "*ENLIGHTEN THY DAUGHTER*" AT THE BROADWAY THEATRE DEC. 21ST. ELEVEN EXHIBITORS OFFERED $14,000 FOR 11 WEEKS BOOKINGS IN NEW YORK CITY.

THE LARGEST THEATRICAL CONCERN IN AMERICA OFFERED A SUBSTANTIAL ADVANCE AND HIGH CLASS BOOKINGS IN $2.00 THEATRES THROUGHOUT THE COUNTRY.

THE RIGHTS FOR THE ENTIRE CIVILIZED WORLD WAS DISPOSED OF FOUR HOURS AFTER THE FIRST AND ONLY PUBLIC SHOWING AND ARE NOW BEING SOLD ON STATE RIGHT BASIS.

CAST

FRANK SHERIDAN
ZENA KEEFE
KATHARINE KAELRED
MARIE SHOTWELL
JAMES MORRISON
VIOLET HORNER
MATILDA BRUNDAGE
RUBY DEREMER
ETC.

"ENLIGHTEN THY DAUGHTER"

¶ *IS THE OUTSTANDING DRAMATIC SENSATION OF THE SEASON.*

¶ *NO FEATURE, NO MATTER WHAT THE PRODUCTION COST, EQUALS THIS PICTURE.*

¶ *ABSOLUTELY THE MOST POWERFUL STORY, STARTLING SITUATIONS, GRIPPING CLIMAXES AND ALL AROUND IMPORTANT CAST EVER ASSEMBLED.*

OPENING PARK THEATRE N.Y.C. JAN. 28TH
(INDEFINITE)

7 TREMENDOUS ACTS 1800 IMPOSING SCENES 100 SUPERB SITUATIONS

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ENLIGHTMENT PHOTO PLAY CORPORATION
220 WEST 42ND STREET N.Y.C. SUITE 1005
PHONE BRYANT 7812
HENRY J. BROCK PRESIDENT

BLUEBIRD PHOTOPLAYS PRESENT
"THE MYSTERIOUS MRS. M."
FEATURING
MARY MACLAREN
with HARRISON FORD
PRODUCED BY LOIS WEBER

BLUEBIRD PHOTOPLAYS (INC)

START A BLUEBIRD NIGHT

Successful idea now being used by BLUEBIRD Exhibitors with splendid results.

BLUEBIRD NIGHT is the latest idea conceived by one of the many successful BLUEBIRD Exhibitors. It's an idea that is simple of establishment and productive of exceptional results when used in connection with BLUEBIRD Plays.

At least one night each week is set aside for the exhibition of a BLUEBIRD Play. The exhibitor announces this particular night, advertises it on slides, in programs, and in the newspapers.

Once this fact is registered, BLUEBIRD nights will prove the big nights, because the public will know they are to see the finest pictures of the week. Thus, you practically guarantee yourself ONE SURE NIGHT of capacity every time that you show a BLUEBIRD.

We recommend this splendid plan to you. TRY IT beginning with your next release. Announce it, advertise it and keep hammering on it till EVERYBODY in your community knows which night is BLUEBIRD NIGHT in your Theatre.

If you are not showing BLUEBIRD PHOTOPLAYS you can make a magnificent introduction to your House by booking either "THE MYSTERIOUS MRS. M." produced by LOIS WEBER, or "GOD'S CRUCIBLE." These are truly wonderful productions. The former with typical LOIS WEBER cast, stars and direction and the latter with the Grand Canyon as a background. Two that your public will pronounce the finest pictures ever screened.

It will mark your House as THE House for exceptional pictures. Watch for the two coming BLUEBIRDS—"The Saintly Sinners" and "The Boy Girl" featuring Violet Mersereau. Book thru your local BLUEBIRD EXCHANGE or thru—

BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY, NEW YORK

The one picture that everyone likes to see is the news film. First in the field the slogan of the Pathé News has always been "Quality First." Now with the vast Hearst publicity behind it and with the world's greatest news gathering facilities at its disposal

The Hearst-Pathé News

is the world's greatest film newspaper and therefore the exhibitor's best money-maker.

Ask the nearest Pathé Exchange for it.

Pathé

Society
Unselfish Patriotism
Romance
Thrill after Thrill
The Best Known Woman in America
The Idol of New York's 400
A Story that holds you from
Start to Finish
All these you will find in

PATRIA

The Serial Supreme
with

Mrs. Vernon Castle

Ask the nearest Pathé Exchange
to screen several episodes for you
we are confident as to
what your verdict will be

Booked for a week's run by the greatest vaudeville theatre in the world, Keiths Palace — The first time they have shown a motion picture serial. Booked also by all the other Keith Houses in Greater New York.

Released Jan. 14

Pathé

Mrs. Vernon Castle
in the International Serial Supreme
PATRIA
Written by Louis Joseph Vance Produced by Wharton Inc.

Pathé

"One continuous round of applause from start to finish on Pearl of the Army"

KNICKERBOCKER THEATRE

ANDHOFF & THOMAS
MANAGERS

COLUMBUS OHIO Dec 18th 1916 191

Pathe Exchange,
Cincinnati, Ohio.

Gentlemen:-

Accept my hearty congratulations on the reception that your serial "PEARL OF THE ARMY" is securing at this theatre. It is one continuous round of applause from the audience from start to finish, showing conclusively that the star, MISS PEARL WHITE is certainly a favorite.

In my theatrical experience in different sections of the United States I assure you that I have never seen or heard such demonstrations from an audience.

The week that I opened with the first chapter of this serial I was running a very good feature, but the audience showed very plainly that it was the serial that was the interesting picture and not the feature.

Wishing you the well merited success that you deserve with this serial and with best wishes for the coming year,

Very truly yours

Lessee & Genl Manager

Pearl White will draw more people into your theatre than any other star, man or woman. Thousands of exhibitors say so. When the public see her name in front of the theatre they flock in.

Produced by Ira [illegible] Edwin [illegible] Josephson

Pearl White
heroine of six
Pathé Serials-
all successful,
star of "Pearl
of the Army"

Pathé presents

Vincent Serrano

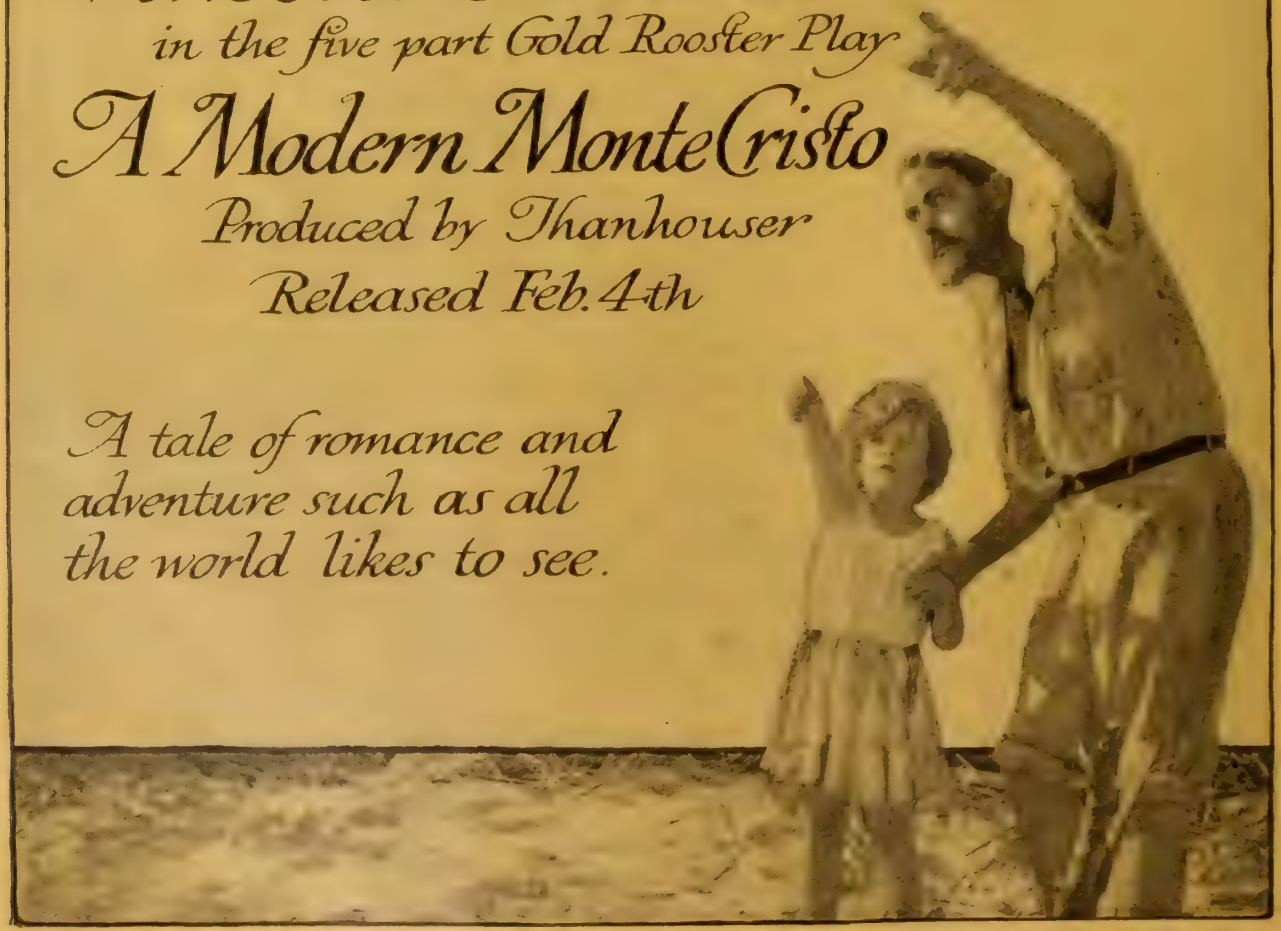
in the five part Gold Rooster Play

A Modern Monte Cristo

Produced by Thanhouser

Released Feb. 4th

A tale of romance and
adventure such as all
the world likes to see.



The Old Age Problem

Is solved after trials and suffering in the wonderfully effective photoplay in which

William Fox

presents

Gladys Brockwell

in

ONE TOUCH OF SIN

Written by L. GENEZ. **Directed by RICHARD STANTON**

FOXFILM COMEDY SERVICE

Release for week of January 29th

"HIS TICKLISH JOB" Two Reels of Hilarity

with

HANK MANN "The Boy with the Bashful Eyes"

A two-reel Foxfilm Comedy is released weekly

Available for all exhibitors

Independent of regular Fox Program

Fox Film Corporation

Paramount Pictures

"ALWAYS IN THE LEAD"

There is concrete proof in the two Paramount Pictures every week

This Week

JESSE L. LASKY
PRESENTS
Marie Doro
IN
"Lost and Won"

A gripping story of a newsgirl's rise in life. Channing Pollock and Rennold Wolf, who wrote "Lost and Won" especially for Miss Doro, are two of the most successful playwrights and authors in the country.

JESSE L. LASKY
PRESENTS
Wallace Reid and Anita King
IN
"The Golden Fetter"

A thrilling and novel western photodrama. The Lasky-Paramount picture "The Golden Fetter" presents a new stellar combination in the persons of Wallace Reid and Anita King, both of whom have attained fame and popularity in previous Lasky productions.

Executive Offices, 485 Fifth Avenue, New York City

Paramount Pictures
"Always in the lead"

Manufacturers will eliminate "objectionable scenes" from pictures—other restrictions planned—Board of Review to aid.

BATTLE ALONG NEW LINES

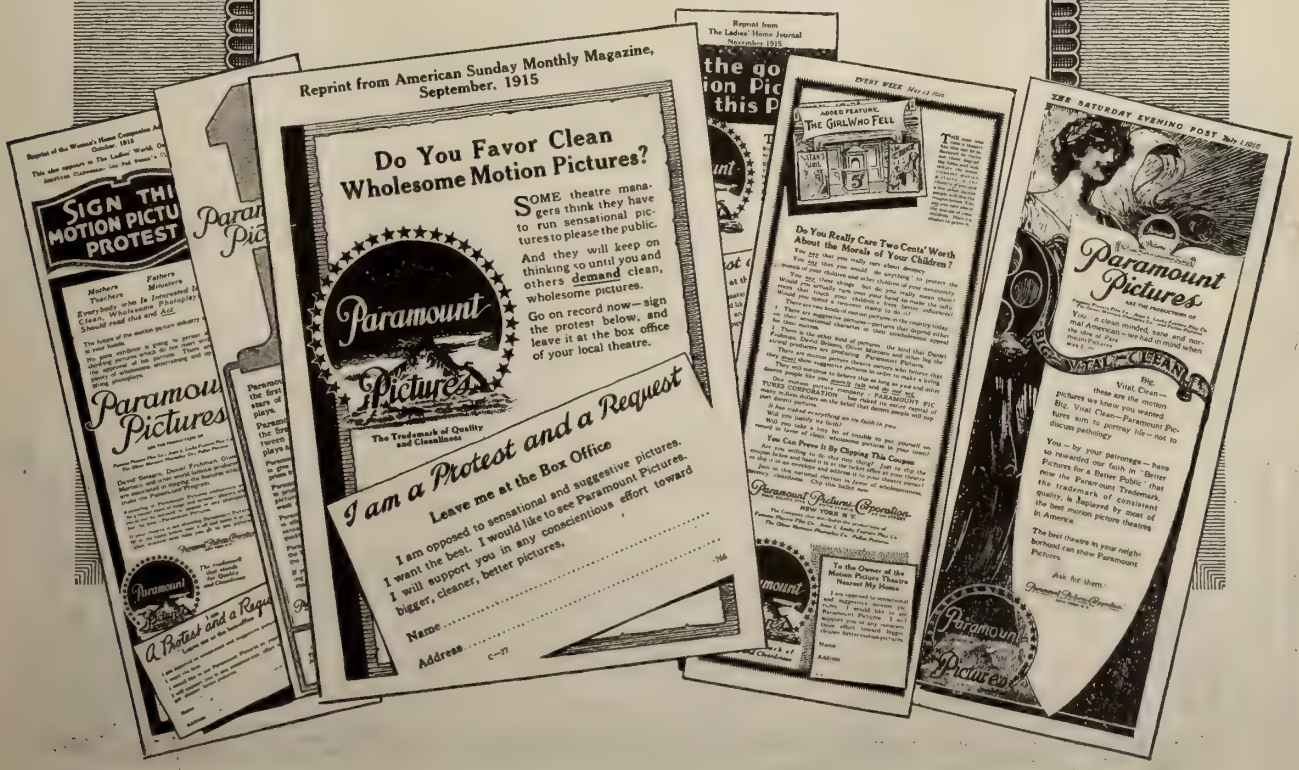
From
Exhibitor's Trade Review
of January 20th

There isn't anything *new* about producers making cleaner pictures. Famous Players, Lasky, Morosco and Pallas, produced strong, viril, thrilling and even emotional pictures, but they were *always* in good taste. This fact was advertised week after week, to 55,000,000 people, over a year ago, in the Saturday Evening Post, Ladies' Home Journal, Ladies' World, Woman's Home Companion, and American Sunday Monthly Magazine, Every Week, American Club Woman, and General Federation of Women's Clubs Magazines.

As many more people will be looking for Paramount Pictures when they read about them in the *new* campaign beginning in an early issue of the Saturday Evening Post.

Note the advertisements herewith and also the opposite page.

Executive Offices
485 FIFTH AVENUE, NEW YORK CITY


Reprint from American Sunday Monthly Magazine, September, 1915
Do You Favor Clean Wholesome Motion Pictures?
SOME theatre managers think they have to run sensational pictures to please the public.
And they will keep on thinking so until you and others demand clean, wholesome pictures.
Go on record now—sign the protest below, and leave it at the box office of your local theatre.
Paramount Pictures
The Trademark of Quality and Cleanliness
I am a Protest and a Request
Leave me at the Box Office
I am opposed to sensational and suggestive pictures. I want the best. I would like to see Paramount Pictures. I will support you in any conscientious effort toward bigger, cleaner, better pictures.
Name
Address
SIGN THI MOTION PICTU PROTEST
Paramou Pictures
Reprint from The Ladies' Home Journal November 1915
ADDED FEATURE
THE GIRL WHO FELL
Do You Really Care Two Cents' Worth About the Morals of Your Children?
You Can Prove It By Clipping This Coupon
Paramount Pictures Corporation
To the Owner of the Motion Picture Theatre Nearest My Home
THE SATURDAY EVENING POST
Paramount Pictures
VITAL—CLEAN

Artcraft put Mullen, Neb. on the Map!

ARTCRAFT PICTURES CORPORATION

TELEPHONE BELL GRAND 2812 — 22ND AND GRAND AVE. TWO BLOCKS EAST OF UNION STATION KANSAS CITY, MISSOURI — 2ND FLOOR MORIARTY BUILDING

Artcraft Pictures Corporation,
New York, N.Y.

Gentlemen:

Subject: SMALL TOWN ACCOUNTS.

I claim the record for the United States. I have just closed a contract today with John J. Motl of Mullen, Nebraska. The town of Mullen is so small that it does not even appear in the Postal guide which I have been using as a basis of figuring populations. I finally found the town listed on Rand-McNally's map as having a population of 105 people. To make it still more singular Mr. Motl will use each picture two days.

How is that for a record? I would like to know to satisfy my own curiosity.

Yours truly,

ARTCRAFT PICTURES CORPORATION

A. W. Croath Manager.

ARTCRAFT is not confined to any city or village, however large or small, but is appropriate to the larger city, the smaller village, and everything in between, for ARTCRAFT represents photoplay advancement — and advancement is not limited to size or population.

Artcraft Pictures Corporation

729 Seventh Ave. New York.

ARTCRAFT PICTURES

士 Sr. Gran Vía Jones

Feiner Wilhelm Jones

振 Gaskiga Jones

ΜΟΥΡΟΥΖΗΣ ΤΖΩΝΣ

威 M. Montmartre Jones

律 בראָודוויי דזשאָונם

Sig. Buontempone Jones

布 Бульварный Джоунсъ

Broadway Jones

How the world will
read the title of

GEORGE M. COHAN'S
initial photoplay

Released by

Artcraft Pictures Corporation
729 Seventh Ave., N.Y.City

D. W. Griffith says:—

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check number of words, this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check number of words, this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT GRAND CENTRAL TERMINAL, MAIN CONCOURSE, NEW YORK

A736NY M 57 BLUE RELAY

SI NY JAN 13-17

MISS GERALDINE FARRAR 815

HO BILTMORE

HAVE JUST SEEN YOUR SPLENDID PERFORMANCE OF JOAN THE WOMAN
I HOPE YOU WILL NOT CONSIDER IT A BOLDNESS TO
OFFER YOU MY MOST SINCERE CONGRATULATIONS ON THIS BEAUTIFUL CONTRIBUTION
TO OUR LITTLE NEW AND BUDDING ART SINCEREST AND BEST
WISHES THAT YOU WILL CONTRIBUTE MORE PICTURES LIKE THIS FOR
THE GRATIFICATION AND APPRECIATION OF US ALL

DAVID WARK GRIFFITH 951 PM

FROM EAST TO WEST THE PRAISES RING!

JESSE L. LASKY

NOW PRESENTING TO CAPACITY AUDIENCES
TWICE DAILY AT THE

44TH STREET THEATRE, NEW YORK, N. Y.

AND THE

MAJESTIC THEATRE
LOS ANGELES, CAL.

GERALDINE FARRAR

AS THE IMMORTAL JOAN OF ARC

IN

CECIL B. DEMILLE'S

MAGNIFICENT ELEVEN PART
PHOTOPLAY

"JOAN THE WOMAN"

BY JEANIE MACPHERSON

CARDINAL FILM CORPORATION

485 FIFTH AVENUE NEW YORK, N Y

Criticisms of Ethel Barrymore in "The White Raven"

"Ethel Barrymore takes her place among the big stars of the pictures – an offering of the first magnitude"–
Motion Picture News

"A distinct addition to the world of motion pictures"–
N.Y. Herald

"Most artistic production"–
Eve. Telegram

"Unusually interesting"–
N.Y. World

"Artistic success –
N.Y. Sun

"A capital picture – coherent dramatic story –
N.Y. Times

"The White Raven" is a standard METRO production.

RELEASED
ON THE
METRO
PROGRAM
FEBRUARY
5TH
COLUMBIA PICTURES CORP'N.
presents
LIONEL
BARRYMORE
in Earle Mitchell's
THE END OF
THE TOUR
A METRO wonderplay
in Five sparkling acts
Directed by
George D. Baker.

Ask Mr. Proctor:

As a big showman with big, high class theatres he booked

The Great Secret

Story by Fred de Gresac

because FRANCIS X. BUSHMAN and BEVERLY BAYNE in this, Wm. Christy Cabanne's master serial, give him an ideal box office attraction.

Mr. Proctor shows each chapter as a number of his PROCTOR-KEITH Vaudeville Bills

Ask Mr. Proctor about it.

METRO PICTURES

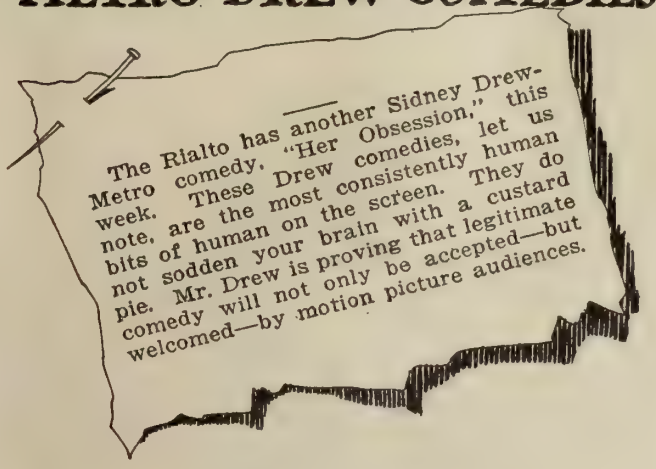
Booked through Metro Exchanges

Produced by SERIAL *Producing Company*

Presented by QUALITY *Pictures Corporation*

The Proof of Our Claims

The New York Evening Mail says of the METRO-DREW COMEDIES

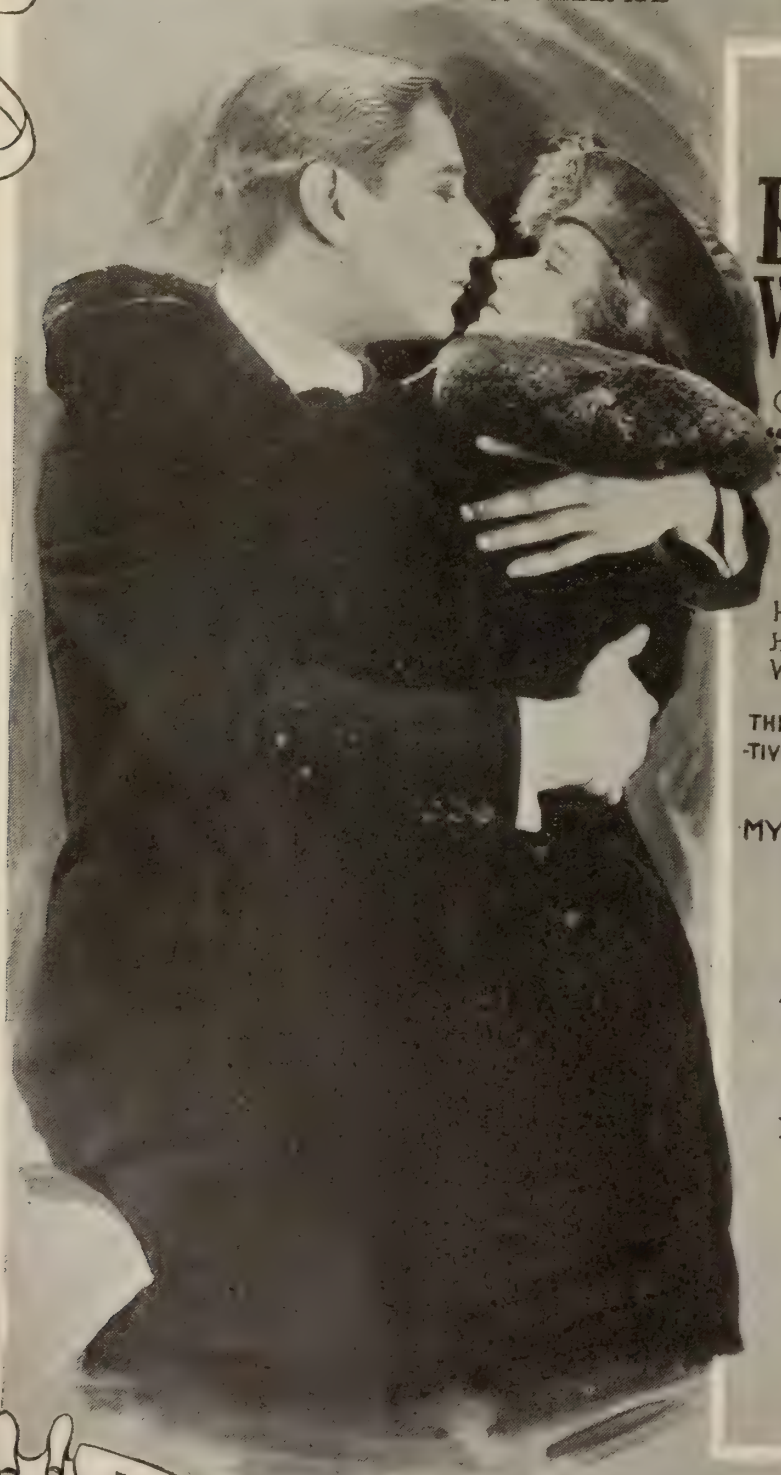

The Rialto has another Sidney Drew-Metro comedy, "Her Obsession," this week. These Drew comedies, let us note, are the most consistently human bits of human on the screen. They do not sodden your brain with a custard pie. Mr. Drew is proving that legitimate comedy will not only be accepted—but welcomed—by motion picture audiences.

Every week in the year Mr. and Mrs. Sidney Drew invite you to laughter on the

METRO PROGRAM

SELZNICK PICTURES

NEXT RELEASE



HARRY RAPF
Presents

ROBERT WARWICK

In

(By Arrangement with Klaw & Erlanger.)

"THE ARGYLE CASE"

By
Harvey J. O'Higgins,
Harriet Ford, *and*
William J. Burns.

THE MOST ABSORBING DETECTIVE PLAY EVER WRITTEN.

MYSTERY!
SUSPENSE!
ACTION!
THRILLS!

AND A CHARMING LOVE INTEREST.

Directed By
RALPH
W.
INCE

BRANCHES SOLE DISTRIBUTORS EVERYWHERE
LEWIS J. SELZNICK EXCHANGES

SELZNICK PICTURES

THE NEXT
CLARA KIMBALL YOUNG
PRODUCTION IS ALMOST READY FOR RELEASE.....
"THE PRICE SHE PAID"
By David Graham Phillips
Directed by
CHARLES GIBLYN
ALBERT CAPELLANI - Director Gen'l
A BRILLIANT SOCIETY STORY WITH A FIFTH AVENUE AND PALM BEACH ATMOSPHERE
WILL MAKE THE GIRLS SAY
"ISN'T SHE THE LOVELIEST THING YOU EVER SAW"

Joseph M. Schenck Presents
NORMA TALMADGE
In
"PANTHEA"
By Monckton Hoffe
Directed by ALLAN DWAN

THE RIALTO
TIMES SQUARE
NEW YORK

January 12, 1917

My Dear Mr. Selznick:

It may be gratifying for you to know that "Panthea" with Norma Talmadge is doing tremendous business at this theatre and is creating a great deal of satisfaction. In my opinion it is one of the most powerful dramatic stories I have seen in the last two or three years, and if you keep on making pictures like this you will set a standard that will be hard to surpass.

Very truly yours,
(Signed) S. L. ROTHAPFEL
Managing Director

BRANCHES SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES EVERYWHERE

WORLD PICTURES BRADY-MADE

Your Greatest Need

in business, is dependability in the product you sell.

You need goods produced by capable, honest, reliable people, who put something of themselves into everything they make and sell.

Think of the World Pictures Brady-Made released during the last six months—just one success after another. Think of the steady and ever increasing income they have brought to exhibitors.

Your conclusion will be that for consistent seat-selling power and absolute dependability, the high-water mark of quality has been reached by

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

MARIE DRESSLER

in "Tillie wakes up"

Cast including JOHNNY HINES

Story by MARK SWAN Directed by HARRY DAVENPORT

THE GREATEST COMBINATION of STARS EVER OFFERED in ONE MOTION PICTURE PRODUCTION

BOOK THROUGH TRIANGLE

McClure Series Dep't., TRIANGLE DISTRIBUTING

Book SEVEN DEADLY SINS with seven big stars

A McClure series of seven five-reel features, each play exemplifying one of the Seven Deadly Sins. Not an allegory, not a morality series, but seven modern plays full of thrills, laughter and heart-throbs. A series backed by McCLURE PUBLICITY.

BOOK THE ENTIRE SERIES

THE NEAREST EXCHANGE

McCLURE PICTURES

CORPORATION 1459 B'way NEW YORK CITY

THANHOUSER-MADE
Pathé Gold Rooster Plays

FLORENCE LA BADIE
IN
"Her Life and His"
RELEASED FEB. 18

A Drama of Prison Reform, Political Intrigue and Gripping Romance that Audiences Will Recommend to Friends

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. Edwin Thanhouser, Pres. JACKSONVILLE, FLA.
EUROPEAN OFFICE THANHOUSER FILMS, LTD. 167 WARDOUR ST. W. LONDON

Thos. H. Ince
announces
the appearance during
1917
of
Dorothy Dalton
Clara Williams
William S. Hart
William Desmond
Enid Bennett
Bessie Barriscale
Louise Glaum
Charles Ray
in his
Kay-Bee
productions.
Kessel and Baumann, Executives
KB
KB

THOS. H. INCE

introduces

ENID BENNETT

in

"PRINCESS of the DARK"

An enchanting tale of a mountain waif o'er whose eyes God drew a curtain at birth. As effervescent and wholesome as "PEGGY".

Released Feb. 18th.
Kessel and Baumann,
Executives.

KB

CHRISTIE COMEDIES ARE COMEDIES OF YOUTH!

The good looks, the cleverness and the ***youthfulness*** of the Christie Stars are in a large measure responsible for the popularity of Christie Comedies. Movie-goers ***demand*** bright, scintillating youth in pictures—they ***get*** it in CHRISTIE COMEDIES—and the exhibitor who supplies this demand by exhibiting Christie Comedies ***profits.***

Week of Jan. 29th

Open Market Release

"A GAY DECEIVER"

Featuring

BILLIE RHODES, ETHEL LYNN AND HARRY HAM

CHRISTIE FILM CO

AL. E. CHRISTIE - DIRECTOR GENERAL

SUNSET BLVD. AT GOWER ST.

LOS ANGELES - CALIFORNIA

TRIANGLE

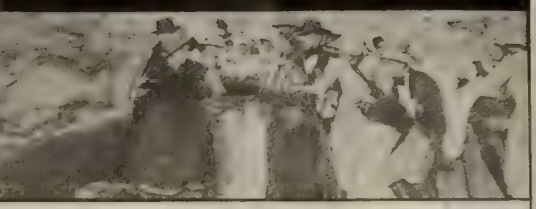
SUNDAY, FEB. 4th

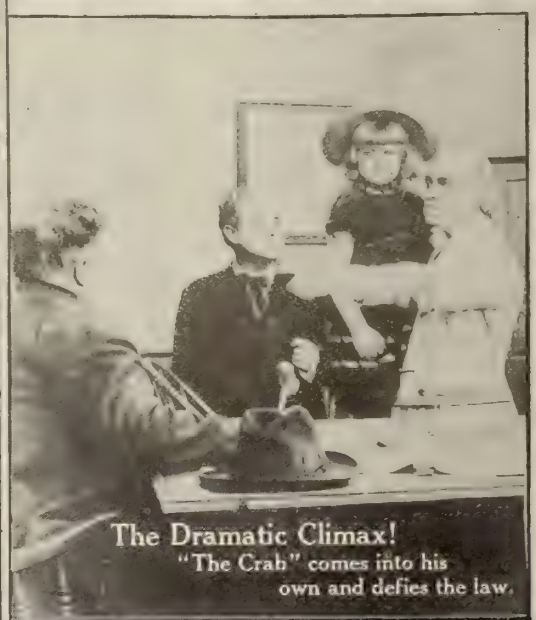
Wilfred Lucas in "Jim Bludso" | Fine Arts

and

A Triangle Komedy

"THE MALE GOVERNESS"





The Dramatic Climax!

"The Crab" comes into his own and defies the law.

Scene from "Dodging His Doom" a New Mack Sennett-Keystone.

THURSDAY, FEB. 8th

Thelma Salter with Frank Keenan in "The Crab" | Ince-Kay Bee

and

A Triangle Komedy

"THE ROAD AGENT"

Mack Sennett-Keystone Comedies

The New Comedies are the funniest plays that have ever left this studio. They are quicker and brighter and have more laughs than any plays that have borne the Keystone trade mark.

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PICTURES

To Exhibitors:

Beginning February 11th, the famous Mack Sennett-Keystone Comedies will be available for your booking on the independent release basis, as outlined in this space three weeks ago.

Beginning with the date mentioned one two-reel Mack Sennett-Keystone Comedy will be available each week. Our selling plan is now in the hands of our Branch Office managers and will be communicated to you on application.

This plan has been designed in your interest as well as ours, and makes favoritism or personal influence impossible by any individual. You contract for a specific thing and get it definitely on the date and at the price agreed upon.

Our advice to you is to lose no time in getting in touch with our exchanges on this new Keystone plan. We have spent much time and thought in putting it together, and it gives all exhibitors an equal opportunity to obtain these distinctive comedies.

Triangle Distributing Corporation
1457 Broadway New York City

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A NATIONAL INSTITUTION
STRAND THEATRE
OF NEW YORK
OFFICE OF HAROLD EDEL MANAGING DIRECTOR
MITCHEL H. MARK PRES. AND GEN. MGR.

January 15, 1917.

Germanic War Films, Inc.,
729 Seventh Avenue,
New York, N. Y.

Gentlemen:—

Relative to what success we have had with your film "GERMANY AND ITS ARMIES OF TO-DAY," I beg to advise that last week's business broke all records in the history of the Strand Theatre, with the exception of one week last year, the attraction that week being the Lasky production of Geraldine Farrar in "Carmen."

The picture of "GERMANY AND ITS ARMIES OF TO-DAY" will unquestionably arouse tremendous interest throughout the country, and considering the success which it has met with here at the Strand Theatre, it ought to prove to be a bonanza for all exhibitors. We are now in the third week with the installment of "GENERAL VON MACKENSEN AND HIS ARMIES IN ROUMANIA."

Yours very truly,

G. E. Edel.
Managing Director.

Mr. Edel, of New York's Great Strand Theatre, Stands Solid on His Tremendous Letter

YOU Certainly Can Bank On It!

THREE REASONS WHY:

Because it is NOT a war picture.
It's a picture ABOUT war.
Because it has no "near battle" scenes.
It has the big human appeal scenes.
Because it is not terrifying.
It's intense, touching, convincing.

The Picture is

"Germany and Its Armies Today"

State Rights--Smashing Display--Everything!

GERMANIC OFFICIAL WAR FILMS, Inc.

729 Seventh Avenue, New York City

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What the Great Critics Think of Goldwyn Stars and Plans

ANNOUNCEMENT of Maxine Elliott, Jane Cowl, and Mae Marsh as Goldwyn stars resulted in an amount of newspaper praise *unique in motion picture history.*

THESE voluntary comments by the greatest critics on powerful newspapers *should convince all exhibitors* in advance of the tremendous drawing power our stars and productions will have:

CHICAGO JOURNAL: "In Maxine Elliott Goldwyn has discovered a Goldmine."

NEW YORK TIMES: "Mae Marsh is the Maude Adams of the screen."

NEW YORK TRIBUNE: "There is only one Mae Marsh."

CHICAGO AMERICAN: "Jane Cowl is our greatest dramatic actress."

NEW YORK TELEGRAPH: "We welcome Goldwyn to filmland. Samuel Goldfish, Edgar Selwyn and Arthur Hopkins will greatly advance motion pictures."

INDIANAPOLIS STAR: "Goldwyn Pictures Corporation . . . the film Company with brains."

PHILADELPHIA LEDGER: "Goldwyn combines an exceptional group of stars and managers."

THE PITTSBURG DISPATCH: "Maxine Elliott, Jane Cowl and Mae Marsh. . . . Evidently Goldwyn has 'gone out for bear.'"

THE SEATTLE TIMES: "Goldwyn's announcements seem to forecast the greatest stars ever assembled under one management."

The novelty of *this* announcement lies in the fact that many great authorities say about our organization and its stars the things that, otherwise, we might have to say about ourselves.

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Only One Kind

The Utmost in Comedy

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

MACK SENNETT PRESENTS

THE LITTLE GIRL YOU
WILL NEVER FORGET

* * *

MISS MABEL NORMAND

AND

HER OWN COMPANY

IN

"MICKEY"

* * *

Method and Date of Release
Will Be Announced Later

* * *

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

THE DEEMSTER
BY
HALL CAINE

State Rights Now Selling

Starring
Derwent Hall Caine
(SON OF THE AUTHOR)
in the
Dramatic
Sensation of
the Day.

ARROW FILM CORPORATION
TIMES BUILDING, NEW YORK

If You Have Something to Say and Want Every Individual Commercially Interested in Moving Pictures to Hear It Say It in The Tenth Anniversary Number of the Moving Picture World

IN ten years the MOVING PICTURE WORLD has grown as an integral part of the moving picture industry. Puny and weak when the industry was an infant, this oldest and best of the moving picture trade publications has carried the banner at the head of the procession by means of which the industry has arrived at its present stage of development.

The TENTH ANNIVERSARY NUMBER of the MOVING PICTURE WORLD will be printed in commemoration of these ten years of progress. The publication's friends of years' standing—friends who have always appreciated the MOVING PICTURE WORLD'S loyalty to the best ideals of the industry—will contribute from their stores of information to make the text matter of the special issue not only interesting to the casual reader but of inestimable value as a book of reference.

Because it will establish a new record for circulation in the moving picture trade field, reaching more people commercially interested in the affairs of the industry than have ever been reached before—and because it will be welcomed and cherished as an old and trusted friend by every individual who pores over its pages—

This TENTH ANNIVERSARY NUMBER of the MOVING PICTURE WORLD affords a hitherto unsurpassed opportunity for advertisers in the field to bring their wares to the attention of their great and constantly growing buying public.

Here is the "Big Advertising Buy" of the entire history of the moving picture industry! You cannot afford to overlook it!

No Advance in Rates!
Remember the Date!
Saturday, March 10th, 1917
Final Advertising Forms Close
Friday, February 23rd
Address All Communications to
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17 Madison Ave.,
New York City

"It Plays on the Heart Strings"

The

GIRL WHO DIDN'T THINK

A Six-Reel Human Interest Photoplay Made With the Public Taste Constantly in Mind

With

JANE GAIL

INTERNATIONAL SCREEN FAVORITE

STANLEY WALPOLE

PREMIER PHOTOPLAY STAR

And a Splendid Supporting Cast, Including

THE FAMOUS RUSSIAN TRAGEDIENNE

MAY SIMON

Story by VIOLET STUART

Direction WM. HADDOCK

Ready for Immediate Distribution Complete with Everything the Exhibitor Needs to Get the Money—Heralds, Lobby Photographs, Newspaper Cuts and 1, 3, 6 and 24-Sheet Pictorial Posters.

STATES RIGHTS BUYERS
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Creative Film Corporation
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Supreme in every respect is Gloria's Romance — the serial extraordinary. The star is supreme above all others. The story is unique. The direction is that of a master. The stage settings and costuming are elaborate. The success of the film has been extraordinary. Never before was there a picture attempted on which so much thought, care and money were expended.

Gloria's Romance is notable for

1st. Its star—radiantly beautiful Billie Burke—engaged at a salary of $4,000 per week to play "Gloria." A salary far in excess of that ever paid any other star of either the stage or screen.

2nd. Its author—Rupert Hughes—internationally famous as a novelist—dramatist of note, and ranked as one of America's foremost literary celebrities.

3rd. Its producer—George Kleine—the man who gave the world such masterpieces as "Quo Vadis," "Last Days of Pompeii" and others too numerous to mention.

Wherever Gloria's Romance has played it has been successful. It has packed theatres! As a fashion exposition it is unrivalled. Scores of thousands of dollars' worth of Lucile, Henri Bendel and Balcom frocks are worn by Miss Burke. Palm Beach, Florida, and Riverside Drive, New York are the location of most of the scenes. Gloria's Romance is conceded to be the serial supreme. Don't be satisfied with anything short of the best. Book Gloria's Romance NOW. Pack YOUR Theatre by presenting the serial supreme.

Call on, wire or write the nearest Kleine-Edison-Selig-Essanay Exchange, or

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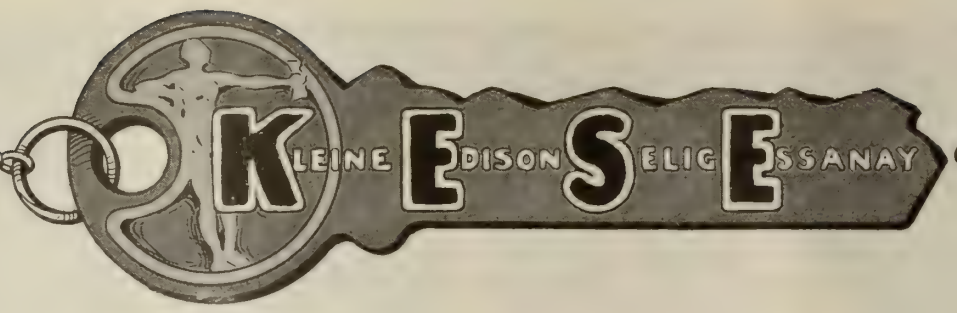
80 Fifth Avenue New York City

By Arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. & Mrs. RUPERT HUGHES



Richard C. Travers

and

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are presented in

"THE PHANTOM BUCCANEER"

A thrilling drama of a South American revolution and how a man wins the love of a girl in the shadow of the gallows.

Bryant Washburn

and

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are presented in

"THE BREAKER"

Adapted from the famous story of Arthur Stringer in THE SATURDAY EVENING POST. The daring adventures of a girl with a band of counterfeiters.

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TRADEMARK
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KLEINE EDISON SELIG ESSANAY

BRYANT WASHBURN

IS PRESENTED IN

Skinner's Dress Suit

TAKEN from the famous story by Henry Irving Dodge in THE SATURDAY EVENING POST. 5,000,000 readers of the Post were thrilled by the story. Every one will want to see the play. You have a ready made audience waiting. Don't miss this opportunity for a self advertised photoplay—a drama full of heart interest; it strikes a note that reaches every home.

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Harry Beaumont, Director

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PRODUCED BY

D. W. GRIFFITH

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Helen Ware

IN ROBERT HICHENS' LOVE ROMANCE
OF THE GREAT SAHARA DESERT

"The Garden of Allah"

State Rights Buyers
Communicate Now with
Selig Polyscope Co.
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General Film Service

Jack Pickford

in

"Cupid's Touchdown"

By Marjorie Benton Cooke

A Comedy Drama of College Life Presenting an All-Star Cast and a Spectacular Football Game! Jack Pickford in His Most Attractive Part!

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On Italy's Firing Line

Exclusive war pictures showing the activities of the Italian armies.

The Luck That Jealousy Brought

A western drama featuring Tom Mix and others. A sure drawing card.

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CHICAGO, ILL.

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General Film Service

A Slow Death by Suffocation—

A Helpless Woman on His Hands—

And then — Heroism of the Daredevil Kind

And— FREEDOM!

IF you want Thrills like this for your dull nights—Thrills de luxe—Thrills that are genuine—Thrills backed up by **plausible** stories, and you want them in thousand foot lengths—Book every episode of "GRANT, POLICE REPORTER," the Series picture that is helping to swing the pendulum back to short length features.

Swinging into the realm of two-part productions, hundreds of delighted Exhibitors have declared

"THE GIRL FROM FRISCO"

to be the greatest attraction they have ever shown. Twenty-four episodes, each a complete story, can now be booked.

A reminder:

"THE HAZARDS OF HELEN"

are going great guns. Like other Kalem pictures, they find a prominent place on many programs and should be on yours.

"HAM" COMEDIES

—just clean fun contributed by real comedians. Get aboard.

KALEM COMPANY

235 West 23rd Street, New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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The office of the company is the address of the officers.

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CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 750.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 3, 1917

Facts and Comments

WE ARE much mistaken if the "signs of the times" do not point to a better understanding and greater co-operation between manufacturer, exchangeman and exhibitor in the near future. This simply has got to come. The present more or less chaotic condition can only spell ruin for all concerned. The present "get the most out of it for ourselves" policy of the exchanges, advance deposits and all such unbusinesslike ideas will soon go and instead let us hope will come the same straight, square, open and shut methods on which business in all lines is founded and with the same co-operation between manufacturer, middleman and retailer that looks for the best results for all.

IN PRODUCING circles the pot is again boiling. Popular players, whose reputations have been established by long and favorable connections, have broken away from their moorings and entered the "open market" of competition for their services for the future. Fabulous figures said to have been offered for the services of these popular ones are being bandied about, tossing from tongue to tongue; new companies are being formed to produce and exploit the efforts of this one or that one until ye patient scribe is fairly dizzy with the contemplation thereof and wonders how so much money got away from the munitions makers.

* * *

BUT with all this munificent largess bestowed upon the popular motion picture star, will his popularity be increased or maintained? Plainly his unrest is born of a perfectly natural and intensely human desire to get his share while the getting is good, and no truly human being finds the least fault with him for that attitude. Nevertheless he is at fault in his desire to get rich quick. Up to now all motion picture stars have won their popularity because they were able to reach the plain people—the masses—the patrons of the five and ten cent picture show. Higher salaries to stars mean higher prices for admissions and a consequent narrowing down of the star's audience and his popularity to the vanishing point. Will it pay?

* * *

NOTHING goes in this age like a big noise. Billy Sunday can get them out, and so can the big sensational film provided it's bad enough to start the band of wind instruments going. What the moving picture business most needs is something that will make a big caliope holler whenever and just as soon as any particularly fine picture comes to town. They do start boosting clubs; but, then—well, what can you do? There's no scandal in it. Few people want to work for nothing, and where there's no scandal there's no limelight and no advantage. But isn't it strange how the censors do love to boost the lurid film.

* * *

PUTTING the other fellow out of business as the only road to success may be necessary when he comes into territory already fully supplied. It is often, however, the excuse of those who do not have the ability to meet honest and fair competition in neighborhoods fully able to support two enterprises under efficient management.

* * *

THE fallacy of censorship is never better demonstrated than in comparison of the work of a fairly large and representative board with that of a board composed of one or two individuals. A case in point happened in Birmingham, Alabama, recently when a newly appointed Commissioner of Public Safety was overruled four to one on a decision after an appeal by a local exhibitor and a re-showing of the film to all five commissioners at the same time.

* * *

To tell your story to the exhibitors through the Tenth Anniversary Number means telling it to the whole industry—exhibitors, producers, exchanges, theater equipment and allied trades. March 10th. Advertising forms close February 23.

The Secret of Big Profits

By Louis Reeves Harrison

THE idea of making money, conceded to be the first appeal of any business, is not at all remarkable. It is simply the lure which leads men into production and exhibition. The whole thing looks so bewilderingly easy to those outside of the game that they plunge in without personal qualification for what they are about to do and very little knowledge of the difficulties to be encountered. "Others are coining money at it—why cannot I?" is the idea that starts a man, and he can win out if he happens to follow, from instinct, or from observation, the example of successful men in nearly all other lines of achievement.

The reason that most men stand still in either production or exhibition, almost perpetually on the edge of failure, is because they are at a standstill themselves. Many are misled by a few waves of good luck at the start into believing that the tide always flows one way. Others do not give consideration to the fact that moving pictures are in a state of evolution, of constant change and growth, in which producers and exhibitors alike must participate in order to keep up with the times.

It is one of the functions of this paper to keep its readers alive to progress. Those who read and observe, can count themselves among the big possible winners of the future. Out of the varied assortment of matter presented every week, much of it bearing directly and truthfully on what is going on now, some of it indicating future possibilities, the live showman or the live manufacturer can extract enough information to form an abstract working principle for future guidance irrespective of the past, what is known as an *ideal*.

The idea of making money represents simply an inspiration. It is the right *ideal* which gets results. Any man can start with the idea. Thereafter he must bend his attention to every sincere contribution from thinkers on the subject, hold himself open to conviction, and gradually build a fine conception of his own as to some definite means of getting what he is after. The *right ideal* is not a visionary thing alone—it is reached through observation, experience and good judgment. The word "vision" has had a little evolution of its own. It used to be associated with what was purely fanciful and more or less impracticable, but today's man of vision is one who can see beyond his immediate surroundings.

The head of a great steel company opened his heart the other night in addressing a famous New York club and revealed himself, as have other multi-millionaires before him, as a man who combined in himself the practical and that creative imagination which reaches out into comprehension of the future and plans accordingly. Balancing that prudence which keeps an ordinary man from acting contrary to what he thinks he knows, this man of extraordinary success has a vision which looks carefully forward to the consequences of present situations. He states positively that success in every great line of business is founded on *right ideals*.

It was up to the MOVING PICTURE WORLD at one time to stand for a *right ideal*. Many other papers, reasoning only from the immediate, without vision of future consequences, let their columns be filled with unpaid-for publicity by producers who managed in this way to get just so much more advertising irrespective of product quality. To make the reading matter a source of dependable information was our *ideal*, with a result that we distanced all competitors.

There is not the slightest doubt that circumstances play a part in every man's success or failure. Conceding that good or bad luck may affect him one way or the other, there are ways of making the most of good chances and of overcoming those in reverse. It is to help men in this line of business, never to hurt them, that our own ideal is followed as closely as possible. What we are striving for is the greatest good for the greatest number. In line with that policy, even when caustic is applied to sore places in order to more quickly heal them, right ideals can be formed in every department and avenue of the trade.

Criticism in this department of the paper is necessarily removed from the direct and the personal. It can only be general, to apply where needed. Perhaps there are serious faults of exhibition to be corrected, but it is not always an easy matter to get at the exact truth in faulty methods. Broadly speaking, for instance, there is a painful lack of variety in the average program shown at the little theaters, though the audience is one of varied tastes. Wherever I have talked with people who are really fond of moving pictures, who give their unqualified support to the shows, I hear the claim that there is too much sameness of program.

I have not found a single person who does not enjoy stories of the wonders of nature and those which attractively present the achievements of science. The love story stands first, but the fascination of romance can be made to delightfully veil the presentation of fact. All the world loves the love story, but those of information and purpose rest and charm an audience and often serve as a stimulating relief. The desire to see something that is new and strange is not confined to the young in years. There is a vast amount of curiosity in those young of mind.

In the public libraries books of science are beginning to rival those of fiction in popularity. That is only a straw to show which way the wind is blowing, but consider the tremendous popularity of science periodicals with young and old. The success of moving pictures in a general way depends largely upon how closely what is shown on the screen fits the public demand—why not study the character of that demand in other methods of expression, where the audience can choose what it likes, or believes to be of value?

It pays for the exhibitor to constantly broaden his own vision, to consider the whole people, to gauge the tendency of their minds, to get at the drift of the times. The selection of a program, or of special releases, should not depend upon this or that minor consideration any more than the verdict of a judge on the bench, but upon intelligent grasp of two sides of a question. The ideal civil officer is the one who renders justice. The ideal exhibitor is the one who sincerely strives to do the right thing to all concerned.

The public is most deeply concerned, the happiness and safety of our whole people. To form an ideal of how that can be done is far from being an easy matter, but the exhibitor of right ideals will be prospering in this business when those who have no ideals are out of it for good. To drift along, without definite policy, means only mediocrity or eventual failure. The secret of lasting success lies beneath the surface—it is surely not that of killing the industry to get all the golden eggs at once. The secret of big profits in this business is to use infinite pains in selecting the finest possible means for the very best ends that can be conceived by the mind of man—to work with an *ideal*.

President Ochs vs. Universal Company

IN OUR mail of Friday, January 19, the Moving Picture World received a communication under date of January 18, from the president of the Motion Picture Exhibitors' League of America. This letter requested publication of an article which was inclosed and based this request on behalf of the motion picture exhibitors of the United States. The letter further requests our editorial support. The article in question begins with a protest against the proposed appointment of any member of the Universal Film Manufacturing Company on any committee entrusted with the task of fighting censorship. It then reprints and elaborates on an article published in the Universal house organ about Nov. 20, 1915.

Readers of the Moving Picture World will remember that we went into this very incident carefully at the time. See article on page 1918 of our issue of Dec. 11, 1915.

After a very careful consideration of the whole matter, we are satisfied that publication of this open letter and article would be of no benefit to the exhibitors' cause, or to the industry in general. We do feel that it would be a positive injury in that it would again help to place an old weapon in the hands of those who are fighting for censorship and legislative control of the industry. To simply print the few paragraphs of the article published in the Universal house organ of some time ago, which have already been garbled and used to suit their own ends by the enemies of the moving picture, cannot be, by any stretch of the imagination, beneficial to the cause of the exhibitors. We are frank to say that the resurrection of this rather antiquated incident at this particular time is somewhat out of place, and suggests ulterior purposes or motives.

In spite of all that has been said, or is likely to be said in this connection, no one knows better than the president and officers of the Exhibitors' League that the Moving Picture World is anxious to assist the cause of exhibitors in every way possible. Furthermore, this paper has always given the exhibitors as well as every other branch of the industry a "square deal" in its news columns despite repeated statements to the contrary. All our unbiased readers are well aware of this fact. We have never made any apology or excuses for productions of the Universal or of any company that are causing censorship agitation. Keep the pictures clean and keep them out of politics has been one of our slogans for years.

After reaching our decision that it could serve no good purpose to publish this open letter for the reasons stated above and because of many of the statements contained therein, we were more than confirmed in our feeling of an outside motive by the receipt of a statement from R. H. Cochrane, of the Universal Film Mfg. Company. We believe our readers will be fully able to judge of the merits or demerits of both sides of the case without further comment on our part. Mr. Cochrane's statement follows:

On Wednesday, January 17, Mr. Lee Ochs called at my office and solicited advertising from the Universal Film Mfg. Co. for the Exhibitors' Trade Review, in which Mr. Ochs has a proprietary interest.

After listening to all that Mr. Ochs had to say, I called his attention to the fact that he had not given me any reason why the Universal Company should advertise in his publication. I likewise called his attention to the fact that unless he wanted the Universal Company to pay his publication some money for either charity or blackmail, there was nothing for our company to gain by advertising in his columns. He denied that he wanted either charity or blackmail.

He then asked me if I did not believe in reciprocity to the extent of giving advertising to the Exhibitors' Trade Review (Mr. Ochs' paper) because exhibitors pay money to the Universal Company for film rental. I replied that every exhibitor who paid money to us got full value for it; and that whenever he did not get full value, he transferred his business to some of our competitors; that I would not buy advertising space on any but business grounds; and that if we could not hold the exhibitors' business on the merit of our film we surely would not try to hold it by advertising in Mr. Ochs' publication.

THIS WAS ON WEDNESDAY, JANUARY 17.

On Thursday, January 18, Mr. Ochs wrote a scurrilous letter to various trade papers, making a bitter attack on the Universal Company as a whole and on the officers in particular.

From various sources the Universal Company has heard that if it did not support the Exhibitors' Trade Review, scores or even hundreds of exhibitors would cancel their orders with Universal exchanges. I have forgotten how many thousands of dollars per week was to be taken from us. This has been threatened ever since the Exhibitors' Trade Review (Mr. Ochs' paper) first entered the field of trade papers.

The Universal Company does not believe that the Exhibitors' Trade Review is owned by exhibitors. Neither does it believe that the exhibitors of this country would approve of the methods used by Mr. Ochs to compel the Universal, and other companies, to buy advertising space in his paper.

Mr. Ochs, however, endeavors in every way to make it appear that the exhibitors of the country either own his paper or are backing it. For example, the letter in which he attacks the Universal was written on stationery bearing the imprint of the Exhibitors' League of America, but was mailed in an envelope bearing the imprint of the Exhibitors' Trade Review.

In his letter he rakes up an editorial which was published in the Universal's own weekly publication a year or more ago. It was an article on smutty pictures and was a part of a series of articles, the intention of which was to bring forth from exhibitors a storm of protest against such pictures. It accomplished its end, but ever since then it has been used by pro-censors as an argument for censorship. To do this they resorted to the old trick of quoting only extracts from the series, instead of the whole. Before the articles were published in our house organ, we showed them in proof form to Mr. Stephen Bush, then employed on the Moving Picture World and now working for the Exhibitors' Trade Review, and explained the campaign to him. Mr. Bush instantly saw what the plan was and pronounced it a good thing. I feel confident that Mr. Bush will bear me out in this statement, regardless of the fact that he is interested in the Exhibitors' Trade Review at the present time.

Kindly remember Mr. Ochs' remarkable letter was written the day after the Universal refused to advertise in his paper.

The Universal's editorial, to which he takes such violent exception, was published something over a year ago. At that time, so far as I can recall, Mr. Ochs did not fly into a public fury over it and ask to have the Universal put out of business. Since then he has been elected president of the National League and has been enjoying that office for several months. But not until the day after the Universal finally refused to give him some advertising did he decide that we had insulted the exhibitors of America. On the day that he solicited advertising the Universal was all right in every re-

With this issue, in response to repeated requests, the Moving Picture World returns to a policy of long ago in selling to its advertisers the available space on its front cover for advertising purposes.

Copy for the cover space, subject to certain restrictions which will be made known upon request, is being accepted and used in the order in which applications are received.

spect, but over night we had become a menace to the whole industry!

With these facts to judge by the Universal is more than willing to let the exhibitors and the trade in general judge the case and pass their verdict against Mr. Ochs and his methods or against the Universal as they see fit.

Perfect Organization—No Small Task

By Sam Spedon.

A GREAT printing press is made up of so many thousands of different units it is impossible to enumerate them. When it is set up in place in full working order it is apt to be spoken of as Smith's or Jones' press, although Smith or Jones may only be the capitalist or promoter who furnished or raised the money to place it on the market. The workmen whose brains and skill made it possible are never mentioned. Smith or Jones can arrogate to himself all the credit, and generally does.

This may be permissable in the case of an inanimate article of manufacture, but is not so in an organization of human beings.

We must not lose sight of the fact that an organization like the National Exhibitors' League and the National Association of the Motion Picture Industry are made up of many parts, or other bodies, who contribute to the perfection of the whole. To perfect an organization is no easy matter; all parts must harmonize with each other; no one or more parts can run counter to the other, and it requires a master mind or minds to keep the completed organization running smoothly to produce results. At the same time those minds cannot arrogate to themselves the credit of the whole; they must give each component part thereof credit as well as a voice in its success.

Every local league deserves as much credit for their part as the National League. Every branch of the motion picture industry is entitled to commendation for its part of the National Association, if each and every part works for perfect organization. We might call this "oiling the machinery."

In our analysis of organization the central body is representative of the whole and dependent upon the many branches of the industry for its name and its existence.

If our analysis is clear what is the conclusion? Simply a realization of the task that presents itself to those who have undertaken the organization of the motion picture industry and the necessity of the co-operation of every branch of it in its perfection.

The task may never be accomplished, but it is worth the effort. It will certainly lead to a better understanding of where we are at, and possibly to the organization of the different interests, centralized in a board of arbitration (call it what you may), presided over by a man of unbiased judicial mind, without commercial affiliation with, or financial interest in, the industry.

This would eliminate suspicion of politics and favoritism, which seem to be the obstruction to constructive organization.

To carry our conclusion further and applying it to the National Exhibitors' League, or any branch of it, the president of it should be an exhibitor only, without financial and salary interest in any other branch of the industry.

Any one to be a leader of men must be sincere in his purpose to serve those whom he represents, thinking only of how best he may best serve the whole, regardless of personal aggrandizement. His slogan should be every man for the whole organization and not "Every man for meself."

The failure of most organizations has been caused by the lack of sincerity and too much politics. To be successful we must practice the former and exclude the latter.

What State Censorship Would Cost

IF LEGISLATIVE investigators would like to know what burden of taxation is now placed upon the shoulders of the moving picture business and how it will figure up should all the proposed censorship laws be passed that have been proposed, the following bit of statistical information may enlighten them:

In 1915 the National Board reviewed 9,588 reels of film. Had the state censorship bills passed in the thirteen states in which they were introduced, the cost in fees alone to the producing companies would have amounted to $311,610 at the average rate of $2.50 per reel, the inspection fee indicated in the bills introduced.

In 1916 the National Board reviewed 9,180 reels. Had the state censorship bills passed in the eleven states in which they were introduced in the course of that vear, the cost in fees alone to the producing companies would have amounted to $252,450, based on the same average fee.

The total cost to the industry, had the state bills, introduced in these two years, passed, therefore, would have been $564,060.

The actual cost, 1916, in the four states where censorship laws exist, for fees alone, was $36,720.

In 1915 in the state of Pennsylvania the censorship expressing the opinion of one individual condemned 65 subjects and 169 reels. In 1916 the same Board condemned 148 subjects and 407 reels.

The earning capacity of the pictures condemned by this Board in 1916, based on an estimate of $10 per day each for 60 days, amounts to $88,800. This was the cost of the motion picture industry for the activities of one State Board in one state for one year.

Had the eleven bills introduced in 1916 become laws and the censors of these State Boards taken the same action as in the State of Pennsylvania, condemning the 407 reels, the cost to the motion picture industry at the same rate of earning capacity for these pictures would have been for the year $976,800.

This choice bit of information should arouse motion picture makers to the desirability of doing something definite to head off or kill any attempt to pass censorship legislation. At the same time it would be well for them to do all within their power to prevent the making of pictures calculated to stir the censor bug to activity.

NEWARK'S MAYOR TO LEAD GRAND MARCH.

Mayor Thomas L. Raymond, of Newark, N. J., and Miss Anita Stewart will lead the grand march at the Movie Ball to be held in Krueger Auditorium, Newark, on Thursday evening, Feb. 1. This is to be but one of a score of features. Many surprises will be sprung.

Entries in the contest for young women who are desirous of becoming motion picture actresses are pouring in daily and that many stars will be present is indicated by the acceptance of scores of invitations. As with other affairs of this kind, novel publicity stunts will be staged by various film manufacturers.

The First Infantry Band and Orchestra, of Newark, will furnish the music. Members of the New Jersey Exhibitors' League will act as hosts to those attending.

"WHAT BECOMES OF THE CHILDREN" COMPLETED.

Walter Shumway and his director, Walter Richard Stahl, have just returned to New York from Jacksonville, where they completed the feature production "What Becomes of the Children." They are now busy arranging for a trade showing of the feature, announcement of which will be made in next week's issue. The production deals with the divorce question and its effect upon the children whose homes are thus broken up. Messrs. Shumway and Stahl will be at the Knickerbocker theater until the above arrangements have been completed.

FILM SALESMEN TO DINE.

On February 17 the Film Salesmen's Association will give a dinner and vaudeville at Kean's Chop House, West 42d street, New York City. The price of each plate will be $5. Aaron Korn is chairman of the entertainment committee.

Legislative Investigators Get Busy

Senator Wheeler and His Committee Hear Testimony of Motion Picture Men.

THE committee appointed by the New York State Legislature, consisting of Senators Parsons, Walker and Yelverton, and Assemblymen Wheeler, Flamman, Marsh, Brereton and Schimmel, to ascertain whether the motion picture industry is a proper subject for a State tax, began their investigations at Murray Hill Hotel on Thursday morning, January 18.

Harvey D. Hinman is counsel for the committee. Assemblyman Wheeler, who is presiding, said the committee intended to be fair and to secure reliable facts and figures. William L. Seabury and J. Robert Rubin, counsel for the motion picture interests, protested that the inquiry was discriminatory, that it was for the purpose of finding out the profits, to tax them, and that a similar proceeding directed toward newspapers, magazines or groceries would be just as fair.

Mr. Seabury suggested to the committee that they permit two or three of the exhibitors, called as witnesses to give their explanations of the methods of running their business and then examine them afterwards. In this way the committee would become familiar with the general methods and terms employed. The same mode of procedure could be applied to the producers called as witnesses. This suggestion was adopted and Lee A. Ochs, president of the State and National Exhibitors' Leagues, was called as the first witness.

The points brought out by Mr. Ochs were these:

The exhibitor now pays the following taxes:

A city license tax of $100.

A Federal theater tax of between $25 and $100.

A realty tax of $1,375.

An incorporation tax of $40.

A sign tax of $15.70.

A personal property tax.

A Federal income tax.

Three of these taxes are imposed on the motion picture business. The result of such burdens is, he said, that where there were 1,089 theaters in New York City three years ago, now there are only 530, and within a year, he predicted, the number will be less than 400. Any more taxes on the business would make it impossible for most of the exhibitors to continue in the business.

Mr. Ochs was requested by the committee to furnish data as to expenses and receipts of different capacity houses and the general conditions governing those matters. This it was explained would give them a basis by which the committee could be governed.

Mr. Seabury made an addition to his first suggestion; that the committee might visit the different theaters in different localities and get a more practical idea of the governing conditions.

Lee Ochs should be complimented on the way in which he gave the committee their first lessons on the modus operadi of running a motion picture theater, the many difficulties involved and the business methods employed. His talk was well worth hearing.

On Friday, January 19, the second day of the hearing, William L. Sherrill, president of the Frohman Amusement Corporation, who was called as the first witness yesterday, representing the producers, declared that the salaries of motion picture stars are increasing without limit or regulation until they threaten to crowd all the profit out of the films for anybody else.

Having heard the exhibitors, the inquiry took up the producing and distributing end of the industry. Mr. Sherrill's testimony was to the general effect that the profits of the motion picture business are grossly exaggerated. Mr. Sherrill said:

"The business is progressing toward perfection, but there is yet much to be done to make it steady and well paying."

He suggested that the enormous salaries paid to stars make the business at present unsteady, and in many cases unprofitable. He pointed to the constant decrease in the number of motion picture theaters, which he said was only partly explained by the development of large picture houses with elaborate programs driving out of business the smaller and less attractive houses.

Asked if he thought the motion picture industry could bear the burden of another tax the witness said:

"Any business ought to be taxed if it is justified, but I do not know that it is in the case of motion pictures."

The committee questioned Mr. Sherrill as to amount of salary he received as president, the cost of maintaining his offices and studios. The amount of studio payroll each week and the number of regular employees at his studios.

In conclusion he was requested to furnish the committee with a written general statement of the expenses of running the Frohman Corporation.

P. A. Powers of the Universal Film Manufacturing Company, was the only other witness of the day. Mr. Powers declared that there was no danger of the motion picture industry forming a combination, although there has been rumors in that direction.

The cost of production of the motion picture film, according to Mr. Powers, has increased since 1909 from 50 cents a foot to more than $2.50. First as the cause of the increased cost of production Mr. Powers mentioned the high salaries paid to the screen favorites.

He was asked the cost of raw film, positive, negative, etc. This was for the instruction of the committee.

Mr. Powers was then asked to enumerate the largest producing companies who employ the high priced stars, so that the committee may summon the officers of these concerns. The committee will meet again on Wednesday, January 24, to continue the inquiry.

To Tax Excess Profits

Revenue Proposition Before House Ways and Means Committee May Touch Picture Men's Pockets.

THE new revenue bill soon to be reported to the House of Representatives by the Ways and Means Committee has one provision that will prove of interest to the motion picture industry. They have found it necessary to raise between $200,000,000 and $300,000,000 to meet a deficit that will be present in the treasury at the end of the fiscal year. A number of plans were suggested, including the proposal that a tax of one cent a foot be levied against motion picture films, but this scheme was nipped in the bud and never got beyond the rumor stage, thanks to the friendly feeling of the members of the committee towards motion pictures, it is said.

It was thought that perhaps the old internal revenue law providing for a stamp tax on all telephone and telegraph messages, and on express and freight receipts and other documents would be re-enacted, but Congress does not want to play around with a number of different schedules, and at last centered upon an increase in the inheritance tax and what is known as an excess profits tax. It is the latter which will be of interest to the trade.

The House Ways and Means Committee proposes to enact legislation providing for a tax of eight per cent. against all net profits above eight per cent. derived from the businesses of corporations and copartnerships. This will rest largely with the producing companies, although there are many theaters throughout the country realizing more than eight per cent. upon their investments. The tax will work out something along this line. Take an organization having a capital of $100,000, upon which a net profit of $10,000, or ten per cent. is derived. Of this profit $8,000 would not be taxable, the taxpayer merely making returns on the $2,000 excess, or $160.

This is a tax that should not be overlooked. It is going to be charged against producing companies and theaters alike —wherever there is a corporation or copartnership making more than $5,000 per annum.

Revenue experts from the Treasury Department have been sent to the Capitol to work out the details under which this tax is to be administered, and it is expected that the bill will be before the House of Representatives about the middle of the week. A great deal of opposition is expected to crop up in the meantime, but it is pretty generally believed that the bill will be rushed through. This bill also provides for the issuances of several hundred million dollars worth of bonds to meet the enormous expenditures of the Government.

Photoplay League at Rialto

Small Attendance Fails to Dampen Ardor of More Serious Members—Manager Rothapfel Speaks His Mind

WHILE the inauguration of the Photoplay League took place several months back, and it has since that time been quietly endeavoring to shape itself into a solid and national organization, it has made no move of what might be termed public activity in New York until the morning of January 17. On this date S. L. Rothapfel with his usual progressive spirit threw open the doors of the Rialto theater to the Photoplay League and its friends, and gave of his hospitality and good cheer for the entertainment of a much smaller number of persons than was expected.

The meeting was called for 11 a. m., and the earlier moments were filled in with music from the big theater organ and from the Rialto quartette, after which Frank Lascelles, chairman of the occasion, explained the ideals and intentions of the Photoplay League. He stated that the League had since its inauguration sent representatives throughout the country for the purpose of sounding conditions in the various cities and communities, and that the proposal to establish branches of the League in these various cities had met with enthusiastic support. He stated further that it was the intention of the League to set aside three mornings of the week to view selected pictures which would be listed for recommendation throughout the country, and that it would then be the duty of the branch Leagues to see to it that sufficient calls be made for these particular pictures in a measure to repay the manufacturers for the trouble and expense which they had had in producing them. The Photoplay League hopes to be able to suggest to the manufacturers certain pictures that they would like to have produced, when their plan of development may have more nearly reached maturity. He spoke also of the large responsibilities of New York in the matter of the moving picture, and of its immeasurable influence over the millions of persons who attend the motion picture theaters in the United States every evening. Inasmuch as that ninety per cent. of the moving pictures sent out into the entire world are sent out from New York, are reviewed and censored in New York, we must look upon New York as the hub of the industry; it is therefore most fitting that New York should take the initiative in improving the moral tone of the moving picture output. Such was the gist of Mr. Lascelles' remarks, with an appeal to the public, as much of it as was represented, to give their support to the proposed uplift work of the Photoplay League.

Following Mr. Lascelles came A. J. Westermeyr, eloquently irate at the emptiness of protest which the emptiness of seats implied among a certain class of citizens loudest in their censure of the moving picture, and most boastful of what they would do to improve conditions, but who when the opportunity occurred for them to back up empty words with action failed to put in an appearance. And it may be said here that invitations to attend this meeting were sent out to some of New York's most prominent citizens. He referred to the moving picture as the most powerful educational factor known through all the ages. He stated that he had been in a position to study the moving picture from all angles, and was utterly impatient with the attacks made upon it. He quoted a certain newspaper man who had said that a newspaper was always a little ahead of the people who read it, following it with the remark "so is the moving picture always a little ahead of the people who view it." The urgent necessity, according to Mr. Westermeyr, is the crystallization of public opinion. This can never come to pass so long as we are satisfied merely to talk the matter over at our firesides. We must get out and talk the matter over where we can be heard, and get other people interested enough to give the matter serious thought; thus we can do our share toward crystallizing public opinion. Such was the import of Mr. Westermeyr's remarks, who before taking his seat moved a vote of thanks to Mr. Rothapfel for his expression of good will in throwing open his theater to the Photoplay League.

The last and not by any means the least interesting address of the morning was made by Mr. Rothapfel, who equally incensed by the small attendance aimed his resentment full face at the audience, stating emphatically that he would continue to cleanse the pictures "not because of you, but in spite of you. You don't really do anything—you only talk and obstruct instead of aid our progress."

After a few more scathing remarks aimed rather at the absent than at those present, Mr. Rothapfel opened a campaign of encouragement. He begged the Photoplay League not to be discouraged, but to forge right ahead with the work which they had begun. He said, "I am with the moving picture now and always; and I am going to throw my house open again to the League, and I am going to keep on throwing it open to them until it is filled from the bottom to the top. And if they don't come by being invited we'll make them pay to come. We're going to make them come.

"Perhaps you think that I have not suffered, that I haven't had to struggle in reaching the point in the exhibiting business that I have," Mr. Rothapfel continued. "You may not know or think it possible that the first moving pictures I ever showed were shown in back of a bar-room with a bed sheet for a screen, a second hand piano, and for a five cent admission fee."

He further stated that the slogan of the showman is "We give the public what they want." This, said he, "is impossible. I don't know, and you don't know what the public wants. The public itself doesn't know what it wants. We give them what we want to give them, and if they don't like what we give them they don't come. And we have proved that it is possible to run a moving picture house successfully on a clean, wholesome program."

Before closing his remarks Mr. Rothapfel promised that on later occasions he would continue to give the Photoplay League the benefit of his experiences. It had been his intention to exhibit for the enlightenment of the audience certain types of pictures illustrative of the development and psychology of the photoplay. This was dispensed with, however, on account of a lack of time.

The officers of the Photoplay League, with headquarters at 665 Fifth avenue, New York, are E. H. Blashfeld, president; Frank Lascelles, director, and Helen Varick Boswell, secretary. Among those on the advisory board are Mrs. Chas. H. Whitman, Mrs. Charles Dana Gibson, Adolph Lewisohn, E. H. Sothern, Julia Marlowe, Mrs. Marcus M. Marks, John D. Crimmins, George F. Kunz, Mrs. Philip M. Lydig, Edward T. Devine, Mrs. Potter Palmer, Mrs. Willard D. Straight, Lillian D. Wald, Chas. Dana Gibson, Dr. Stephen S. Wise, Henry Fairfield Osborn, Mrs. Simeon Ford, Frederick A. Stokes, Mrs. J. Borden Harriman, Mrs. James Speyer, Mrs. Ogden Armour, Isaac Seligman, Norman Hapgood, Evart Jansen Wendell and Cornelius Vanderbilt.

HARRON TO STAR.

Plans for the first trans-continental photoplay featuring an individual star are being perfected at the Triangle-Fine Arts studios in Los Angeles. Robert Harron has been selected to appear in this novelty production, which will be under the direction of Lloyd Ingraham.

A definite date has not yet been decided upon, but Harron and Ingraham, together with a small supporting cast and mechanical crew, will probably start from Los Angeles as soon as work has been completed upon "The Bad Boy," Harron's present starring vehicle.

A story has been prepared by the Triangle-Fine Arts scenario department which calls for many contrasting scenes, and episodes will be filmed in all of the big cities visited, including El Paso, San Antonio, New Orleans, Atlanta, Washington, Philadelphia and New York. Many interesting bits of open country will also be utilized for settings, and if any striking adventures befall the pilgrims en route, they will be incorporated in the story whenever possible.

Bert Hadley, Ingraham's assistant director, will make the trip in advance of the Harron company, to arrange for accommodations, and look over the various locations.

LILLIAN WALKER LEAVES VITAGRAPH.

Miss Lillian Walker, long a star in Vitagraph productions, has left that company and will shortly announce new connections. Miss Walker, the "Dimples" of many a famous one and two reel subject, has lately been featured in five-reel Blue Ribbon productions. Two of these remain to be released "Kitty Mackay" on February 19, and "The Star Gazer" on April 2.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

California Exhibitors to Organize

Meeting of Showmen Held at Berkeley Favors State Association.

ON THE afternoon of Thursday, Jan. 11, a special meeting of members of the Motion Picture Exhibitors' League of Alameda County was held at the Lorin theater, Berkeley, Cal., at the call of President H. L. Beach to discuss whether it would be feasible and desirable to form a state organization. President Beach outlined in a few words the great amount of good that had been done by the local organization, which for some time has been the only active association of exhibitors in the state, and expressed the opinion that a larger body, with a wider scope of activities, was almost a necessity. He called attention to the fact that the state Legislature was already in session, that a Sunday-closing bill has been prepared and that a state-wide censorship measure would be introduced, according to an announcement of the local Rotary Club. He spoke of the possibilities of getting a law enacted prohibiting the taking of deposits on film service and of being of service through organized effort in securing the passage of other measures of interest to the moving picture industry.

The discussion that followed indicated that the members of the local were very much in favor of starting a state organization, with the present body as a nucleus, the only differences of opinion being whether it would be best to maintain the local and also support the more general organization, or eliminate the local entirely. It was finally decided to adopt the first plan and upon a motion the intention of the local to form a state organization was set forth, this to be known as the Motion Picture Exhibitors' Association of California, the present local to be known as Alameda County Local No. 1. The by-laws of the local body were adopted as by-laws for the state, with the initiation fee waived for the present and the dues placed at $1 a month, payable six months in advance. Secretary William F. Krahn was instructed to send an urgent invitation to all exhibitors in the territory served by San Francisco exchanges to attend a meeting to be held in that city on January 25th.

On January 18 the annual meeting of the Alameda County organization will be held at the Hotel St. Marks, in Oakland, when officers will be chosen for the ensuing year, and on this date it is also planned to elect officers for the state association. By this means the association will be a regularly organized body when the San Francisco meeting is held and full attention can then be given to securing a satisfactory membership. It is planned to hold one meeting a month in San Francisco and one in Oakland.

In outlining his reasons for believing that a good membership can be secured, and that the attendance at the regular meetings can be made quite heavy, Mr. Beach called attention to the fact that a year or two ago but few exhibitors reviewed pictures before booking them, but that now there were few who did not, with the result that hundreds of them visit San Francisco every month. By securing the co-operation of exchanges and having the review of some noteworthy production fall on the regular meeting date of the association he expressed the belief that many country exhibitors could be led to attend regularly.

Among the Alameda County exhibitors who attended the recent meeting were A. E. King, J. Hellman, E. W. Scott, John Peter, Charles Mehrten, William F. Krahn, H. L. Beach and W. S. Smith. W. A. Cory, of San Francisco, came over for a short stay and offered his assistance in the work of organizing.

Pictures for Children

President Adele F. Woodward, of the National Juvenile Motion Picture Board, Talks to New York Exhibitors.

A SPECIAL meeting of the Motion Picture Exhibitors League No. 1 was held at its rooms in West Forty-second street, New York, on Tuesday, Jan. 16. Samuel H. Trigger, the president, opened the session by introducing Mrs. Adele F. Woodard, President of the National Juvenile Motion Picture Board, an organization similar to the Child's Welfare League.

Mrs. Woodard explained that the Juvenile Board was instituted to advocate the showing of pictures suitable for school children throughout New York City. Its object was to select pictures from the different exchange programs and recommend them to exhibitors with the indorsement of the board. She asked the co-operation of the exhibitors present, in introducing in their theaters a Saturday matinee, or if they would, the showing of these pictures two or three times a week after school hours, between three-thirty and five o'clock.

In answer to the question: "Has the Juvenile Board or any member of it any financial interest in the pictures it indorses?" she said absolutely none. Their services were purely philanthropic. She made it clear that exhibitors were to run the pictures as they would any others, at their usual prices of admission.

One point Mrs. Woodward brought out was particularly interesting. She showed a sample of a circular the board distributes in all the schools in the neighborhood of the theaters, announcing the pictures and telling when and where they are to be shown. Attached to these circulars are coupons to be filled in by the children's parents, authorizing the members of the board (some of whom always were at the theaters) to act as the children's guardians, when the parents were unable to accompany them. Permission had been given the Juvenile Board by License Commissioner Bell and the Board of Education to use the coupons.

In addition she asked the exhibitors if they could see their way clear to give on Monday a free exhibition of the children's pictures to the school teachers and parents.

She also stated, in answer to a question, that already several theaters in New York City and Brooklyn were giving exhibitions of these pictures, in connection with the Board, with great success, naming the theaters, in some instances to as many as a thousand children in an afternoon.

The exhibitors in attendance were very favorably impressed with the proposition. Mr. Trigger appointed a committee to confer with the Juvenile Board and report their interview at the next regular meeting of the league.

J. R. Rubin, the league's attorney, was next introduced. He gave a very clear explanation of the "Wheeler Committee" appointed by the Legislature to inquire into the feasibility of taxing moving picture theaters. He also set forth the work of the league's legislation committee to be carried

out at the Exhibitors' Convention at Albany on Jan. 23, 24 and 25, touching upon Sunday closing.

His views on both these subjects were very hopeful. He announced his intention to be at Albany during the convention.

The proceedings of this special meeting were executive and as such are held in confidence.

Waking Up in Idaho

Movement Started to Get Exhibitors Together in An Organization—Evils to Be Combatted Enumerated.

OVER the signatures of six of the leading exhibitors of Idaho a circular letter has been issued to all exhibitors in that state urging them to assist in the formation of an exhibitors' association. The circular enumerates the several evils to be combatted by organization and is accompanied by a blank form upon which several pertinent questions are asked. The circular is printed below in full:

Boise, Idaho.

Fellow Exhibitors:—Believing that organization for mutual protection against the many enemies and evils that beset the exhibitor, is a desirable and necessary thing, the undersigned are sending the enclosed form for you to fill out and mail to us if you are interested in combination for mutual protection.

Today the producers and exchanges have associations that are most effective in their fields as also have the various agencies that make a specialty of throwing stones in the path of the theater manager by censorships and unfair and undemocratic laws. The exchanges have as we all know become more and more arbitrary and dictatorial, exacting heavy deposits that are a serious burden and handicap on many exhibitors and forcing the signing of unfair and unbusiness-like contracts in which the exhibitor as second party has no voice in the writing.

Lately we have had even worse specimens of what the exchange and film men contemplate. We are openly told that these contracts covering films with heavy deposits in some cases reaching the cost of three pictures and at rentals that strip the exhibitor of the last cent of profit, are used by the exchanges to deposit in banks and finance themselves.

We have lately had an epidemic of "off-color" state rights films that rob the town of their "show money," create talk of censorship and by skillfully figured percentages take every cent of profit from the exhibitor that shows them, as well as hurting that exhibitor's competitor. A week later another similar film will play the opposition and the first man gets the gaff. In both cases the road man wins and gets all the coin, and smears over the good name of the business and in both cases the exhibitor is the goat.

The cry for censorship is not dead. Sunday, the best and most profitable day in the week, is a dead letter as far as shows go in dozens of the cities in this state. The towns enjoying the advantage of open Sundays are menaced by the closed towns which furnish encouraging examples to fanatics.

This year the legislature meets and there is no official body of show men to meet suddenly proposed legislation that may be rushed through the legislature on a few days' notice and which may vitally affect every theater in the state.

All the above being true it seems advisable to call a convention of the Idaho Theater Managers for the purpose of creating a permanent organization to be affiliated with one of the National Associations.

Awaiting your early and favorable reply, we are,

(Signed:)	Respectively yours,
Majestic Theater, Boise, Herman J. Brown, Mgr.	Orpheum Theater, Nampa. Sharp and Vall, Mgrs.
Idaho Amusement Co., Boise. Theo. Johnson, Mgr.	Bungalow Theater, Caldwell. I. H. Waters, Mgr.
Unique Theater, Nampa. W. J. Howell, Mgr.	Huree Theater, Caldwell. R. F. Hurt, Mgr.

Please fill out Blank and return at once to Organization Committee.
MAJESTIC THEATER,
Boise, Idaho.

New York Local Gives Dinner

Fetes Its Retiring Officers at Healy's and Listens to Many Speeches.

A MERRY party of the Motion Picture Exhibitors' League, No. 1, met in the Log Cabin room of "Healy's," 66th street and Broadway, New York City, on Wednesday night, January 17. The occasion was a dinner given to the retiring officers of the league. Those present were: John Manheimer, Henry Haring, A. J. Stockheimer, Julius Levine of Lenox Film Corporation, Sam Spedon of Moving Picture World, John Miller, Will C. Smith of Nicholas Power Company, H. W. Rosenthal, Aaron Corn, Harry Danto, Chas. Moses, M. J. Gerdsen Joseph Klein, Harmon Meyer, F. W. Gorman, Henry Blumenthal, Chas. Haring, Gustave Koengswall, Mr. Brookline, Clarence Martineau, David Picker, Dr. Hespe, president New Jersey League; Grant Anson, Morris Needles, Samuel Ronheimer, Ike Hartsall, Chas. Lederer, Benj. Lyons, Max Oestricher, Lee Ochs, Sam Trigger, Louis Blumenthal, Syd. Cohn, George Steiner and Chas. Steiner.

Lee Ochs, the outgoing president of Local No. 1, was presented with a silver cigarette case as a token of esteem, from his associate members. Louis Blumenthal, the retiring treasurer, was given a stickpin of sapphire and diamonds. Benj. Lyons, former secretary, was presented with a diamond stickpin. Max Oestricher, the outgoing vice-president, received a diamond stickpin. Chas. Haring, retiring chairman of finance committee, was presented with a Gillette shaving set, in a silver case.

After the usual toasts and speeches the party left for their respective homes.

Plans for Albany Convention

All Exhibitors Invited to Take Part in Sessions Opening January 23.

A STATE convention of the motion picture exhibitors of the State of New York has been called by President Ochs for Tuesday, January 23, to Thursday, January 25, to be held at the Hotel Ten Eyck, Albany, N. Y. The original arrangements for the convention had been made with a view of having it held in Rochester, but in view of the important legislation which is contemplated in Albany in regard to motion pictures, it was thought wise to make the State Capital the scene of this convention.

Notices have been sent to every exhibitor in the state, whether affiliated with the state organization or not, and numerous acceptances have been received.

There is a strong sentiment throughout the state among exhibitors that this is the right time to give an impressive display of the strength and unity of the industry and such strongly organized cities as New York, Yonkers, Albany, Troy, Schenectady, Utica, Rochester, Buffalo and Binghamton will be strongly represented at the convention.

The program for the three days will be substantially as follows: The convention will be called to order at 3.30 P. M. on Tuesday, January 23, at the Hotel Ten Eyck, when committees on the following subjects will be appointed: legislation, by-laws, transportation, deposit system, membership, finance and grievance. An important conference will then be held between the various local organizations on the personnel and standing of Assemblymen and Senators on all matters touching the motion picture industry.

On Wednesday at 11 A. M. the various committees will render their reports. Immediately upon adjournment, the delegates will proceed in a body to the Capitol and visit the Assembly and Senate Chambers.

On the last day, Thursday, January 25, at 11 A. M., the delegates will meet in committee of the whole. The subject of discussion will be means of propaganda for Sunday opening and against censorship, slides, petitions, etc. At 3 o'clock in the afternoon, the convention will elect state officers and delegates to the national convention to be held in July in Chicago.

A banquet at the Ten Eyck to which prominent speakers have been invited within and without the industry will be the last event of the convention.

The New York City delegation will go by special train, leaving Grand Central station at 10 o'clock Tuesday morning, Jan. 23.

Censorship Threatens West Virginia

Impending Calamity Stirs Exhibitors to Action—Now Want to Organize.

THE exhibitors of West Virgnia are greatly concerned over impending passage of a censorship bill during the present session of the legislature of that state. Letters have been received by National Organizer Fred J. Herrington and others connected with the trade, from Wheeling, Fairmont, Parsons, Charleston and other points, expressing the need of immediate organized action. The West Virginia legislature convened at Charleston on January 10. It is hoped to get the exhibitors together in the principal cities to meet the crisis on the censorship question. A campaign fund is being raised.

The position of the exhibitors in the state will be unusually precarious, it is said, if the bill is passed. While the burdens of censorship in the states where it is now in force fall on the exhibitors in an indirect way, in West Virginia the burdens would be direct. On account of the absence of any number of film distributing centers in the state to bear the expense of maintaining censorship and the penalties for violations, the new law will be directed against the exhibitor and the exhibitor alone.

Organizer Herrington estimates that fully 95 per cent of the films exhibited in West Virginia now are censored by either the Pennsylvania, Ohio or Maryland boards of censorship, and all bear the approval of the National Board of Review. There is no excuse, therefore, for the legislation now pending, and the creation of a board of censors in West Virgina is regarded as a political move and for the advancement of individual interests.

At the present time there is no state exhibitors' league in West Virginia and little semblance of organization anywhere except in Wheeling.

NEW PENNSYLVANIA LEAGUE OFFICES.

The Pittsburgh branch of the Motion Picture Exhibitors' League of America and the headquarters of the Pennsylvania State League was moved on January 15 from Penn avenue and Ninth street, Pittsburgh, to more commodious quarters at 310 McCance block. The new location is a more central one

for the trade and is regarded as a vast improvement over the old. The new quarters, which comprise an assembly room, also used as the secretary's office, and a room for supplies and accessories, are to be kept open at all times for the convenience of the members. Secretary G. A. Sahner, who recently succeeded James Delves, deceased, reports that the affairs of the league are being rapidly rounded into shape for an active membership campaign and a series of get-together meetings.

For Sale and To-Let Signs

Attributed to the High Cost of Service and a Surplus of Features.

AN EXHIBITOR in Brooklyn presented to your humble scribe a concrete and parallel instance of the position many exhibitors find themselves in to-day. Two years ago he built himself a 600-seat house, one of the finest, on the basis of ten cents a seat. At the time he built he was paying seventy-five dollars a week for his service, to-day he is paying from fifty to seventy-five dollars a night. This increased cost of service with the added restrictions of the standee ordinance makes it nigh unto impossible for him to make his theater pay.

Add to this the possibility of the proposed war tax by the state legislature and Sunday closing, then decide where he will be. We would not be surprised to see him looking for a job, or for some profitable investment for his money.

He blames big features, the overproduction of them, and high salaried stars. In other words, the high finance of production.

He also stated that over two hundred theaters in Greater New York had hung out the For Sale or To-Let signs since April, 1914. This he mentioned in justification of his deductions. S. S.

EXHIBITORS CONDEMN ANTI-VICE PICTURES.

The biggest portion of the time used for discussion at the last meeting of the Northwest Motion Picture Exhibitors' Corp., of the Northwest, at Minneapolis, Jan. 9, was devoted to "anti-vice" pictures. Thomas Furniss, of Duluth, Minn., was the principal speaker, and he expressed himself as strongly opposed to the freedom exchangemen had taken in flooding the territory with so-called "anti-vice" features. It was stated at the meeting that there were undoubtedly more vulgar features being exploited in the Northwest at the present time than in any other district of the country.

It was the opinion of many exhibitors that the association should adopt measures to prohibit the exploitation of so many such films. Letters from several exhibitors of Minnesota and the Dakotas were read; each condemning the practice of overdoing the "anti-vice" film exploitation.

C. H. Hitchcock, Minneapolis, was appointed chairman of the grand ball committee to succeed J. A. Keough, who resigned from the organization, and D. G. Rodgers was appointed chairman of a special grievance committee by President J. G. Gilosky.

BRONX EXHIBITORS INSTALL OFFICERS.

The Cinema Exhibitors' Association of Bronx County, New York, held an installation of its newly elected officers at Fleischman's on Thursday evening, January 11. The installation was made by Borough President Douglas Mathewson, these officers being duly inducted: President John J. Wittman, Vice-President Nathan Vineyard, Secretary Henry Cole, Treasurer Samuel Suchman, Financial Secretary John Bolte, Sergeant-at-Arms Dan Newman, Trustees Matchet, Coleman and Suchman. President Wittman and Secretary Cole were the recipients of handsome present from the members of the association. At the supper which followed the ceremonies, remarks were made by District Attorney Francis Martin, National President of the League Ochs, President Samuel H. Trigger of the New York State League and others.

CLEVELAND'S MAYOR EXPLAINS HIS ORDER.

Cleveland film organizations have been particularly active lately. Last Wednesday, Mayor Harry L. Davis, of Cleveland, spoke before the Exhibitors' League, outlying his order to stop showing pictures with nude women in the theaters. He explained that he was friendly toward the exhibitors and wished to do them no harm, but at the same time he wished to curb such films, because it would do the theaters as much good as the public. Members of the league claim they were not the offenders and are willing at all times to co-operate with the Mayor and police officials.

Indiana Convention

Enthusiastic Meeting at Indianapolis Results in Reorganization of State League.

RESPONDING to an S. O. S. call from F. J. Rembusch, president of the Indiana Exhibitors' League, the writer journeyed to Indianapolis and attended a convention which proved in fact to be a reorganization of the Indiana State Exhibitors. The meeting was perhaps as earnest, business-like a body of men as it has been my good fortune to meet.

In the evening of Wednesday, January 17, a preliminary conference was called by President Rembusch, to meet in the State Exhibitors' rooms at the Lyric theater. This meeting, President Rembusch stated, was merely for the purpose of considering the various matters which ought to be placed before the convention on the morrow, and to decide which of them would take precedence, to the end that neither time or energy be wasted after the convention finally got down to business. And let me say right here and now, that, in my judgment, this was the right course to pursue. The conference, in my opinion, saved at least two days of convention work.

Frank J. Rembusch.

Among those present at the preliminary meeting were the following: Frank J. Rembusch, president Indinapolis State Exhibitors' League; Gus Schmidt, president Indianapolis Down Town Exhibitors' Organization, Crystal theater, Indianapolis; B. V. Barton, Isis theater, Indianapolis; L. H. O'Donnell, Grand Opera House, Washington; Dolly Spurr, Royal Grand theater, Marion; W. H. Lipps, Alexandria; C. R. Andrews, Star and Columbia, Muncis; L. Levine, Phoenix theater, LaPorte; Harry Koch, Manhattan, Indianapolis; Edwin Booth, Alhambra theater, Indianapolis; Robert H. Harris, Grand, Princess, Crescent, Bloomington; Guy Perfect, Princess and Empress, Huntington; W. H. Esch, Phoenix and Princess theaters, LaPorte; M. I. Wohl, Cosmo theater, Gary; V. U. Young, manager, Art, Grand, Twentieth Century, Orpheum, Broadway, Gary; C. J. Attardt, Orpheum, South Bend.

The discussion at the preliminary meeting was decidedly enlightening. From remarks from President Rembusch and Gus Schmidt, president of the Indianapolis Down Town Exhibitors' Organization, it appears that up to within just a few weegs ago the Indianapolis Exhibitors were literally at swords' points. They wer so antogonistic that, to use the expression of President Schmidt, "If one exhibitor saw another coming down the street, he would cross the thoroughfare in order not to meet him." That seems, of course, like an exaggeration, but according to the sentiments set forth at the meeting it really is not. Indianapolis exhibitors were literally cutting each other's throats in the matter of bidding up programs, and other things as well.

Finally Frank Rembusch got after the matter, and, aided by Gus Schmidt, of the Crystal theater, Indianapolis, got some of the Indianapolis men together at a meeting and after five hours' discussion they discovered there really was nothing for them to fight about, and that there was every reason why they should be friendly and assist each other An organization was formed and, again using President Schmidt's own expression, "Today you could not pry one of the Indianapolis exhibitors loose from the organization with a crowbar." They have all agreed to let each other's programs alone, and instead of fighting each other they are now on the most friendly footing and are working hand in hand to the mutual advantage of all.

The conditions which obtained in Indianapolis still obtains, to a greater or less extent, throughout the State of Indiana, except in two or three of the smaller cities which have followed Indianapolis' example and organized local ex-

hibitors' leagues. Muncie, Ind., is one which has such an organization, C. R. Andrews of that city being its president. At the preliminary meeting the discussion took a rather wide angle, but the meeting was unanimous in agreeing that it was nothing less than suicide for Indiana exhibitors to remain unorganized and after three hours of discussion it was decided to go into a committee of the whole and decide upon what form of organization would be best suited to the needs of the State, the plan decided upon to be presented to the convention. This meeting lasted until 2 a. m. and much was accomplished in bringing forward ideas which were of value.

Convention Meets.

At 10:35 a. m. President F. J. Rembusch called the convention to order in the Assembly Hall of the Hotel Severin. The president, in a few words, introduced Cranston Brenton, chairman National Board of Review, New York City, who for an hour held the close attention of the convention and the many visitors who had been invited to hear the doctor's address. These visitors were, for the most part, officers and members of various Indianapolis women's clubs and organizations. In speaking of the children's program, Dr. Brenton brought forth a chorus of "that's rights" and a laugh when he said, "If you want to empty your theater quickly, allow committees of well meaning women or men to select a 'children's program.' They will invariably select that what **they** think the children **ought** to see, and little or nothing the children themselves want to see. Result: Everybody tremendously interested in the children's program—except the children."

"Place upon the children's program," said the Doctor, "the good wild west stuff, some good clean comedy and a little educational. Thus the child will be interested, amused and, incidentally, educated in spite of himself or herself."

After an extended explanation as to how the nude first got on the screen, the Doctor made the following announcement: "Beginning January 1, there will be no more pictures passed by the National Board of Review which contain the nude, no matter what the excuse may be for its introduction."

The Doctor's address was extremely interesting, and at its close our president, Mr. Rembusch, introduced F. H. Richardson, Editor Projection Department, Moving Picture World, New York City, who delivered an address on the benefits of organization, and called the attention of the convention to the fact that if they expected to maintain the organization it would be absolutely essential that there be such work for the organization to do as would provide a selfish interest, and convince its members that the payment of dues and the attendance at meetings is really worth while. Mr. Richardson suggested that perhaps the better form of State organization would be for each county to organize a local league to attend to the affairs within that county, the same to affiliate with the State organization. Mr. Richardson called attention to the necessity of regular and frequent meetings, and suggested that one benefit of this form of organization would be that the county bodies could meet once each week, or once each two weeks, without any prohibitive expense or any particular hardship in the way of travel and expenditure of time. Then delegates from the county organizations could meet as a State organization each month, or each three months, as might be deemed advisable, and then, perhaps, once a year there could could be a big State convention.

"In order to have the organization succeed and maintain an active and useful existence," said Mr. Richardson, "it is absolutely essential that the members be kept directly and continuously interested therein, which is hardly possible where there is only one yearly meeting."

Mr. Richardson also gave the exhibitors some very pointed advice with regard to the presentation of the picture on the screen. His address was well received and highly spoken of afterwards by many of the exhibitors.

Afternoon Session—Election of Officers.

The first order of business at the afternoon session was the election of officers, which resulted as follows: President, F. J. Rembusch, Shelbyville; first vice-president, V. W. Young, Gary; second vice-president, A. C. Zaring, Indianapolis; secretary, Ray Andrews, Muncie; treasurer, Ben Crose, Indianapolis.

A board of directors was appointed consisting of the following named exhibitors: H. Kornblum, Evansville; J. T. Keating, Terre Haute; L. H. O'Donald, Washington; J. M. Rhodes, Indianapolis; C. S. Allard, South Bend; R. A. Harris, Bloomington; H. H. Johnson, LaFayette; M. J. Wohl, Gary; Ben Barton, Indianapolis; F. J. Mack, Indianapolis; F. J. Rembusch, Shelbyville, and O. G. Murray, Richmond. The board will meet monthly.

A request for funds to carry on the work of organization until initiation fees and dues began to come in brought an immediate response to the amount of $600 which was subscribed in about ten minutes.

At two o'clock p. m. Governor James B. Goodrich appeared and addressed the convention. He expressed himself as having a high respect for the educational value of motion pictures and said that he was opposed to Sunday closing. "We are not now living in a puritanical age and I cannot see that any injury can come to any one in Sunday motion picture shows; in fact, I believe they have a large value." At another point he said, "The moving picture has great power for good or for evil, and I believe it is mostly for good." The Governor's address was punctuated by applause.

The convention then took up various matters affecting the welfare of Indiana exhibitors, particularly Sunday closing and the matter of cash deposits. Miss Dolly Spurr, Royal theater, Marion, Ind., presented a particularly atrocious case of official bull-headedness. It seems Indiana has a peculiar statute governing Sunday performances, and that the Marion mayor has caused the arrest of Miss Spurr on three separate occasions, once actually causing her incarceration in the city jail. Each time the Circuit Court dismissed the case. We thus find the mayor of a small town actually overriding the decisions of the courts, notwithstanding the fact that Attorney Pettijohn says that for a mayor to disregard or go contrary to any decision of any court is grounds, under Indiana law, for impeachment. It is not unlikely that the State organization will cause the impeachment of the Marion mayor.

Viewed as a whole, the convention gives promise of building up a real exhibitors' league in Indiana and accomplishing real good for the industry of that State. The men composing the convention were in earnest and it is to be sincerely hoped they will remain in that frame of mind.

F. H. RICHARDSON.

SIDE LIGHTS ON THE CONVENTION.

A month ago Rembusch told us he was through and that the whole blanked business could go to the bow wows for all he cared. Huh! You should have seen him in Indianapolis. He was not the entire show, but he certaintly was a goodly portion of it.

Query: Is Andrews of Muncie tongue-tied? Answer: NO!

Query: Who is Ed. J. Caldwell? Answer: Merely an exhibitor who has a $10,000 investment in a town of 1,640 folks —and that's going some. He is making money too. Danville, Indiana, is the place. Royal theater; seats 310.

Query: Why did so many delegates eat downstairs in the grille? Answer: Lady orchestra; peaches, too! F. H. R.

Arrangements Complete for Brooklyn Ball

Exhibitors' Association Plans Big Affair—To Be Held in Stauch's, Coney Island, February 21.

ARRANGEMENTS have been completed for the Movie Carnival and Ball to be given under the auspices of the Association of Motion Picture Exhibitors of Brooklyn and Long Island, at Stauch's Palace, Coney Island, on February 21. Plans already put in operation by the various committees assure success. The Brooklyn Rapid Transit Company has agreed to run special trains to and from Coney Island on the night of the ball.

Interest in the ball is being aroused all throughout Brooklyn and Manhattan by announcement of the voting contest, by which will be selected the most popular motion picture actor and actress, who will respectively be crowned King and Queen of the carnival. The contest will be conducted by the Brooklyn Daily Eagle. The newspaper has devised ways and means of making this feature a real popularity contest.

The best known motion picture stars will attend the affair. Assurances that they will be present have already come from many of the foremost actors and actresses.

The entertainment committee is at present negotiating with R. H. Burnside, the famous producer, to stage the ceremonies attending the crowning of the King and Queen.

More than 300 exhibitors in Brooklyn and Long Island are working as a unit to make this affair such a signal success that it will stand out as one of the biggest and best in film history.

SOL LESSER HAS HEIR.

Sol Lesser, otherwise known as the little Napoleon of the film field, has just acquired the world's rights to a new feature. As a New Year's gift his wife presented him with an eight pound baby boy.

Advance Deposits to Guarantee Film Contracts

By George Kleine.

THE exhibitor raises three principal objections to the current system of exacting a cash deposit to guarantee fulfillment of a film contract.

1. He resists placing a sum of money in the hands of a rental exchange without a guarantee as to its safety, and sees the danger of some of them being unable to refund his cash in case they are unable to deliver the films guaranteed under the contract, because of accident, fire, failure in business, etc.

2. He objects to the deposit of his cash without receiving interest therefor.

3. He suspects that his deposit is being used before it is earned by the distributor in the conduct of his business, or by the manufacturer in paying his operating expenses, salaries of stars, etc.

I agree entirely with the exhibitor who holds these views. On the other hand some exhibitors hold their signatures to contracts in slight regard, violating sometimes on impulse, sometimes with reason, without consideration of the damage to the distributing agency or manufacturer. Sometimes he signs a contract for service to prevent his competitor from getting the films, with the deliberate intention not to meet his obligation to the exchange, and canceling without regard to the rights of the distributor when his purpose is accomplished.

There is no doubt that the mass of exhibitors of the present day are more solid financially and more responsible business men than those of five or eight years ago. At the same time there is a class of exhibitors that has but little regard for its agreements and justifies its mistreatment of an exchange that conducts its business honorably, because it has suffered from the evil practices of another exchange.

Agreeing on the one hand with the exhibitor who raises the objections enumerated above, while on the other finding it necessary to safeguard our business by giving stability to the contracts made by our distributing branches with their customers, I have worked out the following system for the K-E-S-E service:

Our releases are grouped arbitrarily in lots of ten features. Exhibitors contracting to use a group are asked to pay in advance 20 per cent. of the contract price, to cover the rental price of the last two subjects. The ten may be picked from our entire stock of regular releases or the group of any one quarter.

This serves to tie up comparatively little money, as the advance covers only two features, instead of four to eight; and the obligation not more than one release weekly for ten weeks (instead of fifty-two) or one hundred and four releases covering one year.

In order to assure the exhibitor of the safety of his deposit, my personal guarantee stands back of it; and all funds so collected are placed in a special account in my name, as trustee, either in the Harriman National Bank of New York City or the Continental & Commercial National Bank of Chicago. This account is kept entirely apart from all other moneys, either my personal accounts or those of my business. The contract which we sign binds us to the fulfillment of these conditions. We draw upon the account after the exhibitor has played the dates that his deposit covers.

Having in this manner assured the safety of these funds, the question of reimbursement to the exhibitor for the sequestration of his cash received serious consideration. Realizing that ordinary interest, such as a bank rate of 4 per cent. or 5 per cent. per annum would not be adequate compensation, I decided it to be only fair to allow what would be considered a trade discount in ordinary merchandising: For instance, in certain lines of business, such as jewelry, when the dealer makes a purchase, his bill is usually subject to a cash discount of 5 per cent. for ten day cash, net ninety days. As our advance collections run on a maximum of ninety days, I decided to refund to the exhibitor a flat trade discount of 6 per cent. on the amount he deposited, amounting in effect to 24 per cent. per annum.

We remit this sum to him by check on receipt of payment for the first feature rented to him under the contract.

Many exhibitors have expressed their appreciation of this manner of handling the problem and in a number of cases have tendered payment in full, in advance, to cover the entire contract. I did not in the beginning contemplate this possibility, as the expense to us is high, but in order to show appreciation of the confidence thus placed in us, instructions have been given to all of our branch offices to allow the full discount of 6 per cent. flat on the total sum so advanced, be it 20 per cent. of the contract or the full amount.

Wishing further to assure our customers that their funds are safeguarded and not withdrawn until they are earned, I am making arrangements to have a well-known firm of certified accountants check up all of our contracts, determine the total amount of deposits involved, check up the bank balances covering these trust funds and notify each customer that his advance payment is held in bank. It might be preferable to scatter these funds among banks located in the various cities where our twenty-three branch offices operate. This would reduce the risk of loss from bank failure to one twenty-third.

The making and marketing of films, particularly features, involves a great financial risk that should be carried by the manufacturer and distributor. It is not just to the exhibitor whose money is deposited to have it involved in the risks of other branches of the business. It is absurd and unfair to ask an exhibitor to advance money to be used in paying the expenses of making films, unless he is made a partner in the profits—if any.

The handling of these funds, as outlined above, is not only of no advantage to us, but an expense, justified only because it stabilizes our business. Such security is essential to the distributor; the operation of a chain of branch offices is expensive; the procuring of rental contracts involves employment of many office and traveling salesmen, and if the orders obtained by them are likely to be canceled, there is a premium placed upon the careless signing of contracts, and the good faith of the salesman whose contracts are canceled by the exhibitor is subject to attack by his firm.

I have considered various substitutes for the advance deposit system and suggest the following for consideration without having yet reached a conclusion that they are satisfactory to either or both parties:

The use of "acceptances": An "acceptance" is an acknowledgment of an obligation to pay a certain amount of money at some future date and is in common use on the continent of Europe. I am most familiar with this practice, as it obtains in Italy, where it is generally employed as follows:

A manufacturer or wholesaler, having received an order for certain merchandise, makes a shipment when he mails his bill he attches an "acceptance," usually in printed form, which shows the amount of the bill and states that the shipper has a claim against the customer for the stated sum, which is to be paid upon a certain date, which may be thirty, sixty, or ninety days, more or less. The customer signs the "acceptance" and returns it to the seller.

This is not a note, but is a written acknowledgment of the debt, and the buyer expects to pay the obligation when it is due. This method of handling business accounts is being exploited in some of our periodicals and is recommended by the National Reserve Bank of Atlanta, Ga. If we apply the system of "acceptances" to the film business, substituting it in place of advance payments, the distributor upon receiving a contract for the future delivery of certain films will offer at the same time a number of "acceptances," covering all of the films that are to be shipped under the contract, stating the amount due upon each shipment, and the date when it is to be paid; or all of the films could be grouped in one "acceptance," which would specify the various dates and amounts to be paid.

If the use of such "acceptances" becomes common in this country and if the practices of Europe are followed, there is a danger involved for the exhibitor, which should be pointed out. An "acceptance" being an acknowledgment of an obligation, the holder is in a position to take it to his bank for discount; if the credit of the signer is good, banks would lend money upon an "acceptance" up to very nearly its face amount. If a film exchange holding such "acceptances" were to fail in its own obligations, and if they had been negotiated at a bank, or elsewhere, the signer might find himself obligated to pay for the use of films that he did not receive. They should therefore be marked "non-negotiable."

The advantage of the "acceptance" would consist in removing the necessity of depositing cash.

Another method of meeting the difficulty would be the getting together of groups of exhibitors, the group party to collectively guarantee the payment of the obligations of its component members. Such an arrangement would offer the combined credit and good faith of the entire group to guarantee the payment of the obligations thus incurred. The details of such an arrangement would be complicated, however, and would meet the customary difficulty that is found in inducing large numbers of men who are busy, and sometimes antagonistic to each other, to take community action.

The following method also occurs to me:

A board of trustees could be selected consisting of three representatives of manufacturers and distributors and three exhibitors of high standing, as for instance, Marcus Loew of New York, Aaron Jones of Jones, Linick & Schaefer, Chicago, and Mr. Roth of the Portola theater, San Francisco, all moneys collected as advance deposits to be placed in the hands of these trustees, who might be bonded at the expense of the fund, serve without pay, and deposit these funds in various banks selected with a view to their responsibility. Distributors could render weekly bills for service given when part of the fund has been earned.

The handling of other people's money carries with it obligations that most film concerns would probably avoid, if it were practicable; for instance, if in panic times a depository bank were to fail and part of the deposit lost, the legal liability would probably rest upon the holding concern. If the money is used by the manufacturer or exchange before it is earned, the risk is very much greater to both parties. The sums involved are necessarily large, and the manufacturer may be tempted into speculative contracts with high salaried stars; huge sums may go into advertising, authors' royalties, etc., risks which would not be taken if these men were forced to produce their own capital.

I do not know if any manufacturing concern is so using exhibitors' deposit funds, but there is a general belief among exhibitors that it is the fact. If it is, then some day there will come a crash that will react on all of us.

In any case it is not only the exhibitors' right, it is his duty as a good business man, to assure himself of the safety of his funds, which reach large sums in individual cases. I know one exhibiting firm, with a large group of theaters, whose average advance deposits among distributing companies total at least $10,000. It is bad business to part with such sums without reasonable assurance of their safety.

TOOMEY BACK WITH MUTUAL.

William C. Toomey has been appointed assistant to the president of the Mutual Film Corporation. The announcement is made by John R. Freuler, Mutual president. This fills the vacancy left by the resignation of John Cecil Graham, who has gone abroad for Paramount. Mr. Toomey this week took up his work with the Mutual Film Corporation, establishing his offices at 71 West 23d street, New York Mutual headquarters.

Mr. Toomey thus becomes Mutual's new "ambassador to Broadway," with the special mission of concerning himself with the Mutual's interest in productions and stars. Mr. Toomey has for something more than a year past held the post of vice-president of Mirror Films. He is particularly well known in film and dramatic circles in New York, and began his motion picture career with Mutual.

H. W. OVIATT STUDYING THE MARKET.

H. W. Oviatt, for two years prior to last October head of the Pathe exchange in San Francisco, for the past two months has been in New York City. Mr. Oviatt, acting for a new producing company, is looking into market conditions generally with a view to determining so far as possible what particular types of photoplays are going to be most in demand in the near future.

Mr. Oviatt has been in the motion picture business for seventeen years. It was in March, 1900, he bought his first projection machine from William N. Selig. Fourteen years ago he showed pictures in Los Angeles. Since that time he has had wide experience in the exchange end. Mr. Oviatt expects shortly to return to San Francisco, where he will make his headquarters in 714 Hewes Building.

FAMOUS PLAYERS SUBSIDIARY DISBANDS.

Adolph Zukor announces that the Famous Players-Charles Frohman Company, formed some time ago to present some of the Charles Frohman plays in pictures, has been discontinued. It will be remembered that the Famous Players released a number of Frohman picture plays on the Paramount program. Mr. Zukor said that the reason for discontinuing the company was principally because they had used all the plays suited to Famous Players' stars. Mr. Zukor also calls attention to the fact that the discontinuance of the aforesaid company does not affect in any particular the relations of Daniel Frohman to the Famous Players.

If you are in the moving picture business or allied industries, your advertisement in the Tenth Anniversary Number will carry its message where you want it to go. Advertising forms close February 23.

Great Year for Mary Maclaren

THREE years ago there was a little girl attending Holy Angels Convent, Fort Lee, N. J., who had not the remotest idea that she would be so soon a screen star at the Rialto, one of New York's two great moving picture theaters. She was pretty, to be sure, but not all pretty girls in convents become screen actresses, and Mary MacDonald gave no thought to such things at the time she was a convent girl.

Mary MacLaren.

But when her parents moved to Los Angeles and Mary "got the fever" she was eager to stand with the other girls in the crowds that waited to be called as "extras" for the pictures. One day Lois Weber needed a girl to play maids and Mary was selected to carry on the cards in an early Bluebird "John Needham's Double."

At that time Miss Weber had a commission to produce "Where Are My Children?" and Mary had so well performed her duties as a maid that Miss Weber gave her a little more difficult part. She was chosen as the girl who was to usher a young man to the guests chamber; when he arrived he was to undertake the task of purloining a kiss and the maid was to "swat him a good clout" on the cheek.

Into that action Mary put so much temperament that Miss Weber marked her mentally for future indentification. When time came to start the production of "Shoes," one of the last summer's Bluebirds, Miss Weber considered no one but Mary to play the role of the distressed heroine—and Mary confirmed Miss Weber's judgment in a manner to which hundreds of exhibitors and their public can bear enthusiastic witness.

From maids to stardom in three pictures was Mary's record—but Bluebird was cautious. It took legal possession of the name of "Mary MacLaren" for the screen and gave it to Miss MacDonald. And as Mary MacLaren this girl three years away from convent (and right now only eight months in moving pictures), has appeared as star of "Saving the Family Name," "Wanted—a Home," on the Bluebird program, and as the featured one in "Idle Wives," the "state right" production.

Monday, January 22, "The Mysterious Mrs. M.," the Bluebird in which she is co-starred with Harrison Ford, opened at the Rialto, New York—and Mary, the unknown, has completed the jump from maids to stardom in one of America's foremost motion picture theaters. No wonder Mary MacLaren had the happiest of nineteen-sixteens.

PAUL GULICK MARRIED AT LAST.

For some time the friends of Paul Gulick, editor of the Moving Picture Weekly, have been urging him to join the ranks of the Benedicts, but Paul was proof, up to recently, against all temptations, holding out to the point that the belief became current that he was destined to lead a life of single blessedness. But one day, as Nat Wills would say, he fell for the argument of Dan Cupid and was sold all the way up for that married stuff. Last week he came across with the announcement that "Kathryn Bowman was married to Paul Gulick on January 14 at Marble Collegiate Dutch Reformed Church," and that the happy couple would be at home at the Cambria, 355 West 55th street, New York.

O, well; he was a good fellow while he lasted.

NEW NAME FOR ESSANAY "BILL" PICTURE.

The Buffalo Bill picture, issued by Essanay, and announced in the last issue of the Moving Picture World as "The Life of Buffalo Bill," has been renamed, "The Adventures of Buffalo Bill." This is a five-reel subject entirely distinct from the picture called "The Life of Buffalo Bill," and will be released by the K-E-S-E Service.

"Motion Picture Trust" Again Sued

Joseph H. Sampliner, Assignee of Lake Shore Film & Supply Co., Asks $750,000.

SUIT for $750,000, under the Sherman Anti-Trust Law, was begun January 19, in the United States District Court, by Rogers & Rogers, 160 Broadway, representing Joseph H. Sampliner, of Cleveland, Ohio, against what is described as the Motion Picture Trust, the defendants named being Motion Picture Patents Company, Vitagraph Company of America, Biograph Company, Thomas A. Edison, Inc., Kalem Company, Pathe Freres, Lubin Manufacturing Company, Gaston Melies, George Kleine, Essanay Film Manufacturing Company, Selig Polyscope Company, Frank L. Dyer, Harry N. Marvin, Jeremiah J. Kennedy, William Pelzer, Jacques A. Berst, Albert E. Smith, Siegmund Lubin, William N. Selig, George K. Spoor, Percival Waters and William Pelzer.

This is one of a number of suits that are being brought throughout the country against the so-called Motion Picture Trust, and is the second case of its kind brought in this jurisdiction, the first one being that of the Greater New York Film Rental Company, in which William Fox was the controlling factor and in which Rogers & Rogers also represented the plaintiff, who sued for $1,500,000. This case was settled out of court, after the appeal had been argued and heard and before decision was rendered in the United States Circuit Court of Appeals.

The plaintiff in the present suit alleges that he was damaged to the extent of $250,000, and under the provisions of the Sherman Anti-Trust law, asks for three-fold damages. He is an attorney in Cleveland, Ohio, and is the assignee of the Lake Shore Film & Supply Company, which, it is asserted in the complaint, was put out of business by the alleged unlawful refusal of the Motion Picture Trust to furnish it with films necessary for it to conduct its business.

TRADE DINNER POSTPONED.

The dinner and entertainment planned for January 26 by the General Division of the National Association of the Motion Picture Industry has been postponed until March on account of the absence of William A. Johnston, chairman of the division, and the present nature of legislative and other duties now devolving on the officers of the association. Definite announcement of the place and date of the dinner will be made shortly, as it is planned to give this entertainment the full advantage of careful planning for some weeks ahead.

EDITOR OF MUTUAL WEEKLY ON VACATION.

In search of a well-deserved respite from his arduous labors as editor of The Mutual Weekly, Pell Mitchell, of the Gaumont Company, sailed Saturday, Jan. 20, for Havana, Cuba. He was accompanied by Mrs. Mitchell. It is Mr. Mitchell's intention to spend several weeks in Cuba, with headquarters at the capital. While he plans several side trips of interest he has solemnly vowed that he will not carry a camera with him. Although taking a vacation, it is not altogether possible for him to get away from business, and he has promised to keep in touch with the Gaumont studios by wireless and cable. During his absence The Mutual Weekly will be edited by his staff, with several executives of the Gaumont Company assisting in advisory capacities.

BALTIMORE EXHIBITORS ELECT OFFICERS.

The Motion Picture Exhibitors' League of Baltimore, Md., met at the New Theater on Lexington street, Sunday afternoon, January 21, for the election of officers for the ensuing year. Frank A. Horning, of the Royal and Horn theaters, was elected president. Louis A. DeHoff, of the New theater, was elected first vice-president. Eugene B. McCurdy, of the Lafayette and Eureka theaters, was elected vice-president. W. E. Stumpf, of the Goodtime theater, was elected treasurer. Thomas D. Goldberg, of the Goldberg and New Gordon theaters, was made secretary. J. L. Rome was elected the league's attorney.

A resolution was adopted that the Baltimore league join the National league. It was afterwards made in the form of a motion and unanimously carried. F. C. Weber was elected chairman of the delegation to be sent to the National convention, to be held in Chicago next summer.

AMUSEMENTS EDITOR CALLS.

Thos. J. Hamlin, editor of "Amusements," the Minneapolis trade weekly, found time to look in at our New York office last week. He has been visiting the trade here for a few days.

Enid and Margery Bennett Hostesses

Entertain Party of Trade Press Representatives at Astor Luncheon.

ENID BENNETT, star in Thos. H. Ince productions released through Triangle, and her sister, Margery, were hostesses to a group of trade paper representatives at luncheon in the Hotel Astor on Friday, January 19. The luncheon was a delightful affair, which is not to be wondered at after one has met the Misses Bennett. Suffice it to say that Enid Bennett is as good a hostess as she is a motion picture actress, and that Miss Margery is a true sister of Enid.

Margery arrived in the United States from Australia a few days after Christmas. She is to work with Enid in the latter's next picture. The Bennett sisters have been in New York for but a few days, and will leave for Los Angeles within the week, where they will immediately begin work in a picture.

Enid Bennett's first picture under the Ince banner will be given its premiere at an invitation showing at the Strand theater on the morning of January 31. It is titled "The Princess of the Dark."

Charles W. Barrell, of Triangle's publicity forces, acted as master of ceremonies at the luncheon.

KLEINE BRANCH TAKES LARGER QUARTERS.

Growing business due to the increased popularity of Kleine-Edison-Selig-Essanay features has forced the "Keys" service branch office at Toronto, Ont., to give up its former location at 96 Bay street and move into more commodious quarters at 39 Adelaide street, West. The new location is admirably suited to the purpose and offers facilities which will permit Manager Cooper to continue his excellent service to Canadian exhibitors in spite of the greatly increased volume of business which he is handling. The suite includes a well equipped projection room, where exhibitors and newspaper men may view the forthcoming Kleine-Edison-Selig-Essanay releases.

CARL LAEMMLE GIVEN BIRTHDAY SURPRISE.

Carl Laemmle, president of the Universal Film Manufacturing Company, was fifty years old on Tuesday, January 16, and in his honor the employees of the Universal tendered their executive a surprise birthday dinner at the Cinderella, Lexington avenue and 86th street.

Mr. Laemmle was greeted by his friends as he entered the banquet hall by a demonstration which lasted for many minutes and which showed him the affection in which he is held by the members of his organization. He was kept busy all evening receiving the congratulations of his friends on having reached the half century mark, and he declared the occasion the happiest of his life.

LESSER GETS "THE GARDEN OF ALLAH" TERRITORY.

Sol. L. Lesser, president of the All Star Features Distributors, Inc., of San Francisco, has just purchased the California, Arizona and Nevada rights to Colonel William N. Selig's latest super-production, "The Garden of Allah," featuring Tom Santchi and Helen Ware.

Mr. Lesser intends exploiting "The Garden of Allah" in a high class manner and it will be given an extended first run engagement in San Francisco at advanced prices, and then handled as a road attraction throughout the territory.

EXHIBITORS' BALL FOR RED CROSS.

The Motion Picture Exhibitors' League No. 1, New York City, will hold a ball at Terrace Garden, February 16, for the benefit of the Red Cross Society. The league will lend its aid in every way possible in conjunction with the society to make it a financial success. Some of the most exclusive people of social distinction interested in the Red Cross work will lend their presence and assistance to the event. The entire receipts will go to the Red Cross Society.

INFORMATION WANTED

The Moving Picture World would like to hear from exhibitors and readers who have had any transaction of any kind with the Exhibitors' Mutual Film Corporation of Delaware, or with Ritchey, McEvilla & Co., in connection with the above named corporation. Readers who have had any such transactions should send us full particulars as soon as possible, on receipt of which acknowledgement and further details will be taken up by mail.

Famous Players-Lasky Invades South America

All Productions to be Handled in Argentine, Uruguay and Paraguay by Sociedad General Cinematografica.

CONTRACTS have just been closed between the Famous Players-Lasky Corp. and the Sociedad General Cinematografica, of Bueno's Aires, by the terms of which Famous Players, Lasky, Morosco and Pallas Pictures are to be handled exclusively by the Sociedad General in Argentine, Paraguay and Uruguay.

The completion of these arrangements marks the invasion of South America by the Famous Players-Lasky, and is the culmination of a series of investigations and negotiations lasting three years. When the Famous Players and Lasky companies completed a mutual agreement for the joint distribution of their products outside of the United States, the producers turned at once to South America as being geographically next in line to Canada itself as the logical place for the exploiting of American photoplays.

In September, 1915, an able representative was sent to South America as a special representative of the Famous Players and Lasky companies for the sole purpose of investigating conditions first-hand, with a view to determining whether or not they had reached a favorable condition for the invasion of the market. His investigation covered a period of five months and took him to Argentine, Brazil, Uruguay, and Paraguay. During this tour he interviewed the most prominent motion picture and theatrical managers, witnessed every type of motion picture presentation from the great theater with its orchestra of forty pieces, to the cafe where motion pictures are used as a substitute for the cabaret performance.

When the Famous Players-Lasky representative went to South America, he took with him several photoplays produced by the companies which he represented, and these he exhibited in all the principal cities which he visited, frequently having as his guests the mayors of the municipalities and their staffs, together with many socially prominent persons who had never before visited a motion picture exhibition.

These performances created such an excellent impression and the pictures were acknowledged to be so far superior to any American program pictures which had been shown in South America up to that time that keen interest in the marketing rights of these productions were manifested by various importers and theatrical syndicates. When the film ambassador explained to his questioners that he came simply as an investigator, and had brought the photoplays with him only for comparative purposes, and not with a view to disposing of South American rights, the interested parties got in touch with the New York office of the concern at once.

The producers did not feel, however, that the time was ripe for entering this new field of activity, and have held aloof from the final acceptance of any of the numerous offers which have been pending since 1915. Meanwhile conditions in South America were very carefully studied, and it became apparent that the Sociedad General Cinematografica was the strongest concern handling motion pictures in Argentine, Uruguay and Paraguay. Now that circumstances have so shaped themselves in South America as to warrant the introduction of a high-class feature program, the Famous Players-Lasky Corp. has signed a contract with the big distributing concern to handle its products in the three countries already mentioned. Since the expansion of the Famous Players-Lasky Corp. to include not only the Famous Players and Lasky productions, but those of the Morosco and Pallas companies as well, the new South American contract also includes the distribution of the last named two concerns as well.

The signing of this contract, following closely upon the engagement of J. C. Graham as a general foreign representative of the Famous Players-Lasky Corporation, and the engagement of Alec Lorimore and Ingvald C. Oes as foreign representatives, is only the first step along the line of expanding the world-wide activities of the company which have previously embraced South Africa, Australia and the Continent.

HORSLEY NEGOTIATING BIG DEALS.

Though he originally planned to be away from his studios in Los Angeles for only ten days, David Horsley has prolonged his stay in New York to cover a month's time in order that he may conclude negotiations for several big moves which will concern his future activities.

Fox Man Gets Married

Washington Branch Manager Weds Miss Rose Stewart Watson, of Mamaroneck, N. Y.

CARL F. SENNING, manager of the Washington branch of the Fox Film Corporation, has a daily mail just at present that nearly requires the services of an additional office force opening and acknowledging the letters. 'Tis true that some of these are contracts, some are letters from the New York office, others contain circulars and advertising matter, and we presume some of them are bills, but the majority of the letters are of congratulatory character. Carl Senning put one over on his friends last week and enacted a little scenario written sometime following Adam's period in which there was a considerable sprinkling of "I wills."

To get right down to the sober section, if it is possible, of this story, Carl F. Senning took unto himself a bride, and the hearts of many are accordingly broken. The dope is something like this:

Miss Rose Stewart Watson, daughter of George Watson, of Mamaroneck, N. Y., an accomplished horsewoman and one of the best known exhibitors at the New York horse shows, after considerable importuning on the part of the groom, accepted Mr. Senning at the Belmont Hotel, where on Friday, January 12, the Rev. Dr. George Smyth, of Hartsdale, N. Y., made two hearts beat as one in the presence of Frederick Duxbury, brother-in-law of the bride, and Miss Anna Wellington, a close friend. It was not exactly a runaway match, for the Washington correspondent of the Moving Picture World had asked Mr. Senning many weeks ago to tip him off when the date was set. However, the telegraphic announcements to Washington and Louisville, where Mr. Senning formerly resided, came something in the nature of a bombshell, and it is going to be some time before the many friends of the happy one in both cities forgive him for running away in this manner.

SIGNAL ENLARGES STUDIO.

The activities of the Signal Film Company, releasing through the Mutual Film Corporation, have become so great that more room is required at the studio. To provide for this additional space, plans are being drawn and estimates made for the construction of a new row of dressing rooms for the accommodation of the Signal players. There will be twenty of these dressing rooms built on a spacious scale, and each one fitted up with hot and cold running water.

In addition to these improvements the original stage is to be torn out and a new one built in a more suitable location on the grounds. This new stage will be somewhat larger than the old one, and will be so constructed that it can be converted into an indoor studio for use during rainy weather.

Director General J. P. McGowan has also found the quarters set aside for offices are too cramped, and has ordered the removal of the offices of the company to a larger building on Pasadena avenue. The building into which they are to be moved was originally a residence. This is being thoroughly renovated, partitions are being torn out and others rebuilt to accommodate the office force. The building in which the offices are now located will be left standing for a private office for Mr. McGowan for the time being.

VIOLA DANA AN APOLLO STAR.

Apollo Pictures, Inc., of which Harry R. Raver is the head, will star Viola Dana in a picturesque drama whose setting is New York's famous East Side, with its unusual types and odd situations. Miss Dana's newest vehicle is called "Rosie O'Grady," and will be issued through the Art Dramas program in five episodes. President Raver of the Apollo is enthusiastic over the acquisition of Miss Dana in such a striking production, particularly as "Rosie O'Grady" represents a heavy investment and will undoubtedly prove a strong booking magnet for Art Dramas exchanges. The magnitude of Mr. Raver's second production may be understood by his announcement that no less than five hundred people are seen in the cast supporting Miss Dana.

LOUISE GLAUM STARS IN TRIANGLE PRODUCTION

Louise Glaum will soon be presented upon the Triangle program by Thomas H. Ince in a vivid drama of French life, in which she is said to have the strongest and most varied role of her career. Ever since the pronounced hits she registered in "The Wolf Woman" and "Somewhere in France," requests for more Glaum features have poured into the studios at Inceville from exhibitors all over the world. It is confidently predicted that the production now nearing completion will meet all of these demands.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Kid Matinees.

PROBABLY most readers of this department know that the Notable Features Film Company of Salt Lake City, has a theater and that George Editor Carpenter runs it for them, as well as editing Real Reels, their exchange house organ, and doing a few other odd jobs. Lately George Editor has been experimenting with Kid Matinees and spreads the results in his paper. It is a pity we cannot reproduce the entire article, for he offers some new angles as well as confirming the old ones, but we'll give what we can. In the first place, he has found that "Boys' and Girls' Matinees" is a better title as some mature young ladies of twelve and fourteen and some adult males of about the same age object to being seen at "Children's" matinees. Boys' and Girls' Matinees is rather too large a mouthful, but it is along the right lines. Perhaps someone can find a brief title that shall be descriptive and appeal alike to the youngsters and those who are interested in this phase of the business. Of course he knows that the too palpably educational matinee will be as popular with the kiddies as castor oil at Christmas, even if it is just as good for them.

He also strongly advises that the programs of the regular shows be watched to see that they do not defeat the aims of the exhibitor. You cannot, he points out, run a kid matinee in the morning and "Gertie the Ladylike Chambermaid, or the Bigamist's Revenge" later in the day. These kid shows are not always immediately profitable in money. They return a huge profit in the effect they have on the community. Preferably they should be run in conjunction with the various welfare societies and under their patronage and the split should be 50-50 either before or after deducting the cost of the film. It is far better to pay the rental yourself and make it an even split. Naturally Mr. Carpenter used mostly Paramounts, a five-reel and a split cartoon-Ditmar or some such picture, but the feature is one that it is good for children to see; not merely fit.

Most of this has been said before, but it is worth saying again, and that tip on "Boys' and Girls' Matinees" is worth real money. George Editor caught one ten-year-old refusing to go to the Children's Matinee on the plea that it was a show for babies. Most houses now have one or more of these special shows. If you have none, start now and if someone else is using the child welfare clubs, form a neighborhood organization of mothers and teachers if you have not already a Parent-Teachers' Association in your vicinity. You *cannot* do too much toward building up your house with the public and making it something more than a mere show shop. The real motion picture theater is an institution and not anything less than that.

Took Four Pages.

Recently another Fichtenberg house was opened in New Orleans, the Globe being added to the Dreamland, Alamo, Picto and Plaza. To celebrate the opening a four-page special supplement was gotten out by one of the Sunday papers. There was plenty about the house and a lot of advertising from those who had supplied material for the building. The sheet has red ink ears and tabbed "Fichtenberg Section" and there is more stuff in the regular motion picture section.

Mixed.

The Auditorium Summer Garden, Meyersdale, Pa., came out with a holly border for Christmas. Somehow summer gardens and holly do not seem to mingle aptly, but they got out a nice Christmas program on a Kleine cover and gave a ball midway between Christmas and New Year's. They have adopted the Powers slogan and their program reads "Seven years of knowing how," which is a good line for any program that can use it with truth.

Suspended.

The Lyceum, Monticello, N. Y., has suspended its house organ until springtime and the summer boarders hit the place together. An eight-page house organ is rather a costly luxury in a small town, but we are selfishly sorry that Motophotograms has quit, because we liked to read Mr. Guimond's stuff. When he takes it out of the moth balls we hope he gets a new title for it.

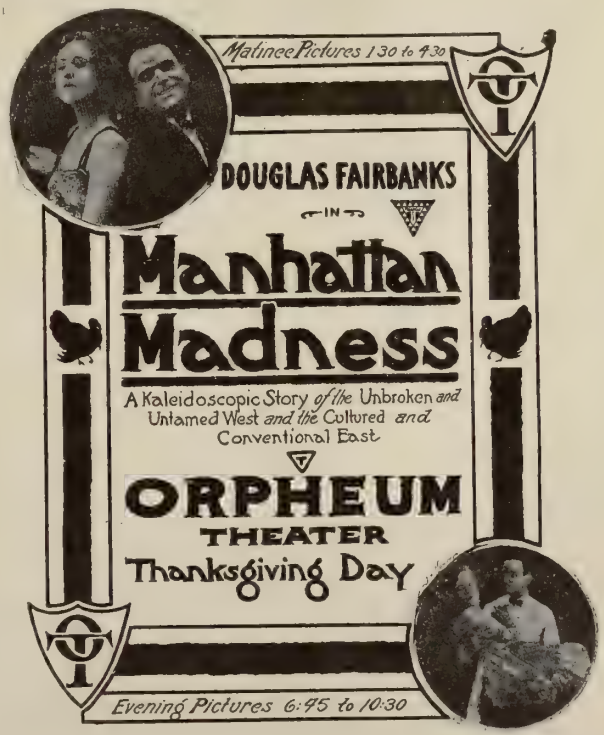
It Worked.

When Selig's The Ne'er Do Well was launched L. J. Scott, then the V-L-S-E publicity man in Kansas City, suggested as a stunt that an auto be found abandoned in the streets, claimed and the interest kept up until the time came to spring the film title. Ray Burford, of Arkansas City, Kans., was the first to try it and he did not get the film until some months after the stunt had been suggested. He worked it in a town of 7,000 and got more than a column of live news before he sprang the title. As a result, with a 650-seat house and prices twenty-five and thirty-five cents, he pulled $331. It was just as good a stunt the day it was first offered the exhibitors and hundreds of them passed up what eventually proved to be a money maker, probably because they did not have the nerve to try and swing the story. He followed the better course and let the editors in on the stunt in advance, but that did not hurt the value of the story as news and he got front page two days running and roused local interest that was eventually diverted to the film. Don't say this is circus stuff. It is not. Stunt stuff is different if you work it right, and it is good stuff if it is the right sort.

But Mr. Burford "eats up" stunts. When he had Chaplin's The Pawn Shop, he did not decorate his lobby, but he borrowed the window of a leading druggist and set up a burlesque pawn shop there. People wondered so much what the pawn shop was doing in the drug store that they *had* to find out that it was a show at the theater. That's half the trick—to put your stuff where it will get the greatest amount of attention. The lobby pawn shop is good, but if you can get it some place still more unusual the stunt is even better.

Correct.

J. M. Blanchard, of the Orpheum, Chambersburg, Pa., opines that he has "some" cut for newspaper work. We opine in the same way. It is some cut, a drawn design with the half-tones tacked. The one reproduced was that used for the thanksgiving advertisement, and


Matinee Pictures 1:30 to 4:30
DOUGLAS FAIRBANKS
IN
Manhattan Madness
A Kaleidoscopic Story of the Unbroken and Untamed West and the Cultured and Conventional East
ORPHEUM THEATER
Thanksgiving Day
Evening Pictures 6:45 to 10:30

explains the turkeys. Mr. Blanchard says he is the Blanchard of Sunbury and adds that he has been a long time dead. Not so much dead as sleeping, for there is little that is dead about his present work. And just to help get a good reproduction he sends in his proof on white card instead of print paper. That is why the cut looks so good.

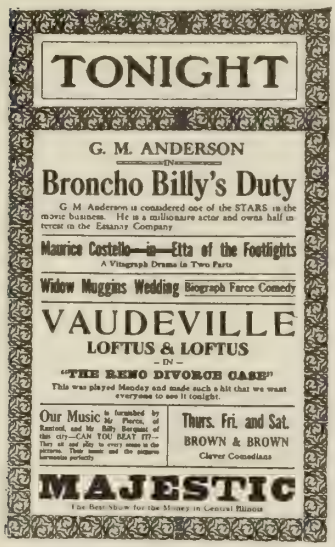
Circusing.

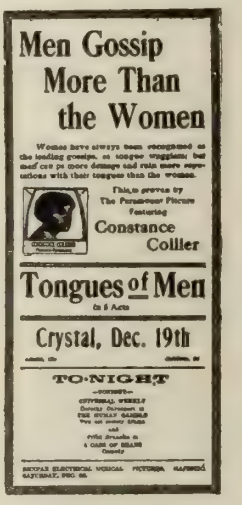
Lately a western exhibitor declaimed against circus stunts, but sometimes they are needed. Louis C. Bernays, of the Lura, Augusta, Ark., sends in a throwaway that is as dizzy as a circus bill. Chrstmas day there will be a balloon sent up to which is attached a basket of gifts, and a real Santa Claus will give presents that evening to all under sixteen. There are two presents given out each day of holiday week. Most managements brace up the week before the holiday, but this is a good will offering and runs holiday week itself, just to make

business better for a 300-seat house. The entire bill is worded to emphasize this desire to help the holidays and breathes the Christmas spirit. That sort of circusing pays in a small town with rural territory.

Udells.

Dave Udell, of the Majestic and Crystal, Paxton, Ill., sends in a new batch of advertisements and wants to know if we think he is getting more like C. E. Madden, of the Stillman, Cleveland. He likes the Madden reproductions we have run lately, and they have left their impress upon his own work. He sends along a couple of advertisements that he wrote three years ago and wants to know if we note any improvement. A glance at one of these reproductions is about the best answer, though


TONIGHT
G. M. ANDERSON
Broncho Billy's Duty
G M Anderson is considered one of the STARS in the movie business. He is a millionaire actor and owns half interest in the Essanay Company
Maurice Costello—in—Etta of the Footlights
A Vitagraph Drama in Two Parts
Widow Muggins Wedding Biograph Farce Comedy
VAUDEVILLE
LOFTUS & LOFTUS
— IN —
"THE RENO DIVORCE CASE"
This was played Monday and made such a hit that we want everyone to see it tonight.
Our Music is furnished by Mr. Pierce, of Rantoul, and Mr. Billy Bergman of this city—CAN YOU BEAT IT?—They all and play to every scene in the pictures. Their music and the pictures harmonize perfectly
Thurs. Fri. and Sat.
BROWN & BROWN
Clever Comedians
MAJESTIC
The Best Show for the Money in Central Illinois


Men Gossip More Than the Women
Women have always been recognized as the leading gossips, as tongue wagglers; but shall can no more damage and ruin more reputations with their tongues than the women.
This is proven by The Paramount Picture Featuring
Constance Collier
Tongues of Men
in 5 Acts
Crystal, Dec. 19th
TO-NIGHT

from the batch of new stuff we have selected one that is not Dave's best or perhaps not quite up to the average. The printer has done his best to spoil the sense of the top half and the looks of the lower half, but as a contrast to the larger space we think that the facts speak for themselves. It takes a three-column space against two and a lot of it is wasted upon a border too large for the space while the text says little. The fact that G. M. Anderson was a millionaire actor never did sell film. The statement that men gossip more than the women probably will. Dave had made a decided advance, but he should find out where the the foreman stacks the empty chases and smite him with one the next time the foreman tries to run in machine lines as in the lower half of the Crystal advertisement. It's easy for the foreman, but he should have used display stuff and he knows it and he probably knows he is a cheater. But that is no reason why Dave should not get mad with himself, too, for letting the foreman put one over on him.

But that Stillman stuff has been run to suggest rather than to establish a model. Dave is a natural born copy writer and he should not spoil his own style in an effort to copy another, no matter how good that other may be. He comments on the use of too heavy type in most theater advertising and points to commercial stuff for comparison. Most theatrical advertisers feel they are being swindled if they are not given the biggest and blackest fonts in the shop. They feel that they want their stuff to be seen, and conditions are almost as bad here in New York as they are out west. It is a mistaken idea which trained advertising men are slowly correcting, but Dave hit upon the idea himself long ago as the numerous reproductions we have made from time to time will show if you turn back your files.

One of his new stunts is to print the ten nicknames most generally given Mary Pickford and offer free admissions for new names along the same general lines. This will make for interest and if you make them matinee tickets the outlay will not be prohibitive.

More Wall Paper.

The Pythian, Belt, Mont., is using the wall paper idea for Wanted—A Home. R. C. Hudson, of the Butte Universal Exchange, sends it in and adds that since he left the management of the Majestic, Portland, to take the management of the exchange, he has been booming business for the Big U in that territory.

He's Reformed.

Larry Hayes used to be an illustrated singer, but says he has reformed and now he does the advertising for the Family theater, Jackson, Mich. He writes:

> Although I have never written either the paper or the department, I have read the World ever since I broke into the exhibiting game, about eight years ago, when I first started as the "ulcerated song" artiste, who entertained (?) you between reels. You know the guy. I reformed, however, about five years ago, and have tried to behave ever since. At present am trying to do advertising for this house, and am submitting some samples of newspaper and program work for criticism. I make no pretence of being an old-timer, but have simply tried to do my best to get business, keeping in mind the town, what appeals to the people, and what has brought money before. I can say, however, that we have made a winner out of what was a "lemon" as a vaudeville house. Playing three changes of Triangle and Fox, straight ten cent admission. Piano only, but will install organ very soon. Capacity 700. Business good. Under separate cover am sending photos of lobby and interior of house. That stage setting is home-made. Black cambric, some flowers we had in the lobby until the flies got too fresh, and some old vaudeville drops cut down. All it cost outside of our labor was for the lumber to build the lattice. It's getting us by until we get rich enough to get a real one. Screen is back of center scene of course. We use about 50 inches in the two papers here each week, that is 50 in each. Space is 70 cents in one paper, and 40 cents in the other. No reading notice or reviews.
>
> Your department is a great help to me each week, and I don't know what I'd do without it. You will no doubt recognize some stuff in the programs, but dern it, it was what I wanted and I used it, so there.
>
> Enclosed find check for two bucks. Send me P. T. A. I NEED IT. Well, there's nothing much that I can pass along. Used a half-sheet card offering $1,000 reward for the capture of "Draw Egan" dead or alive, with good results; let in the old folks over 70 free for "Old Folks At Home"; got three Shakespeare clubs to attend "Romeo and Juliet," all with good results. Tell me what I can do to make my work better. That advertising of Madden's of the Stillman is great.

The home-made stage setting looks well. There is a false proscenium of lattice work with trailing vines and flowers backed by black cambric. The opening is screened by a drop; part of an old olio drop. In the photograph it looks extremely well. We reproduce a print of the lobby

though the cut does not give the proper suggestion of its depth. Note the seats back of the rail. This gives a suggestion of comfort to the waiting patron that would be lacking were the benches merely placed in the lobby. Somehow the rail suggests the privacy of an apartment off the lobby. The idea is good enough to be passed along. The programs are well done, with a yellow cover and eight white pages. The printer helps a lot by doing his work well. The newspaper advertising all carries a white-letter-on-black title and most of them also use a half tone. Sometimes it would be better to drop the picture and trust more to the type to gain attention. Six-point rule holds most of the cuts together. We do not know what goes on the page, but sometimes a heavier rule or a white margin inside the rule will work better than a cut. Unless a cut either attracts direct attention or tells part of the story it has no place in the advertising, and many cuts do neither. There is a cut of Bill Hart shooting two guns right at the reader that gain attention, but one advertisement shows three portrait cuts that are largely wasted space. The stuff is well written, and as a rule well set. As a whole it is above the average grade.

Stillman Stuff.

The Stillman theater is trying to get its audiences to applaud. It is a good idea in many ways. Most houses are uncannily quiet, but the Stillman points out another reason. If your audiences seem to feel that they have come to a funeral, change this copy and run it yourself:

> We're happy this week. For in "The Matrimaniac" we have a feature that we know everybody will like—and that fact makes the job of running the theater a lot more fun. But it's a trick that's rarely done; every week there are some people (and, confidentially, some weeks there are many people) who tell us that "the music is fine but I don't care about the picture." If it weren't for the people who tell us—that same week—that "there's what I call a real picture—best thing you've had," we don't know what we'd do.
>
> You can get us to admit, though, that we like this job of trying to please some eleven hundred kinds of preferences in pictures—leaving out the nine hundred that we don't try to please. And right here we want to say again that if you'd just get the habit of applauding—like audiences at the picture-plays in New York and other cities do—we might come nearer to pleasing you every time. When an exhibitor hears applause for a picture, night after night and matinee after matinee—and can measure it against last week's applause; and when he learns

just what sort of situations bring out the heartiest evidences of approval from *his* own audiences, he can be much more sure of what you will or will not like best.

Naturally we are keen to get for you the pictures which you are most apt to like. It may interest you to know that in order to do our most in that direction we pay for *four pictures every week,* though we can use but one—that we may have the choice of of four and select the best one of the lot. And sometimes we reject all four, and purchase a fifth—if there's a fifth available to us which we think is better than any of the others.

All that this means is that we are sincerely anxious to please you, that we may have your favor and your good-will. We're always willing and ready to go the limit in this direction, and we're always grateful to the people who tell us that they do *or don't* like a picture we're showing.

But why don't you applaud when you feel like it—so we may surely know how you like it?

Different.

The Victoria, Tamaqua, Pa., used red and green ink for Christmas on its eight-page program, but it used the red ink for one form and the green for the other, four pages in each color. This gives a novel effect as you turn the pages; rather too vivid for regular use, but good at holiday time. The title page is neatly designed, a stripe effect that seems to be about the best that can be gained with one or two colors. All the type is let into panels in the stripes, and the stripes are run over to the back page, which is a bit of thoughtfullness not always followed. It would have been even better had the back page been cut into panels

WATCH FOR THIS
Helen Holmes
"A Lass of the Lumberlands"
TWO BIG PRODUCTIONS COMING SOON
KATHLYN WILLIAMS and THOMAS SANTSCHI
STARS OF "THE SPOILERS" IN
"THE NE'ER DO WELL"
By Rex Beach
Thomas A. Dixon's Dynamic Companion Picture to
"The Birth of a Nation"
"THE FALL OF A NATION"
The Victoria Theatre
PURVEYORS TO YOUR SELECT ENTERTAINMENT
TAMAQUA, PA.
Program Week of
Dec. 25th to 30th
CHAMBERLAIN AMUSEMENT ENTERPRISES, INC

with the stripes not only at top and bottom but for a half-inch at the centre of the page. The effect of the back would be more than doubled and each announcement would then stand out better and land more certainly.

Be Careful.

It pays to read over your stuff and see how it sounds. Here is a clipping from an advertisement of a Farrar picture:

> It was during the making of this picture Miss Farrar met Lou Telegen; their marriage followed shortly after. Wallace Reid supports Miss Farrar.
>
> Miss Farrar took the lead in Carmen and Temptation with Wallace Reid. Maria Rosa—more thrilling than Carmen, more interesting than Temptation. Miss Farrar's greatest achievement.

This is eight-point stuff in a single column advertisement. The division of the paragraphs seems to start a scandal and the statement might interest Mr. Tellegen and Miss Davenport were it not so obviously a case of not thinking.

The first paragraph should have stopped with the matrimonial item and the awkward opening of the second paragraph could have been replaced by: "Mr. Wallace Reid, who supported Miss Farrar in both Carmen and Temptation, her previous starring vehicles, will again be seen in her support." In the same way what follows could have been made to read more smoothly had it been written: "Maria Rosa is more thrilling than Carmen; more interesting that Temptation. It is Miss Farrar's greatest achievement in film." Clipping words to save a line of space sometimes costs more than the space would.

Program Stuff.

Here is a clipping from the Stillman program that will be serviceable to most exhibitors. It is an excuse that does not sound like one, and that is always the best sort of an excuse. It is written by C. L. Madden:

> The big reason why we can't give you a 100 per cent picture-play every week is that they aren't made. We're willing and anxious to do just that, and we go (we believe) as far as any exhibitor can go to get for you the best things there are, excepting only those biggest feature which require two hours or more in the showing—and which can be counted on the fingers of one hand.
>
> Our standards are high, as you know—so high that we can't find, every week, a picture-play that measures up to them. What we do is get for you the one that we consider the very best of those available; and so it is reasonably sure that you will never see a really poor play here. Further, we aren't quite satisfied with just getting the best we can; we try to give it a production that will make it still better—a musical setting that reflects its atmosphere and stimuates your imagination, and other extra effort in details of production which may make the film as you see it here noticeably different from other productions of it.
>
> But when it comes to claiming that you can see here, every week, a picture-play as good as your 100 per cent favorite, we just don't do it.
>
> There's another side to it, too. Tastes differ. The play which you consider just right may be considered very poor by, say, ten per cent of the audience—and even partially offensive in some regard to another percentage. What we have to depend upon there is majorities, and our own judgment. We have never yet seen a film that pleased everybody in any given audience.
>
> But you can come here every week in the full confidence that we will have for you the best that we can get—and we think that nine times out of ten you will be sincerely pleased. What we are always striving for is to provide such programs that you will want to come to the Stillman whether or not you know what is on the bill—confident that it will be entertainment you can enjoy.

Better Still.

The campaign book for Pathe's The Challenge is about the best that company has yet turned out. One good point is setting the press copy in twelve-point imitation typewriter type, which will be a lot easier on the competitor than the usual unleaded eight-point Roman. The book gives a complete layout of stuff for newspaper work, cut frames, set with suggested matter for this play, but capable of being used repeatedly for any Gold Rooster attraction; music and effect cues, reel end cues for the operator and about all else that is needed even by an inexperienced man to advertise the feature. And it is only about three years ago that the first of these campaign books was privately prepared and sold for $5.

Booming Singles.

The Gaumont press department sends in a four pager gotten out by Walter Golding, of the Imperial, St. John's, N. B., for the Gaumont travelogues. It is roughly 4 by 6 inches, on cheap stock, but well worded with such lines as "A Holiday Gift that will last you the whole year through," "Arm chair visits to the most interesting places on the globe," "Have you been vacationing with us?" and similar catchlines. It is the right idea. Probably most persons come to see the dramatic feature, but more would come if the single reel topicals and travel pictures were better boomed by the management and even the drama lovers would have greater respect for what managers are too apt to regard—and treat—as fillers. Travel pictures are not merely shorts with which to fill the program. They are in themselves features, capable of drawing to the house persons who would not come to see Theda Bara playing Hamlet to Chaplin's Ophelia. There are many of these who do not even know about the travelogues. If you pay money for their rental, get your money back and as much more as you can by advertising them. If they can't make you money—if your drama pulls all the patrons, who add these subjects? It is not the length that makes the worth of a subject; it is the interest created, and you can help to raise these short lengths to their proper place in your program by giving them good publicity and acting as though you thought pretty well of them yourself. Even houses like the Strand and Rialto, here in New York, are plain "pup foolish" in not making more of their shorts on the program.

Please Don't.

Don't spoil the climax of your story. It is bad enough, at best, to preserve suspense when most playgoers know that the heroine must be rescued, but don't make it worse by giving positive assurance that the heroine *will* be rescued. At least give the director a chance to make them think that perhaps this is one of the infrequent unhappy ending stories. Three recent house programs make the same error, and this is not an exception to the general rule.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Variety.

SEEKING to defend the studio staff writer, one debater lately pointed out that some such thing was an absolute necessity, since it was not always possible to get material from the free lances that would prove suitable. The studio must have its staff men to ensure a proper supply of material. That argument would be all very well if the staff were so formed as to be capable of giving a supply of suitable material. The trouble is that the staff seldom can do this unless, as is sometimes the case, these staff writers are permitted to look over the work send in from the outside and so freshen their imaginations.

The trouble is that no man can work beyond his capacity and do good work, but he can work beyond his capacity and produce mediocrity, and with an author on salary and the present necessity for retrenchment, there is too strong a temptation to "save" money by taking the poor stories of the overworked staff man.

In the last week we have read three fiction stories among others. One of these was a series story in the magazine section of a Sunday newspaper. The man who wrote it wrote two or three humorous stories so much above the average that he established his reputation almost overnight. Now he writes more junk than any three beginners and most of it is published because he has a name. The particular story we read was inane to the point of childishness. It was hack work and poor hack work. A second story was in a weekly magazine. It was written by a man whose signature appears in three or four magazine a month. We have counted six in a single month. Running out of plots, he used the theme of a current Broadway dramatic success. It was briskly told, but it lacked novelty of idea and treatment. It finds its parallel in a five reel feature recently released without any credit to the source. Both the hack writer and the hack photoplay writer stole because they were out of ideas.

A third story was from an equally prolific writer. This man trusts more to his dialogue than to his plots to get the stuff over. The dialogue was good, but the local color was so bad that the story was almost an insult to intelligence. It was hack work, just as the work of the studio staff man is hack work, and it does not help the magazines to run such stuff any more than it helps the studios to put on a story merely because it does not have to be paid for. There is bound to come a change in the studio attitude toward the free lance and the first man to really go into the open market and buy good material will be the first man to clean up.

The Right Spirit.

Not long ago we foregathered with a man who had been a star writer but who let the market and its changes grow away from him. He was pretty well discouraged and about ready to turn to something else, and we suggested that as a valedictory some paper might give him important money for his views of the film game today. He could have written a corking good story along these lines, but we were better pleased to get a letter of which this was the essence:

> Well, I wrote the S. E. P. article, 5,000 burning words of it, and, having gotten it out of my system, says I to myself, says I: You poor mutt! You certainly are the prize specimen of the cream of the Whine Club! You beat the game when it was easy, but you can't beat it when it is hard. Suppose, instead of this bleat, you get to work and write some stories that are so darned good that somebody just has to buy 'em. And other words to like effect. Whereupon I threw that perfectly dandy article away—Lord knows I need a thousand dollars, or whatever it might bring, but do not want it bad enough to see that squeal in print—and am doing the best I can to make good on the so-good-they-have-to-buy-them proposition. I have turned out one that comes pretty near making the class, I think. We'll see, anyhow.

That's the right idea. If you were good enough to beat the game when it was easy, you are good enough to play the game now if you will run a little and catch up with the head of the procession. It is not an easy game at the moment, but it is and always will be a game that *can* be beaten by the better-than-ordinary story.

Moods.

It is useless to try to write when you do not feel like it, but it is foolish to permit yourself not to feel like writing if you ever expect to get anywhere. The habit of regular work is most valuable to the writer. Better twenty minutes a day every day than a couple of hours once a week. If you put off writing too long you get out of the habit and must spend more or less time pulling yourself together again. You write regularly and you keep in the spirit of your work, but work one week a month and you will find that it takes you the better part of a day to get into swing again. It is no different from prize fighting or distance running. You must either keep in trim or each time you must undergo more or less strenuous training, and since you write scripts more often than you box or do Marathons, it is easier to keep in trim than to work up to it. Habit counts for much, so get the habit.

Here It Is.

For a long time writers on script topics have been talking about the Kalem "whiskers" script and telling more or less clearly what it is, but it has never been published before now. Through the courtesy of William Wright we are able to give this gem to the world. It was written by an actor who later made a name for himself in pictures and learned a lot more about them than he knew when he wrote this. It is given verbatim, as what is generally considered to be the prize boob script:

WHISKERS—A Tonsorial Drama

In-4-Scenes——— By———— ————

Characters.

WHISKERS.....A long shaggy haird Dog.
Little Mildrid .....Child.
Mildrids Mother.....Old Lady
Barbar .....Eccentric Character
Gravedigger .....Character old man
Postman .....Modern,
Expressman ..... Modern

I-St, SCENE

A—PARLOR—Little Mildrid and her Mother Discovered. Child playing with toys Mother reading—or any local collor Biz, Atc, POSTMAN enters hands Mother—letter, Mother reads letter, My Dear Madam Im sending you by Express the dog I promised Little Mildrid, Iv named him Whiskers" so dont forget to call him Whiskers.——) After letter is read Expressman Enters with Crate with Whiskers in same, And the Name Whiskers to be Painted in bold letters on box to stand out Plain. Expressman opens box for Child and Exits.) Child plays with Dog ten takes tomatto can from sideboard and ties same to Dogs tail.) Dog exits Speadelly throuh centre door.) N, B, if Feasable the dog exit can be continuelous By changing scene to street.

2nd, SCENE

Bedroom, Mother puts child to bed, Child dreams dog is dead, Swhow VISSION of graveyard with gravedigger burrying dog. Child awakes takes large bunch of Flowers from vase on table, and Exits through C, D,

3rd-SCENE

A Village lane—) Child with flowers looking for Grave Yard, Biz.) she looks over the head stones for Whiskers Name, then Exits back to lane crying.

4th, Scene

Child crying and walks until herattention is attracted to a Barbar Shop, Wich displays a sign on window wich reads, WHISKERS DIED IN HERE, Barbar enters at door, Child points to sign and hands Barbar flowers Barbar crys with Child, Barbar has towl withwet sponge in it, and wrings same out after wipeing his eyes. Biz Atc.

And this was seriously offered for sale and not written as a joke.

Fancy Work.

It is insane to suppose that you can make a hit with an editor by writing for style. The editor doesn't want style and he knows that no one who knows how to write a story will bother to put in the flourishes. The moment he gets a script all trimmed up with verbal embroidery, he knows that it is a boob script and passes it up. Only the beginner and the would-be literary light tries to impress an editor with his style. The old-timers know that the editors want not style but stories. Style is generally used to cover up a lack of action. In print this is all very well. In photoplay, style will be seen by the editor alone, and he doesn't care for it. He is looking for action and lots of it. Give it to him. If you can write style, stick to fiction, for it is a cinch that you spend so much time over style that you forget to put in plot.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 172.

Explain, in detail, the various items of danger which are brought about by over-speeding the film. Be careful and give them all.

Roll of Honor on Question No. 164.

The Roll of Honor on question 164 was, as I expected, very light. It consists of C. E. Linstruth, Carthage, N. Y.; W. B. Allen, Edmonton, Alberta; John W. Creamer, Chillicothe, Mo.; A. M. Malley, Edmonton, Alberta.

I think, on the whole, W. B. Allen submits the best answer.

Reply to Question No. 164.

By W. B. Allen, Edmonton, Alberta.

The Question:

What advantages are there in the auto-transformer as against the straight two-coil transformer

The Answer:

For some kinds of work the auto-transformer has no advantage over the two-coil transformer, in fact it has disadvantages. But for certain other types of work the auto type is better. Each type of transformer is designed and built for a certain line of work. The auto-transformer is only used where the ratio of transformation is relatively small. Because of the fact that the primary and secondary is all in one coil it would be dangerous to use it on high voltage, therefore the two-coil transformer is invariably used where the supply is high tension. For low voltage work the auto-transformer is superior in every way. It has a higher efficiency, and is much smaller and lighter for a given capacity, hence it costs less to build. The nearer equal the primary and secondary voltages are the greater is the saving in copper in the secondary coil. I think this is all the question was intended to cover, and it is rather hard to answer it properly and fully without going into the theory of each type, and making a lengthy comparison which would, of course, require a lot of space, and probably result in my answer being "thrown out."

Brother Allen is right. The auto-transformer is cheaper to build, but it cannot be used directly on high tension lines, nor is it safe to use it where there is any possible danger of high pressure current reaching its coils.

It Is to Laugh.

Ralph W. Martin, Los Angeles, Cal., says:

> Here is a good one, and the connection is so apt and the entertainment, so genuine that I could not let it get past. In my article, October 7th issue, I claimed there was a more or less prevalent belief that the E.F. of the condenser set should match the E.F. of the objective. In your comment upon the same you said you did not think anyone held any such absurd idea at this late date. However, in the enclosed marked article we see that identical method actually recommended, and that too by one who apparently poses as an authority on the subject.

Brother Martin sends in a page of what purports to be the "projection department," of a trade paper. Under the caption: "Meniscus-Bi-Convex Condensers Again," the editor of the aforesaid department says, in part: "And when ordering you should give the distance from machine te screen, as well as the size of picture being projected, so that the proper combination may be sent you." Meaning proper condenser combination.

It is to laugh! Giving advice on the optics of the projector is rather a hot proposition right now, even for those of us who have spent the best part of the past twelve or eighteen months very largely in the study of that one subject, but such an utterly out-of-date, crude piece of advice as this, which neglects all the vital points involved, and answers along the ideas long since thrown in the rubbish heap, was hardly to be expected. But the matter is, after all, one between the aforesaid advice-giver and his correspondent, and if they are both satisfied, why, Brother Martin, "we should worry." It would seem, however, that the thirty-ninth verse of the sixth chapter of St. Luke might be studied with profit by the editor in question and his victim.

Generator Voltage.

F. H. Hibbard, New York City, N. Y., arises to remark:

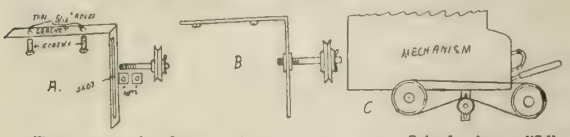
> I note with interest your comment on the inquiry of Mr. R. E. Wicker, Pinehurst, N. C., November 25th issue of the World. Upon what reasoning does anyone base a conclusion that the 110-volt generator operated at 60 volts will burn up? The current which the armature will carry is limited by the size of the armature conductors and its radiation characteristics. The normal full load current can therefore be carried by the armature at 60 volts, the same as at 110, but at the lower voltage the output will be reduced to approximately the value of 2.7 K.W. which Mr. Wicker mentions. The difference in the machine at the lower voltage, that is with the additional field resistance, lies in the fact that the field flux is greatly reduced. At normal full load amperage the armature reaction is the same, regardless of the voltage, but with the weaker field the effect of the armature reaction will be greater, and the regulation of the machine not so good. That is to say, the operator would find that when operating at 60 volts and loading the machine up to the full load current, the voltage would fall off rapidly and the field controller would have to be used to bring it up again.
>
> The efficiency of the generator is determined by the losses, and the losses, as you should know, are proportional to the square of the current in the generator armature. Therefore, so long as the normal full load amperage is not exceeded, the losses will not be increased and the efficiency will not be greatly impaired.
>
> It appears, therefore, that the 110-volt generator could be used at 50-60 volts, although it is true that if the operator were too reckless in cutting out field resistance he would stand some chance of over-heating the machine. It also appears that with the generator operating at 50 volts and 60 amperes, which I imagine is somewhere near the normal current of the 110-volt generator in question, it could be run by the 4 h.p. motor. This current value, however, would represent the maximum output of the set with the 4 h.p. motor. The simplest thing for your correspondent to do would be to obtain a field controller that will double the resistance at present in series with his field, and enable him to cut down to 60 volts. By a short trial he can determine what the machine will do, but with reasonable care the armature will not burn up. The result of operating the machine at low voltage is to change the regulation.

I was just a little bit amused at Brother Hibbard when he said in one place: "Upon what reasoning does anyone base a conclusion that the 110-volt generator operated at 60 volts will burn up?" And when in next to the last sentence he remarks: "But with reasonable care the armature will not burn up." Friend Hibbard therefore admits, at least, by inference, that the armature would have a strongly added tendency to over-heat. I also note where he says: "As you ought to know." Well, Brother Hibbard, if I really knew everything I "ought to know" in order to answer the range of questions which reach my desk, I certainly would be one stem-winding, double back-action dyed-in-the-wool wonder. I would have to rival Thomas Edison as an electrician; be somewhat superior in optical lore to the Bausch & Lomb Scientific Department; know more about carbons than Speer, the National, and all the foreign manufacturers rolled into one; be past-master of the mechanics of the projection machine; have all data regarding ventilation at my finger tips, and in addition to this cough up ideal operating room plans, et cetera, at will. After eight years of experience in answering questions, with the consequent continual study which is necessary to place me in position to even keep within sight of the head of the procession of advanced knowledge on the art of projection, I have at least accumulated some considerable fund of information, but it does not follow I am an expert dynamo constructor, versed in all the different fields of knowledge that particular line of human endeavor calls for. Do you get me, Brother Hibbard—do you get me?

A Boost.

J. A. Merklein, Jersey City, N. J., says:

I enclose herewith sketch of a method of tightening my motor drive belt which I have been using successfully for some time. On damp days I used to have a lot of trouble with the belts; they would be loose and slip, which meant loss of speed. To overcome the trouble I invented the little device.



From any hardware store procure one 3-inch iron "L" bracket, same shape as shown in sketches A. B. Drill two three-sixteenth-inch holes in one end of the bracket, and two holes to match in the underside of the head of the mechanism. Thread the two in the mechanism to fit two screws which you have previously secured. In the other angle of the "L" bracket make a slot about two and one-half inches long by one-fourth-inch wide. You will then need a shaft and a V pulley, which you will attach to the slot in the bracket, as shown. The V pulley will have to set out far enough to engage the belt. The whole thing is shown in sketch C. Sketch A shows the various parts required.

And now let me say a word in praise of Brother Nugent of the Halsey theatre, Brooklyn, N. Y. I visited his theatre, without his knowledge, on the evening of November 12th. When I entered Part 3 of the five-reel Triangle "Plain Jane" was being shown. There is no keystone effect at all, although the operating room is away up in "nigger heaven." The light was well handled and his blending at change perfect. To make a long story short, although I was in a critical frame of mind, I found nothing to criticize. Brother Nugent's work is good, and he should receive credit for that fact.

We are glad to give it to him, Brother Merklein—very glad indeed. It is much more pleasant to praise than to blame, but unfortunately for me the office of the editor is not to do what he would *like* to do, but what ought to be done, and all too often, I am sorry to say, censure is deserved.

As to the belt tightener, it is submitted for the benefit of our readers. It is, I think, adapted for use with the Simplex machine only.

Fredericton, New Brunswick.

In the accompanying picture we show a map of J. J. Merriman's features, together with front elevation of his Simplex machine. Brother Merriman is operator at the Gem Theater, Fredericton, N. B. I had the pleasure of meeting him while up in that country, and can vouch

for the fact that he is one of the "reg'lar guys." Brother Merriman says:

> I have a 59 foot throw, projecting a picture to a plaster screen with A.C. current. Get excellent results. And now here is a little puzzle. Sometimes my Simplex runs easy; at other times it runs hard. I use the regular Simplex oil, and do not understand why this should be. This, however, is about the only difficulty I experience. Can you tell me where I can get some slow printing lantern slides for making slides from newspaper copy, and work similar to that where it requires great detail? I cannot get them in Canada.

Friend Merriman's address is Gem Theater, Fredericton, N. B. Will some operator who knows about the slides give him the required address; also has any Simplex operator had similar trouble, and been able to locate it. If so kindly advise the department.

St. Louis Operators to Dance.

On Thursday evening, February, 8, 1917, the Moving Picture Machine Operators' Local Union, No. 143, I. A. T. S. E., will give their annual ball. The affair is in the hands of a very able committee made up of John Nick, chairman; A. L. Stone, secretary; Ruby Srenco, treasurer; Fred C. Mosier, and William Robinson.

It is expected that the light effects will be something out of the ordinary. The committee is doing everything possible to make the ball one of the events of the season in the city by the Father of Waters, and a glance at the personnel of the aforesaid committee convinces us that their efforts will be crowned with success.

Eighteen Amperes.

A. C. Hartman, manager Omaha Film Exchange, Omaha, Neb., says:

> We note your comment in the Department, Page 110, November 18th issue, regarding number of amperes being used in the Dundee theater. A year ago if you had told me that it would be possible to get as beautiful a picture as the Dundee is putting on, using only 18 amperes of current, I certainly would have doubted the statement. The credit for this remarkable performance is really due to our operator, A. B. Bradley, a member of Local Union 343, Omaha. As Mr. Bradley is also machine salesman for the Omaha Film Exchange, he had, previous to the opening of the Dundee, collected a miscellaneous lot of carbons in broken packages from what stock we had on hand in odd sizes and makes. This is how he stumbled onto the combination of a ½-inch cored Siemen carbon above and a ⅝-inch solid Electra below. At first I thought there must certainly be something wrong with the ammeter, but tests proved the instrument to be correct.
>
> We are glad to note you will be in the west some time this spring, and will certainly appreciate your calling upon us. Meanwhile please find enclosed statement from perfectly reliable theater managers and operators. I would like to have you test this out for yourself when you come.
>
> The measurements under which we are obtaining these results are: Gold King screen 12 x 16 feet, picture covering the entire screen; distance of projection 97 and a fraction feet; width of house 30 feet, inside measurement; auditorium well lighted; a combination of a 7½-inch meniscus lens in back and a 6½-inch bi-convex in front; from condenser to aperture plate is 14 inches; the back focus of the objective lens is 4½ inches, and its E. F. length is 5¾ inches; distance of crater to condenser is 5 inches.

The foregoing seems to be utterly impossible, because, while we used to project what we considered a pretty fair picture with current taken through a 25 ampere rheostat which after a month or two use only really delivered about 20 amperes, still by comparison with the illumination of today the picture was really quite dull, but there are, however, other equations which make for large loss of light. First: the crater is 5 inches from the lens, meaning presumably the flat surface, and this is very, very bad indeed. The distance from condenser to film is given as 14 inches, and that makes for considerable loss of light with an objective of that diameter working at 4½ inch back focus. Now, I would suggest a trial of the following, and would *like very much to have a report on it*: one 6½-inch meniscus and one 6½ bi-convex lens close together, with 16 inches from the center of the bi-convex lens to the aperture. The arc to be advanced until the spot is (a) 1½ inches in diameter; ((b) 1¾ inches in diameter. This should bring your arc to within less than 3¼ inches of the lens, and ought to result in a very decided increase in illumination. The following statement accompanied Mr. Hartman's letter.

> We, the undersigned, have personally attended the Dundee Theatre during a regular performance and have witnessed a perfectly projected sixteen foot picture at a throw of 97 feet. A Baird projector was used, taking current from a Hertner transverter. The carbons were ½ cored above and ⅝ solid below, and the ammeter registered 18 amperes.
>
> Joseph F. Vasko, Jr., owner and manager of Columbia and Gem Theatres; Robert W. Murray, operator Muse Theatre, member Local 343; M. D. Brannon, operator, Local 343; J. C. Maxwell, operator Hipp Theatre, Local 343; Jos. P. Bean, Gem Theatre, Local 343.

If you will turn to page 287 of the third edition of the Handbook, you will find that for less than 20 amperes D.C. ½ inch cored carbon above and ⅝ inch solid below is recommended, therefore Brother Bradley has accidentally done precisely what the Handbook would have told him to do. On page 286, I say: "Below 20 amperes D.C., I think ½ inch cored above and ⅝ inch solid or cored below will serve the purpose very well." On page 287 the table makes it ½ inch and 7/16 inch for 20 to 25 amperes.

Meeting of Good Fellows.

Sixty miles north of Gotham, on the shores of the stream named after Explorer Hudson, in the village of Newburg, there recently occurred a meeting of two good fellows. The aforesaid convocation took place and was held by and between one Frank Rembusch, often dubbed Mirror Screen for short, and one J. H. Genter, better known as the original and super-enthusiastic booster of Mirroroid. Oh, yes, and by-the-way, there was a third party to the meeting, namely, Mrs. J. H. Genter. Yes, and still, a fourth party in the shape of Mr. Turkey, though, at the end of the meeting only the framework of the last named remained. In lieu of the missing parts, however, there was a placid, contented look upon the faces of the three survivors, and a rotundity of form not present when the meeting began. In other words, Brother Rembusch helped Mr. and Mrs. Genter massacre the corpse of the Thanksgiving turkey.

Just what took place at this historical gathering the historian sayeth not, but according to Madame Rumor deep laid plans were formed to benefit the screen manufacturing business, which, of course, means benefiting the whole moving picture industry. Be that as it may, however, I know Rembusch enjoyed his dinner because I've been there myself and can bear testimony to the fact that Brother Genter's table is a mighty good one under which to repose your feet. Can't be beat, my boy, can't be beat. I would have liked to have joined the happy throng and intend to get good and even with Genter for not issuing an invitation. By golly, I am going up there some of these days and deliberately eat him out of house and home.

The Nicholas Power Company.

Since the birth of the year 1917, the boys down at 90 Gold street have been, as they always are, extremely busy. Nicholas Power himself is quite some considerable personage any way you view him, and anything that gets past his eye is qualified to get into heaven by passing through the eye of the smallest needle made.

Another important cog in the Power Company is Edward Earl,

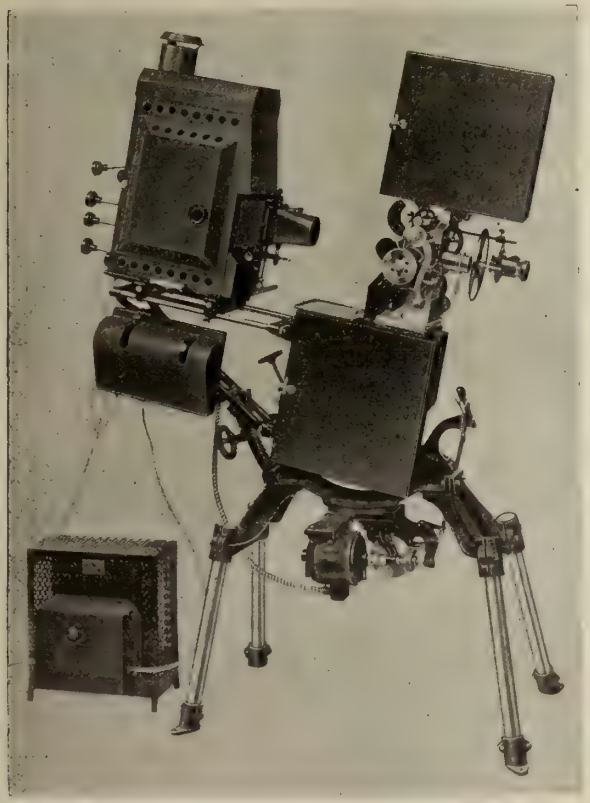


Fig. 1.—Power's Latest Equipment.

vice president and treasurer, who is a prototype of what is highest and best in American business life. To Mr. Earl's untiring energy, his bland affability and tremendous organizing power no small part of the success of the Power Company is due. Those who have not met him have missed knowing one who is that rather rare combination, a thoroughly good fellow and a keen, capable business man.

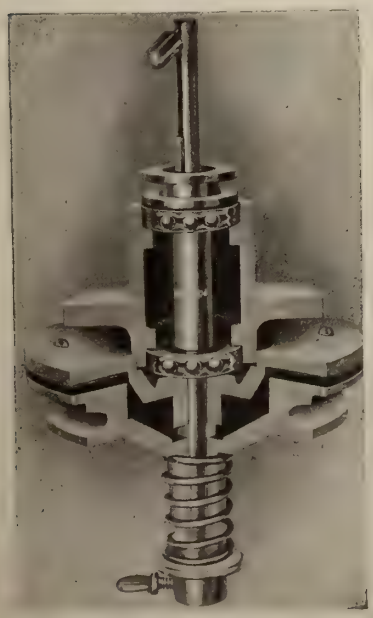


Fig. 2.—Take-up Friction; Sectional View Showing Construction.

Then, too, there is John F. Skerrett, who occupies the general manager's chair, and fills it too! You can get an argument out of Mr. Skerrett any old time, without even one-half of a try, and the worst part of it is he generally manages to either make you out wrong or prove you a liar, he doesn't care particularly which, but he is a good fellow at that, and as I said before, he *fills* the chair he occupies. Out in the main office, in a sanctum sanctorum all his own, we find Will C. Smith, assistant general manager, who is busier than a bumble bee in a red clover field.

Of course, we need not bother about mentioning Mr. Uhleman, because he has been there so long that, like the wall paper in a boarding house, he is a fixture; the Nicholas Power Company without Uhleman would be like a soap kettle without any bottom. He is superintendent of the factory; also he is quite some considerable superintendent, as anyone will tell you who is acquainted with affairs at 90 Gold street. Seriously, however, the Nicholas Power business organization is most emphatically not open to criticism, and the proof of that fact is found in the business they do, both in America and other countries.

During the past year the company has developed its export trade until the order department is now yelling for help, and Superintendent Uhleman is demanding a new lot of machines in order to keep up with the same. Friend Uhleman is, however, hampered, and that means the company is hampered, by inability to secure machinery which has been ordered, and should have been delivered months ago.

Fig. 3.—New Tension Device.

During the year there have been certain minor changes made in the projector substantially, as follows: First, in place of the two pins which fit in two slots in the hub of the fly wheel to lock the shaft and the wheel together, a "Woodruff" key has been substituted. This key is similar in shape to what you would get if you split a one-half inch round rod of iron down its center for half an inch, and then sawed the resultant two halves off. These two halves would be, and constitute, two "Woodruff" keys. Put in another way, it is a key which is round on one side and flat on the other, the flat surface measuring something like one-half an inch across. This key presents several advantages as against the old pins and slots. It is a very simple matter to remove it, merely by placing a screw-driver underneath the end or tapping gently on its end. Also, whereas the old pins used to give considerable trouble when the wheel was improperly placed on the shaft, the "Woodruff" key is practically indestructible. By welding flat spring steel on the aperture plate tracks, a practically non-wearing surface has been presented to the film.

A big and very genuine improvement is the substitution of a new tension device in the upper magazine for the old, and, if I may be pardoned for saying it, rather inadequate spring attached to the maga-

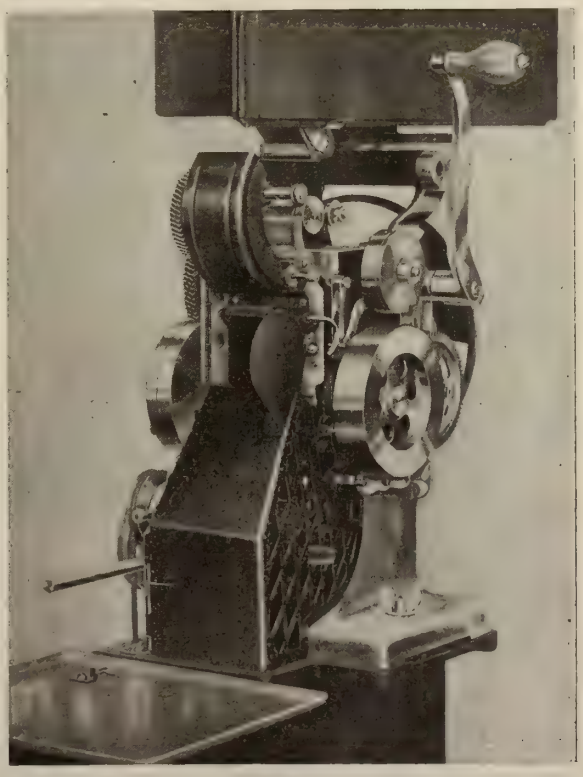


Fig. 4.—General View of Mechanism.

zine door. The manufacturer is not altogether to be blamed for the old condition, inasmuch as the standard of measurement of the hole in the hub of the film reel is still the same as it was when reels carried but a few hundred feet of film. The manufacturer, thus, as can be seen, was compelled to adhere in spindle construction to the small

diameter dimension, which did not permit of sufficient stock to design a proper tension and sufficiently strong holding arrangement applied to the spindle itself.

The new tension device is illustrated in Figure 3. It is fastened in the upper right-hand corner of the magazine. It consists of an arm hinged to the magazine in the upper right-hand corner, and at the point of hinging there is a flat steel spring which normally holds the arm tightly against the reel. At the outer end of the arm is a round bearing surface, which comes down against the hub of the reel, applying its pressure in a circle around the spindle upon which the reel rides. This method serves two purposes; first, it supplies adequate tension in a very acceptable form. Second, it holds the reel on the spindle when the operator (do not tell this to anybody; the operator is not supposed to open the magazine door to see how much film is on the reel, but—he does it just the same) opens the magazine door to look in.

The gate latch of the mechanism has been improved in that it is now manufactured in one piece, and is made of sufficient length so that it is kept away from the heat of the spot, all of which is a convenience to the operator. It speaks well for the Power's machine that it has only been found necessary to make these comparatively few changes during the period of twelve months. A thing must be pretty good if it can stand the wear and tear of a whole year without any radical changes in construction being found necessary.

In closing I want to extend to the Nicholas Power Company, from the Projection Department, and from the Moving Picture World, our best wishes for a prosperous year. The company is itself very progressive. Its product has stood the test of time, the Nicholas Power machine being the oldest now in the market, with the single exception of the Edison.

Mr. Skerrett, general manager, in conversation with the editor, made the following pertinent statement:

"It seems to me that one of the greatest commendations the American-made projection machine has ever received, or could possibly receive, and one of the best proofs of its superior construction is found in the fact that, although American-made machines, including our own, are shipped literally to the four corners of the earth, and come into direct competition with all makes of foreign made machines, the experience of this company is that wherever the American-made machine gains foothold, its use increases, and, although placed in the hands of men unfamiliar with the American product, criticism appears to be almost entirely absent; in fact, commendation takes its place."

Impure Dyes.

John W. Creamer, Chillicothe, Mo., writes:

> In your opinion what is the seat of the trouble which caused the damage to the samples of film I am enclosing? The letter from the exchange explains its position in the matter, but, nevertheless, I dispute its correctness, and firmly believe the exchange to be in error. They claim there is something wrong with my machine, but if this is true why did it only injure this particular portion of the film, and not injure any other films at all? Moreover, I have gone over the machine carefully and can find absolutely nothing wrong. Now, Brother Richardson, you know, as well as I and all other operators know, that no machine could tear up a film in that way for fifteen feet without causing a stop. At the very least one would certainly lose the lower loop. I therefore claim that the exchange is in error in saying I did the damage. If it did, then would it not treat all reels the same? Upon close inspection you will note that one edge of one piece of film is creased and partly cracked. Now I do not believe any machine is guilty of the damage. The film is very brittle stock. The reel had been rewound just once too often upon a lop-sided, bent reel, with result that part of it, the film, was damaged by the metal sides, and partly creased, which, of course, would help start a crack if the film was brittle, as it most certainly was in this case. It is also possible that I rewound it on a bad reel, which put on the finishing touches, so that the exchange actually received the film in the condition claimed. Now if a sharp idler would cut the film for fifteen feet, or a deposit of emulsion would do it, it would keep on cutting it. (Not necessarily, Friend Creamer. The deposit of emulsion might possibly be torn away, or the idler might move slightly.—Ed.) Also if the film ran off the sprocket there would be indentations.
>
> I am having trouble with dynamo of my motor generator set. The commutator is covered with a black deposit. I cleaned this off until the commutator shone, and after ten minutes it was as black as before. What is the cause? Inferior grade of brushes, or brushes too soft?
>
> I would like to register a complaint about the type of tension the new Simplex has in the upper magazine. It squeaks too much; also if the upper reel is very thick the tension device works the magazine door slightly, and eventually the door comes open. Also the take-up tension is decidedly too tight, and there seems no way of weakening it without cutting off a part of the spring. You can tighten the tension, yes, but how can you loosen it?

With regard to the film, Brother Creamer, this department has received many complaints of the splitting of tinted film. In fact the complaints became so frequent that I took the matter up with the Eastman Company, who went into it exhaustively and determined the fact that the fault lies in the dyes used for tinting. You know, since the trouble in Europe started, we have been unable to import dyes, and the domestic breed renders the emulsion hard and creates a decided tendency to crack the celluloid beneath. I have had the matter up with some of the larger manufacturers, and the tinting of film is being limited to the lowest possible degree at this time, just on this account. You will note that the yellow film of which complaint is made is quite heavily tinted, and I do not think there is any question but the base of the damage lies in the dyes. Most likely rewinding on a crooked reel helped the matter along very considerably. I don't think the damage was done in a projection machine at all. I would again call the attention of producing companies to the need for caution in using domestic dyes. The fact that the damage only showed on a short portion of the film does *not* disprove the dye theory.

There is also another lesson in this, this time for the exchange, viz.: *Get the best obtainable reels and keep your reels in perfect condition. It is, as this department has time and again pointed out, little less than crass stupidity to place a valuable film on a weak, cheaply constructed reel, or a reel in bad condition, which might, and probably will, cause more damage to the film in one rewinding than a dozen good reels would cost.*

As to the trouble with your commutator, your data are insufficient to allow me to form a very decided opinion as to what is wrong. Such a condition may be brought about by several things, each one of which ought to be accompanied by considerable sparking, but you have not mentioned anything of that kind. First: Perhaps the mica insulation needs under-cutting, or, if it is under-cut, then possibly you are using a brush which is too soft and the under-cut is filled up with a combination of powdered mica, dust and paraffine which ought to be thoroughly cleaned out. This can best be accomplished by breaking a hack-saw blade in two, grinding the broken end to a square, sharp point, or corner, and carefully drawing it through the grooves between the commutator bars. It is also possible that the condition is brought about by the brush containing too much paraffine, or a poor grade of brush. But you will have to describe the condition more closely, particularly with regard to sparking. After having cleaned your commutator, and cleaned the under-cut, if you find that is the seat of the trouble, lay a strip of No. ½ sand paper on the commutator, sand side out, rest the brushes on this paper, and, with the tension on, draw the sand paper back and forth around the commutator a few times in order to clean off the contact end of the brush thoroughly. If you have one of the new Handbooks I would recommend that you study General Instruction No. 8, Pages 372 to 380 inclusive, which covers care of the commutator. I cannot possibly print all this, since, as you will observe, it covers eight pages of the Handbook. I would earnestly recommend that you get the book, if you haven't a copy, because this is only one of hundreds of things which are dealt with far more exhaustively than it is possible to deal with them in the department.

As to the Simplex magazine tension, why that matter is respectfully referred to the Precision Machine Company for attention.

Cole's Picture Machine.

N. E. Stevens, Calgary, Alta., sends in answer to Question 166 and asks:

> Can you give me any information concerning the Coles' picture machine? I have never seen this projector, and would like to see your description and opinion of it in print. The boys in Calgary are looking forward to your visit, and sincerely hope nothing will occur to change your plans and cut us out.

No danger of that, Brother Stevens. I will be there all right, though it will not be until some time the latter part of April.

As to the Coles' picture machine, I described the mechanism a long time ago in the department, when it was known as the "Cameron" machine. I cannot consume valuable space, which is needed for other purposes, in again describing a projector which is not yet on the market. Just why the Coles' Picture Machine Corporation does not do something besides maintain an office, deponent sayeth not. They have been telling me for the past year: "We are going to have the machine out very soon," but up to date that is all it has amounted to. The intermittent of the Coles' machine will prove a novelty to operators. It is an oscillating movement, which could most nearly be described as a modified beater movement, though it does not at all resemble the beater movement, at least in so far as its mechanical construction be concerned. As soon as the machine is actually placed on the market this department will supply full and complete description and information concerning it. Until that time, nothing doing. We are not looking for matter to fill space, but for space in which to place matter awaiting publication.

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Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Camera Specifications (Continued).

DO NOT use any hard, sharp instrument to scratch away the accumulations of emulsion, because such an instrument is liable to score the plate, thereby causing worse scratches than before. If the aperture plate is of very hard metal a piece of soft brass may be used in extreme cases for clearing away accumulations of gelatin. It is better, however, to clean them away with the finger nail, followed by a cleansing with a moistened cloth, going over it two or three times with fresh portions to make sure that none of the dissolved gelatin is left adhering in a thin, invisible coating upon the metal. It is permissible, especially in damp weather, to lubricate the aperture plate very lightly with Three-in-One oil or vaseline, or in cases where these are not available rubbing the ball of the finger against the side of the nose or on the scalp will produce sufficient natural oil to lubricate the plate nicely. In using vaseline or lubricating oil extreme care must be taken not to use too much, a small dab of vaseline smeared on some convenient place on the inside of the camera, such as the inside of the door, being sufficient to last for months, barely touching the ball of the finger to the edge of this spot of vaseline, providing a great sufficiency for the purpose. Strictly speaking, the aperture plate is merely the frame of metal surrounding the aperture opening, but in general usage it extends not only to this portion but to all of the metal plate within the side guides above and below the aperture opening, and includes, in most makes of cameras, the film rails as well, which are integral with the plate. The Prestwich camera has a separate aperture plate, held in a groove, which may be removed independently of the film track. The film rails and aperture plate on the emulsion side and the film gate with its pressure plate and pressure rails on the celluloid side, together with the side rails, are the mechanism which holds the film accurately in the focal plane while the picture is being taken, and guide it in its movement while being drawn down for the next succeeding exposure. Unless all of these parts perform their functions accurately and well there will be certain imperfections in the finished negative. Some aperture plates are merely a flat piece of metal, indifferently polished, with the frame opening and the finger slots. The only place in the camera where the surface of the emulsion which records the picture should come in frictional contact is just above and just below the aperture opening, and at this place the contact should be as light as possible consistent with keeping the sensitive surface accurately in the focal plane. The center of the aperture plate, above and below the aperture opening, should be milled out or relieved to a sufficient depth so that the emulsion between the two lines of sprocket holes does not come in contact except at the two places just mentioned. The rails are the portions of the plate left out on each side which bear the friction of the moving film on the edges at the line of perforations. All edges of contact rails coming in contact with the film should be nicely rounded and polished, as well as the edge surrounding the frame opening and the slots in the lower rails through which the fingers work. Although the Pathe camera is one highly estimated by professional cameramen, it is safe to say that nine out of ten owners of Pathe cameras in this country have had the velvet film tracks with which they were originally provided removed and metal tracks and rails substituted.

The gate is the metal plate or door which, in conjunction with the pressure and runner plates, holds the film in contact with the aperture plate. In most cameras this is a true gate working upon hinges which is held closed by one or more firm catches. When open it allows free access to the aperture plate for cleaning and for threading the film. In some makes, however, it is a mere plate held upon springs, and only recedes far enough to allow the film to be threaded through. Such a gate is an abomination, as it does not permit the aperture to be cleaned without taking the camera partially apart with a screw driver. The pressure plate is a plate, generally of metal, resting against springs fastened to the gate which presses the film in contact with the aperture frame. This pressure should be adjustable, as nothing is gained in having a greater stress upon the film than is necessary to keep it in the focal plane. If the pressure is not great enough, however, the film in its passage by the aperture opening will play backward and forward, causing the picture to go in and out of focus in a most annoying manner. There are several varieties of pressure plates, practically all of them being of metal, although it is common to face the friction surface with black felt, short pile velvet or sateen. The pressure plate should be easily and quickly removable so that a ground glass may be substituted for focusing purposes. To eliminate the time wasting occasioned by changing from the pressure plate to the ground glass and back to the pressure plate again many pressure plates are perforated; that is, a hole is made through the plate just the size of the aperture opening, so that the image may be focused directly upon the film while it is still threaded in the camera. As some operators believe that a pressure plate only working at the edges of the aperture is apt to allow a small amount of bulging of the film one way or the other within the aperture opening, one or more narrow bars are sometimes permitted to remain crossing the hole in the aperture plate. In using a solid aperture plate it is generally advisable to use the cloth upon the friction surface, as mentioned above, as metal cannot be smoothly polished without giving a reflecting surface; and a highly polished pressure plate at the back of the film is liable to cause a certain amount of halation by the reflection of high lights penetrating the emulsion and being reflected back upon the film again. The finger rails are important, as they keep the film in contact with the slots through which the fingers, or claws, operate. These runners must be upon strong but light springs, or in some cases the springs themselves are the runners which bring the film into engagement with the claws. When the claws push through the slots to drag the film downward they may come in contact with the segment of film between the two perforations instead of striking in the center of a perforation. If the springs are too stiff and the runner does not spring back with the pressure of the claw against the film the claw will perforate a new hole in the film with burred edges. The function of the spring upon the runner is to allow the film to give away until the finger in its downward passage encounters the first perforation hole in which it engages; the spring pressing the film back in contact with the film rails with the claws threaded in the perforations.

Side Guides.—Having discussed the means by which the film is held in the focal plane without forward or backward movement, we must now turn our attention to the means of maintaining the lateral alignment. Celluloid is subject to considerable shrinkage under various atmospheric conditions. If it is guided in its passage between the gate and the aperture plate by immovable side rails these immovable side rails must of necessity be sufficiently far apart to receive the widest ribbon of film which would be likely to thread into the camera. In that case all film ribbons of narrower gauge would have a certain amount of play, or side weave, between these two guides. For that reason in the better makes of cameras the guide rails on one or both sides are made.

In the Pathe camera the side rails are built upon the principle of a parallel ruler, being held parallel by two cross-arms, each of which works upon a central pivot, so that any adjustment of one side rail is accomplished equally by the other. A small spring draws these rails lightly toward each other when the gate is closed. When the gate is open the rails are spread open by the opened gate, permitting the film to be threaded easily between the rails which close together with a firm, light pressure upon the edges of the film as soon as the gate is closed. This equalization of adjustment upon both sides of the film tends to keep the frames centered between the edges of the film. The amount of this adjustment is so small, however, that other makers prevent side weave by placing the side rail on one side only upon springs. In a very narrow ribbon this has a tendency to push the frames toward the perforations upon one side, but is seldom sufficient to cause any trouble. The Gillon and Universal cameras have the adustable rail upon one side only. The Bell & Howell camera has no side guides but depends for its centering upon two pilot pins which fit the perforations exactly and engage on either side of the aperture during the exposure period, thus making it probably the most reliable camera made for obtaining exact register in double exposure work.

(To be continued.)

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

The Success of S. L. Rothapfel.

At a time not so far distant the music supplied at the average motion picture house was of a grade about two degrees above that of a blind man's hand organ. The film business wasn't the sixth largest industry in the country then, and the picture houses were still in the dime museum and side show category. Naturally they were operated by managers of the side show stripe, who judged music by its value as a ballyhoo and accordingly placed their old style raucous electric pianos close to the doorway where they would compel the attention of the people on the street. Never mind the people in the audience; their money was in the box office. If the music was not to their taste they could move on and leave vacant seats for others who had a nickel to squander.

That was the first phase. Then, following the player piano came the piano player. His interpretation was about as good as that of his automatic predecessor, except that the mechanical piano played all the notes and he didn't.

But "the movies" were progressing. The places where they were shown were getting cleaner. A better class of people was beginning to patronize them. Prices went up to a dime and managers were overcome by a sudden rush of money to the box office. They could afford more music, so the rough work was taken off the piano player's hands and turned over to a trap drummer. This virtuoso on the cow bell and the auto horn added much indiscriminate atmosphere to the pictures, and his installation was a step in the right direction. A violinist or some one who had been told he was a violinst, was usually added to the ensemble at this period, but the less said about him the better.

Next came the pipe organ, and with that the motion picture began to come into its own from the standpoint of musical accompaniment. Things were possible with an organ which no handful of journeymen musicians could even approach, and the organ business picked up all over the country.

Also certain inventive geniuses began turning out elaborate mechanical orchestras which one man could operate and which could produce practically all the effects originated by the nimble-fingered trap drummer.

Even at this stage, however, there was no intelligence brought to bear in correlating the spirit of the music with the spirit of the pictures. The orchestra and the organ played tunes, that was all.

Then in the grimy little mining town of Forest City, Pa., something happened. A young man there was running a nickel picture show in a dance hall back of a saloon. Scarcely the environment to produce an aesthetic ideal, one would say; yet in those sordid surroundings a desire was born which has been bountifully gratified in recent years and has left its impress wherever motion pictures are shown.

For this young man who ran the picture show and separated the Poles and Huns whenever knives began to flash in the combats incident to pay-day, had an imagination which made thrilling flights into the future. He was gifted with the soul of a musician and an artist, and as he worked he thought, and dreamed and hoped.

That was seven years ago. Today that young man selects the musical numbers for an orchestra which acknowledges no superior save the Metropolitan Opera House. The pictures which that orchestra interprets are presented in a theater which serves as the model for every new motion picture house throughout the country. It has the largest organ in any theater anywhere; its auditorium is lighted by a color system unique in the beauty and variety of its possible effects; it stands on the choicest theatrical location in New York; and it is filled rightly with a clientele which represents quite the opposite extreme from the Polish miners of Forest City. The theater is the Rialto. The young man who directs it is Samuel Rothapfel.

Every new spectacular film production, the kind that constitutes an evening's entertainment, has its specially arranged score. Some of these, notably that for Geraldine Farrar's appearance in "Carmen," was arranged by Mr. Rothapfel. Others has enlisted the services of many well-known composers and directors. The desire for interpretative music has become fixed with the public and their standards of taste in such matters have been immeasurably elevated.

The latest and most gratifying result obtained by presenting classical music in motion picture houses is the increased interest it has created in the opera and the higher class concerts. Thousands of people go to see motion pictures every week, and to get the best pictures they have listened to good music. Symphony concerts and grand opera have limited seasons and comparatively few performances. Also the prices are high. The motion picture houses are open the year round; they give several performances a day, and the price is within the reach of everyone. For this reason Mr. Rothapfel makes the well-substantiated claim that the orchestras in the theaters with which he has been connected have done more to create a popular demand for high-class music than all the symphony orchestras put together.

Large Organ for Detroit Theater.

Hillgreen, Lane & Co., of Alliance, Ohio, have under construction one of the largest theater organs in the United States. It is to be installed at the Madison theater, Detroit, Mich.

The specifications of this instrument were drafted by Arthur H. J. Searle, of Detroit, in co-operation with the builders, and Mr. Searle is to preside at the organ when it is completed.

The following scheme contains virtually no duplexed stops and presents a large variety and wealth of power:

GREAT ORGAN.

Double Open Diapason, 16 ft.	Grosse Floete, 8 ft.
Major Diapason, 8 ft.	Octave, 4 ft.
Minor Diapason, 8 ft.	Harmonic Flute, 4 ft.
Gamba, 8 ft.	Tuba Mirabilis, 8 ft.
Gamba Celeste, 8 ft.	Tuba Clarion, 4 ft.
Dulciana, 8 ft.	Tuba Profunda, 16 ft.
Doppel Floete, 8 ft.	Xylophone.

SWELL ORGAN.

Contra Gamba, 16 ft.	Rohr Floete, 4 ft.
Open Diapason, 8 ft.	Contra Fagotta, 16 ft.
Viol d'Orchestre, 8 ft.	Oboe, 8 ft.
Viol Celeste, 8 ft.	French Horn, 8 ft.
Salicional, 8 ft.	Vox Humana, 8 ft.
Hohl Floete, 8 ft.	

ORCHESTRAL ORGAN.

Geigen Principal, 8 ft.	Flute d'Amour, 4 ft.
Viola, 8 ft.	Piccolo, 2 ft.
Unda Maris, 8 ft.	Clarinet, 8 ft.
Concert Flute, 8 ft.	Orchestral Oboe, 8 ft.
Dolce, 8 ft.	Harp.
Quintadena, 8 ft.	

ANTIPHONAL ORGAN.

Diapason, 8 ft.	Wald Floete, 4 ft.
Arzahler, 8 ft.	Cor Anglais, 8 ft.
Vox Angelica, 8 ft.	Vox Humana, 8 ft.
Gedeckt, 8 ft.	Cathedral Chimes.

PEDAL ORGAN.
(Augmented)

Resultant, 32 ft.	Cello, 8 ft.
Double Open Diapason, 16 ft.	Contra Fagotta, 16 ft.
Violone, 16 ft.	Tuba Profunda, 16 ft.
Bourdon, 16 ft.	Tromba, 8 ft.
Grosse Floete, 8 ft.	

An Album of National Music for Musicians Playing Weeklies.

The musician playing weeklies is often confronted with the task of supplying National music to many scenes. For example: one scene in a weekly may be laid in Turkey, the next scene in Holland and the scene following in Greece, etc.

While many musicians have memorized a number of National airs, particularly America, Great Britain, Germany and France, the national music of other countries is not always easily memorized.

Carl Fischer publishes an album of National Anthems, Hymns and Patriotic songs containing the following National airs:

AMERICA—"Hail Columbia," "The Star Spangled Banner," "Yankee Doodle," Columbia, the Gem of the Ocean," "My Country 'tis of Thee," "Maryland, my Marland," "Dixie's Land," "Hail to the Chief."

AUSTRIA—"Got erhalte Franz den Kaiser."

BAVARIA—"Heil unserm Konig, Heil."

BELGIUM—"La Brabanconne."

BOHEMIA—National Hymn.

DENMARK—"King Christian."
FRANCE—"La Marseillaise," "Partant pour la Syrie."
GERMANY—"Heil Dir im Siegerkranz," "Deutschland uber Alles," "Die Wacht am Rhein," "Was ist des Deutschen Vaterland?"
GREAT BRITIAN—"God Save the Queen," Rule Britannia."
GREECE—National Hymn.
HOLLAND—"Mien Neerlandsch Bloed."
HUNGARY—"Rakoczy March."
IRELAND—"The Minstrel Boy," "Killarney," "St. Patrick's Day."
ITALY—"Garibaldi Hymn," Marcia Reale Italiana."
MEXICO—National Air.
NORWAY—"Sonner of Norge."
POLAND—Patriotic Song.
PORTUGAL—National Hymn.
PRUSSIA—"Ich bin ein Preusse."
RUSSIA—"God Save our Noble Czar."
SPAIN—"Hymme de Riego."
SCOTLAND—"The Blue Bells of Scotland," "The Campbells are Comin'."
SWEDEN—National Hymn.
SWITZERLAND—"Rufst Du, mein Vaterland."
TURKEY—"National March."

This album is small in size and should be on every musician's stand who endeavors to play weeklies correctly. Arranged for piano, the album can be used for organ, and it is also arranged for full and small orchestra.

Music Every Musician Should Know.

Kamennoi-Ostrow—Rubenstein.

This piece forms one of a series of portraits from the Album de Portraits, Opus 10. The title—meaning "Stone Island"—requires explanation. It refers to an island in the River Neva near Petrograd upon which is an old monastery famous in Russian history. The piece can be considered to belong to the class of descriptive music; being doubtless an attempt to portray the thoughts and emotions aroused by contemplation of the great names of the past, their strivings and achievements, in contrast to the present peaceful environment. Rippling water is suggested, and the bells and chants of the monastery are portrayed.

Hungarian Dances—Brahms.

Funeral March of a Marionette—Gounod.

Gounod's piece is one of the best examples of humor, as the drollery comes from the clever humor put into the music itself. Even without titles and sub-titles, this march would be noticeably comic. In playing this number, the musician should make a strong contrast between legato and staccato. Let the music have a steady rhythm, and a little touch of Bohemian jollity. The end must die away very softly.

Doubled.

Something new is the double use of a Chaplin film by the Heibergers, of the Bethlehems. They played The Rink in one of their houses at the matinee and at another in the evening. Bicycling a program is by no means uncommon, but this subject was shown but once in each house, at the Lorenz in the afternoon and at the Broad in the evening.

Music Helps Acting in William Fox Studios.

"Music hath charms," saith the poets. "It certainly hath," every director at the William Fox studios will agree. For, whether you know it or not, it is true that an orchestra plays at each of the Fox plants while practically all of the scenes are being filmed.

The music is there because tests proved the efficiency of cadence. It was found that the players worked much more easily and that the tedium and constant strain were relieved greatly by the presence of a small group of musicians.

The music played is of the utmost "democracy," chiefly because of the methods used in screening a picture.

Scenes laid in one room are taken consecutively by the director, regardless of the order in which they appear in the finished product. This, of course, makes it necessary to skip back and forth in the scenario.

Consequently, in filming a script, dramatic values change more rapidly than the weather. These shifts, in turn, are reflected in the music, which is always appropriate to the situation which is being enacted.

A sample program of an orchestra's afternoon at the studio would read like a musical melange. It would be not the least unusual, for instance, to have in succession bits from "La Boheme," "Ragging the Scale," "The Maiden's Prayer," "Aloha Oe" and "I Vespri Siciliani."

A Film Best Seller.

Thanhouser Film Corporation announces the release of "A Modern Monte Cristo" through Pathe exchanges on February 4. Vincent Serrano is the star. "A Modern Monte Cristo" is to be a "best seller" according to the forecast of Edwin Thanhouser. The story was written by Lloyd Lonergan, the direction was by W. Eugene Moore.

As a story with rapidly tumbling incidents, "A Modern Monte Cristo" is a fast-told drama. Lively situations of wide diversity include a shipwreck; the marooning on an island of the man seeking vengeance and the little daughter of his enemy; an aeroplane rescue, and pearl-fishing in diving outfits. Supporting Mr. Serrano in the cast are Thomas A. Curran, Helen Badgley, Gladys Dore and Boyd Marshall.

"Civilization" Bookings in the Mid West.

The Mid West Civilization Corporation, which handles the Thomas H. Ince spectacle "Civilization" for the states of Colorado, Utah, Wyoming, New Mexico, etc., report many bookings for the picture in their territory. The picture is to be shown shortly at Pueblo, Colorado Springs, by the Moore Graves Amusement Company; then at the Atlas theater, Cheyenne, and in other large theaters of the territory. It is stipulated by the holders of the territorial rights that the admission charges in these and other theaters is to be not less than 25 cents to 75 cents per person. The offices of the Mid West Civilization Corporation are at 763-764 Gas and Electric Building, Denver, Colorado.

Mutual Weekly a Feature.

Los Angeles, Cal., the home of so many producing companies, has long been regarded as the city in which competition is the keenest between producers to get their film on the screen. It is therefore a matter of gratification to the Gaumont Company and the Mutual Film Corporation to announce that The Mutual Weekly has a seven days' run at Clune's Broadway Theater, the finest motion picture house in Los Angeles. It is used from Sunday to Saturday, inclusive, to be succeeded by the next issue.

Ivan Popular in New England.

F. J. Willis, the manager of the Ivan Film Exchange, located at 23 Piedmont street, Boston, Mass., the distributor of Ivan photoplays in the New England states, has in a remarkably short time completed arrangements for the first runs of Ivan photoplays in the leading theaters of the largest cities. Every Ivan photoplay secures a first run of not less than one week in Boston at the Modern theater, and the largest theaters of Providence, New Haven, Portland, Manchester, Springfield, Worcester and so on.

The "Poor Man's Club" of the Future.

John T. McCutcheon's Caricature in the Chicago Tribune of January 10, in Connection with the Threatened Closing of Saloons Throughout the Country.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Including Two Industrials, One Topical, One Scientific, Four Scenics and Two Military Subjects.

Reviewed by Margaret I. MacDonald.

"The Kid Glove Industry" (Mutual).

MINUTE details regarding the manufacture of kid gloves will be found in "Reel Life No. 37." Opening with a view of a group of kids whose skins are eventually taken from them, tanned and scraped free of the hair, we are allowed to view the tinting of these skins, the stretching of them over chamois covered forms to make them pliable. In the glove factory we see the skins cut according to pattern in long strips which are then placed on a gauge, after which the strips of kid are placed in a cutting machine in which the fingers of the gloves take shape. They are then sewed, and sorted into packages such as we see in the retail stores.

"Producing Perfect Pickles" (Mutual).

In this short industrial which is also to be found in "Reel Life No. 37," we learn all there is to be learned regarding the manufacture of cucumber pickles without revealing the manufacturer's secrets. Opening with the gathering of the cucumbers from the vines, the sorting of them so that small ones only may be used for this particular kind of pickle, the submitting of them to the usual liquid preservatives, and the bottling of the pickles by hand is shown. The final scenes show the capping of the bottles.

"The Care of the Teeth." (Mutual.)

This subject, also found in "Reel Life No. 37," claims that of the 12,000,000 school children in the United States of America, ninety per cent. have defective teeth. It shows by diagram a sound tooth and an unsound tooth, explaining the composition of a tooth and naming the various layers of which it is composed. The proper method of brushing the teeth is an important item, and we are advised to brush our teeth for two minutes each night before retiring. Another interesting feature of this film is a tooth brush drill in one of the class rooms of a public school.

"A Fish Screen for Irrigation Ditches." (Mutual.)

"Reel Life No. 37" contains the above named interesting subject, which shows the contrast between the old method of screening in the fish with which the irrigation ditches of some of the western states are stocked and a new method now in vogue. The old method called for an ordinary flat wire screen which frequently clogged, allowing the fish to escape and die. The new method employs a water wheel, of which wire screening is one of the principal factors. As it rotates it cleanses itself, allows a free passage of the water, and prevents the passage of the fish.

"From Gibraltar to Algeciras." (Mutual.)

"Mutual Tours Around the World No. 11" contains as its opening subject scenes on the straits of Gibraltar, with the African coast in the background, views of the British fortifications and of the seaport town of Algeciras six miles west of Gibraltar. It tells us, among other things, that Gibraltar is three miles long and but one-fourth to three-fourths of a mile in width. The subject is short but instructive.

"In Tunis, North Africa." (Mutual.)

Also a part of "Mutual Tours Around the World No. 11" and presenting scenes in the northernmost part of Africa, the French Protectorate of Tunis. The narrow streets of the city of Tunis present various types, among them the veiled Arabian woman. We are also shown the Arabian woman in her home, the Mosque of the Poor, where beggars sit to ask alms of the rich, and the Mosque of the Barber, where the mussulmen come to spend their holidays in prayer. Other interesting sights are a native at prayer, and natives smoking "Kif," a stupifying powder. The farming of large quantities of olives also takes our attention.

"The Bois de Boulogne." (Mutual.)

Views of the most attractive spots in Paris' largest park, the Bois de Boulogne will be found in "Mutual Tours Around the World No. 11." The scenes included are the Dauphne entrance, the Armenonville pavilion, lovely nooks on the banks of the Serpentine, St. James' lake, the Big lake, the Cascade and the circular driveway in front of the cascade.

"A Trip Up Mount Lowe, California." (Mutual.)

This subject found in "See America First No. 71" takes us on a trip by incline railway up the side of Mount Lowe, which is situated about twenty miles from Los Angeles, and is 6,100 feet in height. At a certain point of the ascent it is necessary to leave the railway and mount burros for the final climb to the summit, from which point an unusual sight is looked down upon in the form of a sea of clouds. Portions of the journey up the mountain are interesting, while other portions are less attractive.

"From Civilian to Soldier." (Mutual.)

This is the opening number of "Uncle Sam's Defenders," which is a series of six single reels illustrating the military system of the United States, and which promises to be the most complete illustration of the kind that we have had. It shows us first the capitol at Washington and President Wilson advocating "Peace at any cost, and above all, Honor." The training camp at Plattsville, showing business men learning the practical side of soldiering as well as the ordinary drill forms is another interesting part of the film. Recruiting stations in New York City, physical examinations of recruits, the final test at Fort Slocum, and a recruiting tent in Central Park, are also interesting. Drilling at Van Cortlandt Park, and scenes at the Military Academy at West Point afford various extraordinary exhibitions such as the building of a pontoon bridge, sappers at work in the trenches, the building of communicating trenches, and cadet cavalry drill in the riding hall at West Point. This series is being released by the Mutual Film Corporation.

"Our Boys at the Border." (Mutual.)

The second number of "Uncle Sam's Defenders" shows us first a regiment entraining for Mexico, after which we see them arriving at Columbus, New Mexico. These scenes are followed by scenes at Fort Bliss, Texas, and the starting off of the soldiers to the relief of the ill-fated Tenth. Interesting scenes show us a six-inch howitzer in action, range finders using latest methods, setting the time fuse at the nose of a shell, a close view of a machine gun firing 640 shots per minute, siege artillery at Fort Sill, Okla., loading with 4.7 inch shells, a cross section of a big shell showing shrapnel and time fuse, the setting up of an army radio plant, and various other highly instructive views.

SECOND SERIES OF GERMAN WAR PICTURES.

In this series we have the first pictures taken in the Far East theater of the war. The first lot of Roumanian prisoners to be taken were caught by the camera, the city of Hermanstadt, in the occupation of Australian soldiers, is illustrated in detail; here we have some excellent views of the new Emperor Charles Francis Joseph. Described as being "beloved by the people because of his democratic bearing," it would seem that the pictures fully bear out this description as particularly appropriate. The new Emperor is seen at close range in thorough familiarity with the officers and troops, while everywhere there is evidence of great cordiality. The surroundings of "Red Tower Pass," one of the most important scenes of the war on this front are pictured in detail. Turning again to the western front the city of Lille is presented, showing but little damage and apparently in normal conditions; the peculiar feature is pointed out that the great opera house had "either by accident or design" escaped the destruction which the German shells had otherwise wrought in close proximity thereto. One semi-humorous incident in this city

is that of the inhabitants flocking in droves to register their dogs under the law, which requires to know "where each mouthful of food is going." The German Emperor is again seen visiting hospitals, reviewing troops and holding consultations; his activities seem untiring and a spirit of great activity pervades his surroundings wherever he appears. Pictures of great workshops, "ten miles in the rear," are wonderful exhibitions of German industry.

Railroad trains bring large quantities of disabled guns from the front, they are immediately overhauled, repaired and returned. Following to a close proximity to the firing line the life of the soldier is again seen. These pictures are undoubtedly drawing large crowds of people, naturally those of German descent are especially interested. W. H. J.

Poster Competition Ended

National Committee on Films for Young People Awards $25 Prize to Winning Contestant.

SOME time ago it was announced that a Poster Contest conducted by the National Committee on Films for Young People (affiliated with the National Board of Review) was under way. This contest for which two prizes were offered, a $25 prize and a $10 prize demanded one example from each contestant of a poster suitable for the purpose of advertising young people's entertainments at moving picture theaters. And while the contest closed on December 20, judgment was delayed until the first week of January, when the prizes were awarded to their talented recipients. The judges were: Professor Arthur W. Dow, Department of Art, Columbia University; Mrs. John W. Alexander, of the Arden Gallery; Paul Coenoyer, N. A.; Mrs. Howard S. Gans, Chairman of the National Committee on Films for Young People; and Miss Louise Connolly, of the Art and Textile Museum (Newark, N. J., Library).

Poster Designed by Paul Romanowicz, Winner of the First Prize.

The accompanying cut is of the poster which won the first prize. This poster was designed by Paul Romanowicz, 1814 Gravesend avenue, Brooklyn, N. Y., who is a student in the South High School, and the Pratt Institute Evening Course. It shows a brown boat with a rich red sail, drawn by a picturesque fish, through a purple sea set against a finely toned and imaginative background of castles, suggesting the work of Maxfield Parrish, aud was chosen because the spirit of the subject appeals to all ages.

The second prize was awarded to Emilia A. Roelker, 51 Downing street, Brooklyn, N. Y., who is a student of the Modern Art School, New York City. This poster shows the opening of a wonderful chest, from which are hopping grotesque and lively figures symbolizing the various kinds of adventure and comedy. Honorable mention was given to a poster submitted by Helen Hill, also of the Modern Art School, which was exquisitely done, but was somewhat too juvenile in character to suit the general public for which it was intended.

The posters will be exhibited shortly in art galleries in New York and vicinity.

THE NEWS REEL AS AN EDUCATIONAL.

The remarkable revival of interest in short releases of educational worth, highly acceptable because of their sustained interest, has not called the attention of the exhibitor quite as much as should be done to the combined entertainment and educational value of a weekly news reel. The very fact that college professors are stimulating interest in their courses by lecturing from the daily papers on current history proves the contention of such advanced motion picture producers as the Gaumont Company, that the motographic news reels have barely made an inroad upon the logical field that is peculiarly their own.

"Take the current issue of the Mutual Weekly, No. 106, for example," said an officer of the Gaumont Company, "we manufacture this weekly reel for release through Mutual. It contains a high average of first page news, we may say, transferred from the newspaper to the screen. Looking at the pictures that have interest more than ephemeral, we find the schoolroom that moves, a school on wheels for the children of section hands on the Southern Pacific. At night it is a night school for adults. Here is a fact of sociological value that is more than a hint to progressive persons in all parts of the country concerning what can be done to Americanize our foreign element and instruct the young of our floating population.

"People will not support what they do not understand. That is why President Wilson went on a speaking tour of the middle west to explain the need for preparedness. This issue of the Mutual Weekly has pictures of eight army airmen about to fly from New York to Philadelphia. Thus the nation is made acquainted with the possibilities of the aerial arm of our service—a distinct national service performed by motion pictures.

"Current history is pictured in such war views as the King of Greece receiving General Sarrail, the Annamite workers in French munition plants building their barracks, the head of the Russian church blessing ambulances donated by Russian subjects living in France, the trial cruise of a new destroyer off Rockland, Me., and a United States tractor company in action on the Mexican border.

"All these pictures have more than an entertainment value. It is admitted that the primary aim of the motion picture is to entertain, just as that is the primary aim of the theater. Yet the most artistic play is the one that gives the auditor something to carry away with him. In the same sense is the motion picture an artistic success. When exhibitors come to see that spectators carry away lasting impressions secured through viewing history in the making then the sale of the Mutual Weekly and other motographic news reels will be many times what it is today."

ITEMS OF INTEREST.

While in Burlington, Vt., for the purpose of addressing the Parent-Teacher Association, representatives of Women's Clubs, and others interested in the Better Film Movement, Mary Gray Peck discovered that a great interest was being taken in special performances for young people. These, she states, are conducted by a committee which includes representatives from each of the schools, consisting of the superintendent of schools, a principal or teacher, a father and a mother, and a representative from each of the two women's clubs. She also states that in that particular section of Vermont there seems to be a keen interest in the subject, and that at least three other towns nearby are following the example of Burlington. Miss Peck treated the Burlingtonians to an enthusiastic denouncement of legalized censorship in the course of her address there.

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It will be interesting to learn that the Fine Arts Film Co. have established in connection with their Los Angeles studios a school for the studio children. This school is located in the studio grounds and is under the jurisdiction of the Los Angeles Board of Education, receiving regular visits from a school inspector. All children from eight to sixteen years of age are required to attend school four hours per day, and it is said that a number of children outside this age limit attend of their own volition. Owing to the wide divergence of ages each child receives individual instruction from a competent teacher. Directors who use the little folks are required to accommodate themselves to the conditions.

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The Better Films Committee of the Illinois Congress of Mothers and Parent-Teachers Associations have compiled a list of selected films which they will gladly send to exhibitors who may be interested. The compiling of this list is merely the foundation of a scheme which involves a regular weekly pamphlet containing the titles of additional films that have been approved by the committee. These lists can be obtained by addressing the chairman of the committee, Mrs. Michael, 5325 Indiana avenue, Chicago, Ill.

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"How Life Begins," a scientific film made by George E. Stone of Berkeley, Cal., is now under the control of Mrs. Katharine F. Carter of 220 W. 42nd street, New York City. This remarkable film, which was exhibited on several occasions in New York in a four-reel length, has now been lengthened to five reels by Mr. Stone, with material relative to the subject, and serving to illustrate it even more fully.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

T. & D. Theater, Oakland, Cal.

Turner & Dahnken's Newest Photoplay House a Magnificent Structure—Bespeaks Progress in Motion Picture Theater Construction—Seats 3,450—Equipped With $48,500 Wurlitzer Organ—Many Prominent Persons Attend Dedication.

CALIFORNIA, within whose borders are produced more than one half of the moving pictures now being made, and which but one short year ago was entertaining the nations of the world on the shores of San Francisco Bay at that wonderful Exposition in which moving pictures played such a prominent part in education and entertainment, has again spoken, and this time her offering to the arts of the silent drama is in the form of a magnificent theater which for size compares favorably with the largest in the country and which in architectural detail, decoration, arrangement and conveniences for patrons probably has no equal anywhere. This new house, located at Oakland, the largest east-bay suburb of San Francisco, is a monument to the builder, James K. Moffitt, and the Turner & Dahnken Circuit, with its chain of houses in nine Pacific Coast cities.

T. & D. Theater, Oakland, Cal.

The opening of this new house on the evening of November 22 was the occasion for a demonstration such as had never before been accorded the opening of a moving picture theater in Western America. Society was out in full force, city officials were there, moving picture stars were present in person, musical celebrities gathered to hear the great organ, exhibitors and film exchange men came from all over Northern California, and there was a continual volley of ohs and ahs from the time the doors were opened at seven o'clock until the last scene of "Miss George Washington" faded from the screen just before midnight.

Following the opening of the doors a half an hour was set aside for an inspection of the house, but so great was the demand for seats that the general public chose to settle down in the comfortable opera chairs as quickly as possible. Within a half an hour 4,000 persons were inside the big structure, and as many more were outside seeking admission, the streets in the vicinity of the house being crowded for blocks. A period of music then followed, and at its conclusion E. B. Johnson, secretary of the Turner & Dahnken Circuit appeared upon the stage and briefly traced the growth of moving pictures as a form of entertainment. He paid tribute to James K. Moffitt, whose investment of a half a million dollars had made the theater a reality, and to the people of Oakland for their loyalty in the past. H. C. Capwell, representing the Downtown Association, made a ringing speech expressing confidence in the development of the San Francisco Bay region and of the success of the new T. &D. theater and was followed by Mayor John L. Davie and ex-congressman, Joseph R. Knowland.

The pleasant duty of presenting the film stars fell to the lot of resident manager George E. Thornton who brought upon the stage in quick succession Miss Anita King, "The Paramount Girl," Miss Myrtle Stedman, Sessue Hayakawa and Tsuri Aoki, who appeared through the courtesy of the Paramount Pictures Corporation, and all of whom were given enthusiastic receptions.

The Wurlitzer Hope-Jones organ then came in for attention, the first selection being the "Sextette from Lucia," followed by the overture from "Fantana" and "The Rosary," rendered by Gordon Bretland, organist of the T. & D. Tivoli theater at San Francisco. "Kilarney," sung by a chorus, followed by other Irish melodies, served as an effective introduction to the first picture, "A Son of Erin," featuring Dustin Farnum. This picture, with "Miss George Washington," comprised the photoplay program. But one show was given owing to the length of the dedicatory program.

The new T. & D. theater is located at Eleventh and Broadway, between the shopping center of Oakland and the harbor, occupying a lot 100 by 175 feet in area. It has a seating capacity of 3,450 on the lower floor and single balcony, and this could easily have been made 4000 had the seats been spaced as in the ordinary theater. Instead, room has been left between the rows to allow patrons to pass freely without the necessity of others arising. The chairs are upholstered in Spanish leather, with spring seats for comfort, and are the best that could be purchased. On both the upper and lower floors there are loges arranged for special parties, and in these even more room has been allowed for the movement of those who occupy them. The lines of vision

Interior of T. & D. Theater, Oakland, Showing House Filled to Capacity on Opening Night.

have been so carefully planned that there is not a bad seat in the house.

One of the distinguishing features of the house is the absence of stairways. From the marble tiled lobby one passes into the main entrance from which either the lower or the upper floor is reached. A broad incline, on which Everlastic tiling has been used to prevent slipping, leads to the mezzanine, through a bower of potted plants and past walls decorated with oil paintings of popular film stars. The balustrades leading to the mezzanine floor are of hand-polished marble in Etruscan design and the foyer, which extends the full width of the house, is also wainscoted in marble.

The original features of the house culminate in the mezzanine floor, where the management has fairly outdone itself in arranging for the comfort and convenience of its patrons. On the left is the Pompeiian lounging room for the use of both men and women who may desire to rest or await the arrival of friends. A stone table with an aquarium illuminated by colored lights forms the central decorative feature, and arranged around the room is other stone furniture and objects of art in pure Pompeiian design, cural chairs, tall vases, statues of the design of Pliny's time, reproductions of tapestries of the time of early Rome, lounging divans, settees and drinking fountains. Here, as in the other rest rooms, are bells to give notice of the beginning of productions on the screen.

At the head of the incline, fronting on Eleventh street, is the women's tea room, a decorative dream, with its woodwork in English oak, its tapestry walls, silk curtained windows, beautiful upholstered chairs and divans and exquisite blue carpet. The lighting comes from concealed sources and illuminates the room with a warm glow that is enchanting. German "roller" canaries sing in vari-colored cages, while maids serve tea, cakes and ices. Adjoining the tea rooms are the women's parlors, with lounges, sofas, writing desks, telephones, triple-mirrored tables and other conveniences, all bespeaking culture and refinement.

At the right of the incline landing is the gentlemen's lounging and smoking room, luxuriously furnished with chairs heavily upholstered in leather, tables and other conveniences, with beautiful Persian rugs on the floor. A retiring room for men is located in the basement, with an entrance from the foyer, and a rest room for women is to be found on the ground floor.

From the mezzanine floor there are two inclines to the balcony, one to each side, these terminating about one-third the way up the balcony. Between these is a third entrance to the upper floor, one that takes the visitor high up in the balcony. The addition of this entrance was an after thought on the part of the designers and it is planned to close the two side inclines when the balcony is fairly well filled, so that the patron will take the middle one and reach the rear rows before coming in sight of the screen.

The decorative features of this house are typical of the Golden State, the side walls on the lower floor being decorated with an orange motif, while those above the balcony show fields of golden poppies fading away into a California sky. At each side of the proscenium arch are openings in which illuminated paintings are shown, these being changed with the change in program. Above the arch is a huge gilded grill illuminated from behind, and here is located the organ. The house lights are controlled from the organ seat and are arranged in five circuits with colors in green, amber, red and white, to produce effects suggested by the pictures.

The organ is the largest on the Pacific Coast and is said to be the sixth largest in the world. The largest pipes weigh as much as half a ton, and are installed in concrete chambers, while the smallest ones are not much larger than a match. This unit organ was installed at a cost of $48,500, and combines the volume and tone of the cathedral pipe organ with the sweetness and spirit of a symphony orchestra ensemble of forty musicians. It was installed under the direction of George H. Leathurby, Pacific Coast manager of the Rudolph Wurlitzer Company.

The projection room is equipped with two Power's Cameragraphs No. 6B and is located on the ground floor, there being a straight throw of 133 feet to the screen, which is of local manufacture. The booth is of concrete construction and its observation ports can scarcely be noticed, so carefully have the lights been arranged. The size of the screen is 19 by 25 feet.

Heavy carpets have been used throughout the theater, except on the incline, where a noiseless tiling has been laid. A feature of the house is the stage sets which will accompany the various productions. The screen hangs in the center of a theater stage and appropriate prologues will be given in advance of the main productions. The ventilating system is probably the largest ever installed in the Far West, handling 60,000 cubic feet of air a minute, much more than will be required. Fresh air is drawn in from the roof and warmed or cooled as the case may be and forced into all parts of the house. Steam for heating purposes is purchased from outside sources and the heat is regulated by automatic thermostats.

The exterior of the building is Roman in design, with a modern art facade executed in mat-glazed terra cotta. At intervals along the Eleventh street side are huge urns from which steam arises in clouds, these being illuminated by red lights concealed within, while above them are a number of flag poles with banners flying, giving the appearance of a gala day at the Coliseum in ancient Rome.

The executive staff of the Oakland T. & D. theater consists of George E. Thornton, manager; Prof. Wetmore, musical director; Albert Hay Malotte, organist; Elmer E. Nichols, chief electrical operator; Irving S. Cohn, assistant operator; F. J. Clazie, chief usher, and W. H. Jobelmann, press agent. The Turner & Dahnken Circuit, whose headquarters is at 942 Market street, San Francisco, has for its officers the following: Fred Dahnken, Jr., president; J. T. Turner, vice-president and general manager; Claude E. Langley, directing manager and treasurer, and E. B. Johnson, secretary. It conducts houses at San Francisco, Oakland, Richmond, San Jose, Berkeley, Watsonville and Reno, Nevada, and is erecting a large theater at Stockton, besides having plans in course of preparations for still others.

Golden Gate Theater, Oakland, Cal.

Opened Two Years Ago by J. Wiseman. This House Has Been Doing Excellent Business—Fitted With Westinghouse Motor Generator Set and Motiograph Machine.

THE Golden Gate Theater, located on San Pablo avenue, Oakland, near the suburban train station for many years known as Golden Gate, is one of the most interesting district houses in the east-bay city. It is well named, as it commands a full view of the celebrated Golden Gate, named by Gen. John C. Fremont, and is but a short distance from the shores of San Francisco Bay. This house was opened about two years ago by J. Wiseman and is the third one he has owned in this district during the past eight years, the change in each instance having been made in order to secure a larger and better one.

The theater is practically of fireproof construction and has an attractive front of pebble-dash cement, with a tiled lobby extending the full width of the building. The seating capacity is 400 on the ground floor and there is also room for about thirty in the balcony, where the operating room is located. The house is lighted by a splendid system of indirect lighting and a heating system keeps it comfortable in winter. Music is furnished by a double tracker automatic player-piano. Should it be found advisable at any time to increase the capacity this could be done by building an addition at the rear and moving the screen back. At the right of the main entrance there is an attractive retiring room for women, a decorative feature of which is a splendid collection of pictures of famous stars attractively grouped.

Golden Gate Theater, Oakland, Cal.

A number of marked improvements have been made in the house recently and others are planned, some of these having been deferrd until the walls were perfectly dry and all danger of leaks was past. A Westinghouse motor-generator set has just been installed in place of a mercury-arc rectifier and a new Motiograph projection machine has been put in to supplement the Power's Cameragraph No. 6A that has done service for a long time. The next change will be in the decoration of the walls.

When the former houses were operated in this neighborhood a five-cent admission price was the rule, with a special attraction at 10 cents occasionally, but when the move to the new theater was made the general price of admission was made 10 cents. At times special features are shown and higher rates prevail, as when the "Clansman" was shown at 25 cents and "Purity" at 15 cents. Mr. Wiseman has been in this neighborhood for so long that he understands perfectly what his patrons desire to see. He states that they do not care for weeklies and that travelogs must show beautiful scenery or something entirely out of the ordinary.

Although Mr. Wiseman has been in this neighborhood for a long time, as far as moving picture chronology is concerned, his experience began in other fields and he is one of the pioneer exhibitors of the State. His first connection with the business began when he opened a house on Post street, San Francisco, assisted by "Pop" Furst, the first man to conduct a five-cent moving picture theater in that city, this house being known as the Cinegraph. He then opened the Star theater near Fillmore street, San Francisco, and conducted this for two years before entering the Oakland field. The first house he opened in the latter city had a seating capacity of but 150, and the Golden Gate Family theater, which succeeded this, had accommodations for 200.

In speaking of the development of the business Mr. Wiseman expresses the opinion that some of the changes have not been to the advantage of exhibitors and declares that they have only themselves to blame. He believes that the tendency toward long shows, double feature bills and the like, is harmful and tends to cut down the number of times that patrons can be induced to come out. He is a firm believer in organization and displays a card in his ticket booth calling attention that his house is affiliated with the Exhibitors' League of California.

Strand Theater, Evansville, Ind.

Up-to-Date Photoplay House Equipped with Westinghouse Motor Generator Set and $10,000 Fotoplayer.

IN the Strand Theater, Evansville, Ind., has a photoplay house of which it has just cause to be proud. Its appointments compare favorably with those of the best theaters in the country. There is a special stage setting which cost $1,500 and flowers are used for ornamental purposes. The foyer and lobby have tiled floors, and the foyer is flanked by

Strand Theater, Evansville, Ind.

marble stairways. An electric fountain surrounded by flowers and backed by a large mirror is also located in the foyer. The music is furnished by a $10,000 Fotoplayer.

This theater is operated by the Standard Amusement Company, and credit is due to Manager R. R. Russell for the high class and careful selection of pictures shown. Paramount dramas and Metro comedies are the rule, with one big feature a week.

The theater has a seating capacity of 1,500, 1,200 on the first two floors, and 300 on the third floor. As a result of the care taken in determining what pictures shall be shown, capacity houses are the rule. The theater is open from 2.15 to 10.45 p. m., seven days in the week.

The screen is 13 by 17 feet, and the projection distance is 74 feet. Two projectors are used. The operating booth is located on the first floor, level with the screen. It is made

Strand Theater, Evansville, Ind.

of concrete and is absolutely soundproof. A 4½ kw. two-light Westinghouse motor-generator for converting alternating current to direct current at 75 volts, is located in the operating booth. This set consists of an alternating current motor and a direct current generator.

The motor is rated at 7½ horsepower. The generator delivers current at 75 volts, but as only 55 volts at the arc is required the generator voltage is reduced to this value by means of non-inflammable, well-ventilated resistors having a sufficient number of steps for adjustment purposes. The motor generator set is capable of furnishing sufficient current for the operation of two projection machines simultaneously for short periods. By using a two-light set there is no variation in voltage, so that there is no interruption to the picture, nor, in the case of a motor driven picture machine, is the speed altered.

Elite Theater, Portland, Oregon

Modern Fireproof Photoplay House in Residential District Successfully Conducts Children's Matinees.

THE Elite theater is located at 47th and Sandy Boulevard, in the Rose City Park district of Portland, Ore. Its seating capacity is 250. The theater was built about four years ago in an office and store building constructed at that time and was built as a theater. It is of brick and cement and is fireproof throughout.

Elite Theater, Portland, Oregon.

Many owners have had the Elite, but few have enjoyed the success of the present owner, E. H. Young. He is an ex-newspaper man and knows how to cater to the people in his district. This is a somewhat difficult task, for Rose City Park is one of the better and newer additions to Portland, and just any old picture does not get by with the people who live there. Mr. Young has conducted children's shows successfully in his house, and has made the Elite an active factor in a live community.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

TRUNELLE, Mabel. Born in Dwight, Ill. Her father was of French-Scotch descent and her mother Irish-Scotch, a combination that gives her the fire of the French, the reserve of the Scot and the impulsiveness of the Irish. She is 5 feet, 4 inches, weighs 120 pounds, has an olive complexion, dark brown hair and eyes. It is no reflection on a lady's age to call her one of the Old Guard in pictures, for she really made her picture debut February 1, 1911, in Edison's The Princess and the Peasant. Her work immediately attracted the attention of the critics and she soon found herself securely placed as star and favorite. Later she went to Majestic, but returned to the Edison company. Among her best known releases are Dolly Varden, Why Girls Leave Home, The Two Van Revels and Janet of the Dunes. She is fond of automobiling, swimming, and the dramatic stage is both recreation and study.

Mabel Trunelle

DUNN, William Robert. Born in Astoria, L. I. Parents both Americans. Five feet 10½ inches and weighs 165 pounds. Brown hair and eyes. He has played in vaudeville, heading his own production and has played with Mrs. Leslie Carter and in The Squaw Man. Made his stage debut in 1900 and went to the Vitagraph in 1908, making his debut in The Ugly Duckling. Some of his best known parts have been Philip Holden in The Juggernaut and the Dope Fiend in A Woman's Fair Name. Played Juan Lopez in the serial, The Secret Kingdom. Mr. Dunn is one of the "old" Vitagraph favorites, dating back of the present changing days, and is one of the best known members of the old stock company. He is fond of painting and is an artist of no little skill. He is also fond of outdoor sports, as are most players of the studios, but he is more the student than the athlete.

William Robert Dunn

MOORE, Victor. Born in Hammonton, N. Y., of New England parentage. Brown hair and eyes and dark complexion. Is 5 feet, 6½ inches and weighs 200 pounds. Mr. Moore made his stage debut in 1893 and is widely known both on the dramatic stage and in vaudeville, where he headlined bills for several years. His success here brought him to the attention of George M. Cohan and he was starred in 45 Minutes from Broadway, The Talk of New York and other Cohan & Harris productions, some of the parts being specially written for him. In April, 1915, he made his picture debut with the Lasky Company in the five-reel feature, Snobs. He later appeared in Chimmie Fadden and other screened stage successes. The Klever Pictures, Inc., was formed to exploit him and December 10, 1916, found him in Jacksonville; work was begun on a studio the following day and completed a week later.

Victor Moore

STOREY, Edith. Born in New York City. American parentage. Five feet, three inches tall. Dark hair and gray-green eyes. Following a stage experience that began in her tenth year and included engagements with leading Broadway and road attractions, Miss Storey became one of the Vitagraph stock. For a time she was loaned to the Melies company, then working in Texas on a series of western pictures and her fearlessness gained her the admiration of the cowboys who taught her to ride and shoot and who nicknamed her "Billy." Later she returned to the Vitagraph and has been with that company since. She has played a wide range of characters from the leads in The Christian and similar plays to comedy verging upon the slapstick, and in between romantic, society, western and sensational drama. She has supported E. H. Sothern in his starring roles and has herself been a star. Is fond of outdoor sports.

Edith Storey

FAIRBANKS, Douglas. Born in Denver, Col. Five feet, four inches tall and weighs 150 pounds. Dark complexion, black hair and hazel-brown eyes. Mr. Fairbanks starred for many seasons under the Brady, Cohan and Harris and other managements and it was not until September, 1914, that he was coaxed into the pictures. His initial appearance was made in Fine Arts' The Lamb and he has since appeared in a wide range of parts. Western thrillers and light comedies looked all the same to him, but picture lovers decided that they wanted him in comedy, and in this line of work he has been signally successful. Among his best parts have been His Pictures in the Papers, The Habit of Happiness and Manhattan Madness, but he is best liked in those parts giving the fullest scope to his wonderful agility. He says that every form of athletics is his fad, but it is more than that—it's a gift.

Douglas Fairbanks

MOREY, Harry T. Born in Charlotte, Mich. Height just six feet and weighs exactly 200 pounds. Light hair, brown eyes. Mr. Morey has played with the Biograph and Dramograph, but made his greatest success with Vitagraph. He made his stage debut in 1896 with Robert Downing and has played under the Ziegfeld management in The Little Duchess, with Weber and Fields, under Cohan and Harris, the Shuberts and with Montgomery and Stone in The Wizard of Oz. He made his picture debut in 1908 under Pierce Kingsley in The Last Straw and has played notable parts in The Wreck, A Million Bid, Shadows of the Past, 413, The Price for Folly, Salvation Joan (with Edna May), Motherhood, Whom the Gods Destroy and The Law Decides. Mr. Morey gives considerable time to the study of his work and his fad is the creation of an atmosphere of realism in his various roles.

Harry T. Morey

Chicago News Letter

By JAS. S. McQUADE

Chicago Film Brevities

I. VAN RONKEL, Chicago manager of Bluebird Photoplays, Inc., left for New York, Monday, January 15, where he remained until the following Saturday, engaged in important business connected with his office.

* * *

James V. Bryson has purchased the state rights for "20,000 Leagues Under the Sea," for the states of Minnesota, Wisconsin and North and South Dakota. He will open offices in Minneapolis, Milwaukee and Fargo, N. Dakota, for the distribution of the big film. Mr. Bryson for many years was connected with the Laemmle exchanges, and was the first to open a Laemmle branch office in Minneapolis. He is well and favorably known throughout the northwest.

* * *

Frank W. Redfield, assistant manager in Vitagraph's Chicago office, has been transferred to Milwaukee, where he will manage the branch office just established there for the purpose of being in closer touch with the Wisconsin exhibitors. W. E. Banford, traveling auditor for Vitagraph, has succeeded Mr. Redfield in the Chicago office.

* * *

Oak Park is again in throes over the opening of moving picture theaters on Sundays. Two strong factions are engaged in the contest, which will be decided by a ballot in the near future. There is no special law against Sunday moving pictures in Oak Park, it is said, but the theater owners have kept them closed on Sundays without having made any effort to open them without special authority. All the ministers of Oak Park are strongly against the movement to open the picture theaters on Sunday.

* * *

At the recent annual meeting of the stockholders of the Rothacker Film Manufacturing Co., the following directors were elected: Chairman, Watterson R. Rothacker; H. J. Aldous, N. J. Baumer, A. A. Rothacker and David Beaton, Jr.

A dividend of 7 per cent. on the preferred stock of the company was declared and paid this month.

President Rothacker announces that the company is now using the elevated railway stations for its advertising stands, which direct the public to the company's laboratory-studio.

* * *

John R. Freuler, president of the Mutual Film Corporation, has returned from New York to the Chicago offices after closing the "Frohman-Freuler" contracts and completing the formation of the Empire All-Star Corporation. The latter organization will attend to the presentation of Charles Frohman's successes in moving pictures through the Mutual.

Terry Ramsaye, Mutual's publicity director, has also returned from New York, and relates an interesting experience in connection with the new Empire All-Star Corporation. The stenographer in New York got out the copy on the story only a few minutes before train time. Mr. Ramsaye took it with him to the Twentieth Century and handed it to a messenger on the train. This messenger wired the announcement ahead, and long before Mr. Ramsaye got to Chicago he was reading copies of morning papers along the route, which contained the story.

R. R. Nehls, manager of the American Film Co., Inc., is now making arrangements for the entertainment of Miss Gail Kane on her arrival here Monday, January 22, on her way to the American studios in Santa Barbara. Miss Kane will spend the day in Chicago, and will meet Samuel S. Hutchinson, president of the American, and President Freuler of the Mutual.

* * *

F. L. Maguire, cameraman for the Pathe News in St. Louis, was a visitor last week.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Colonial.—"Intolerance" (D. W. Griffith), still draws capacity business.

Studebaker.—Annette Kellermann in "A Daughter of the Gods" (Fox), continues to show to crowded houses.

Ziegfeld.—E. H. Sothern and Charlotte Ives in "The Man of Mystery" (Vitagraph), and the fifth episode of "The Secret Kingdom" (Vitagraph), entitled "The Carriage Call No. 101."

La Salle.—"Panthea" (Selzsnick), featuring Norma Talmage, opened Saturday, January 20, succeeding "Vera, the Medium."

* * *

C. W. Bunn, manager of the Chicago branch office of Pathe Exchange, Inc., gave a dinner in the English room of the Congress Hotel one night last week to the representatives of moving picture trade papers and of the Chicago dailies.

The main object of the gathering was to boost "Patria," the International serial, the initial episode of which had just been given the unusual honor of being placed on the bill of the Majestic for one week. The alphabet consomme had only the letters of the title in its make-up, while the caviar served had the letter "P" artistically worked out by the chef.

During the dinner Manager Bunn spoke of the new Pathe serial, "The Double Cross," which features Mollie King, and the first episode of which will be released some time within the next two months.

After dinner the party proceeded to the Majestic where "Patria" was reviewed.

* * *

The question of the increase of the license of moving picture theaters in Chicago for the ensuing year was taken up by the city council Wednesday morning, January 17. No definite action was taken, but it is reported that certain members are in favor of increasing the license from $200 to $1,000 per year. This, of course, would be plainly confiscatory, as it would lead to the closing of more than 40 per cent. of the picture theaters in the city, at the present rates of admission.

* * *

William N. Selig, president of the Selig Polyscope Co., announces that the state rights to "The Garden of Allah" for California, Nevada, Arizona, Oregon, Washington, Idaho and Montana have been purchased by Messrs. Lesser and Rosenberg of San Francisco. The deal was consummated during Mr. Selig's recent visit to New York. Robert Lieber, of Indianapolis, has purchased the state rights to this picture for Indiana and Kentucky.

* * *

A committee of ladies was formed in Chicago, Friday, January 19, to confer with David W. Griffith on the production of a great spectacle showing the struggle made by women of this and other countries for equal rights. Mr. Griffith, who was in New York at the time, telegraphed that he would attend the conference.

* * *

Harry Leonhardt, western district manager of the Fox Film Corporation, with headquarters in Chicago, went to New York last week to attend the funeral of his mother, who died unexpectedly.

Manager O'Toole, of the Fox Chicago office, informs me that he has contracted with the Rialto, the new vaudeville house recently opened by Jones, Linick & Schaefer, for the Fox comedies. One comedy will be run each week.

ROBERT C. BRUCE ON TEN MONTHS' TRIP.

Robert C. Bruce, photographic manager for the Educational Film Corporation of America, left New York on Saturday, Jan. 13, for a ten months' trip through the United States. Mr. Bruce intends, during this time, to cover the most interesting and picturesque parts of thirty states, accompanied by his camera man, and made his first stop at Washington, D. C. Mr. Bruce has given us, as many of our readers know, some of the finest scenic films that the market has seen.

Josephine Crowell, Wm. H. Brown, James Harrison, Elmo Lincoln and Harry Fisher.

* * *

"Civilization," that wonderful Ince production, is scoring sucess all over the world. In November last year the picture was exhibited at the principal theaters in Buenos Aires, Argentina, the "Teatro Coliseo."

Teatro Coliseo's "Civilization" Poster.

* * *

The cut herewith is a reproduction of a theater program. If your eyes are good you may read that the admission charged was from 50 cents to $15 for the loges. Orchestra seats were $3. Some class to this theater and to a production which can command such prices.

* * *

Dustin Farnum and his company, under the direction of William D. Taylor, have gone to Truckee, California, where they will film snow scenes for Mr. Farnum's first production on the William Fox program.

* * *

During the filming of the hold-up scene for the George Walsh picture, which Otis Turner is making for William Fox, Anna Luther was missed. The company was spending the night in the open near Inglewood, where they had hired an entire train and were busily engaged in filming glimpses of bandit work.

Frantic search was instituted for Miss Luther, as the photographing could not go on without her. She was finally found. She was in a cabin near the scene of the hold-up, telling fairy tales to a bed full of six poor children who seemd to think that she must be one of the good fairies she was telling them about.

* * *

At Universal City, Lois Weber is filming a five-reel drama featuring Ben Wilson and Mignon Anderson, with Priscilla Dean and Millard Wilson in the supporting cast. Many of the scenes were taken on the big stages.

Director William Worthington is making rapid progress filming a five-reel drama, "The Clock," featuring Franklyn Farnum. Maie B. Havey of the Universal staff wrote the scenario.

"The Flowers of Doom" is the title of a five-reel Chinese drama now being filmed under the direction of Rex Ingram, who also wrote the story.

Ella Hall is playing the lead in a five-reel society drama entitled "Pawned."

Director Allen J. Holubar is nearing the completion of a five-reel military drama entitled "The Reward of his Government." Director Holubar is playing the feature lead with a strong supporting cast of players.

After having worked at Universal City for a year and a half, Kingsley Benedict has been given a long time contract to play leading roles with the Big U Company. Mr. Benedict made quite an impression in Rupert Julian's production, "The Bugler of Algiers," featuring Ella Hall and Julian, with Benedict as leading support. Subsequently, he was featured in the "Yorke Norroy" series, recently produced at the Pacific Coast studios of the company.

* * *

Producer Fred J. Balshofer, accompanied by co-director J. Hunt, Harold Lockwood, May Allison and the supporting cast of the Yorke-Metro studios have recently left Los Angeles to go to the San Bernardino mountains to "shoot" snow stuff for the Company's present production of J. B. Hendrick's novel, "The Promise." The Company expects to be gone about four or five days, in the meanwhile Director Oscar Apfer is busily engaged at the studio upon the set for the forth-coming production of Robert W. Chambers' story, "The Hidden Children."

* * *

Richard Stanton began this week the filming of a new photoplay in which Gladys Brockwell will star. This will be Miss Brockwell's second production made under Mr. Stanton's direction. The first, recently completed, will be released to Fox exhibitors toward the end of this month.

* * *

Two well known Ince players are confined to their respective homes, this week, with illness. Fanny Midgley, the character actress, is recuperating from an attact of pneumonia, while J. Frank Burke, the character man, is on the road to recovery from a severe heart ailment.

* * *

Margery Wilson was treated like a queen this week, when she appeared in person before a record-breaking crowd at the Strand theater, in Pasadena, California, following the showing of "The Sin Ye Do," her latest Ince production. Miss Wilson was seated in a flower-bedecked box, and after the operator had concentrated the spotlight upon her, she arose and made a brief address, in which she thanked her admirers cordially for the ovation they had accorded her.

* * *

With Myrtle Gonzalez as his featured player, Director Lynn Reynolds, of Universal City, is filming a five-reel Alaskan drama, "The Code of the Klondike." George Hernandez supports the star together with a large cast of Universal stock players. Reynolds has taken his company to Huntington Lake, California, where he will secure the snow scenes needed for the production.

* * *

At the Horsley Studios, Helen Gilmore is playing character roles in the Cub Comedies featuring George Ovey. Miss Gilmore was a member of the L-Ko forces before joining the David Horsley organization. George Ovey has again the support of his tiny leading woman, Claire Alexander,

George Ovey in a Stunt Scene from a Forthcoming "Cub" Comedy.

who has entirely recovered from her illness, which compelled her to abandon work for several weeks.

* * *

Crane Wilbur is taking a brief rest. As soon as plans are a little more developed announcement concerning his future starring vehicles will be made.

* * *

Harrish Ingraham, a member of the Crane Wilbur Com-

pany, who has a number of published stories to his credit, is turning his literary talents to scenario production in his spare moments, and very likely some of his works will be picturized at the David Horsley Plant.

* * *

Virginia Kirtley has joined the Selig forces and will be cast for a role in the feature now being produced at the Los Angeles studios under the direction of Colin Campbell, "Who Shall Take My Life." For some time past Miss Kirtley has been devoting her entire time to the writing of scenarios.

* * *

It is said that Fritzi Brunette has the finest acting role of her career in that of "Kate Taylor" in the anti-capital punishment feature now under course of production at the Selig Los Angeles studio. This feature entitled, "Who Shall Take My Life," will probably be released in eight or ten reels, and the long cast includes Bessie Eyton, Tom Santschi, Ed. Coxen, Eugenie Besserer, Al W. Filson, Harry Lonsdale, Frank Clark and others.

* * *

Beatrice Michelena and her husband, George F. Middelton, have both left the California Motion Picture Corporation studios in San Rafael. They have not signed up with any other picture company as yet.

* * *

Mae Murray and Marie Doro are both appearing in new Lasky productions. Miss Murray is working under the direction of Robert Leonard, and is supported by Emmet Flynn, Jane Wolff, Mrs. Lewis McCord, Louis Morrison, Charles Ogle and a number of others, and Miss Doro, under the direction of Frank Reicher, is supported by Elliott Dexter, Horace B. Carpenter, Billy Elmer, Lillian Leighton and others.

* * *

Edmund Mitchell, Jr., assistant Auditor of the Lasky Film Co., and Miss Alice Neice were married this week at the home of Mr. and Mrs. Charles A. Dabney, 1749 Cahuenga avenue. The young couple will reside in Hollywood.

* * *

W. H. Clune already has other big feature pictures scheduled for his Auditorium theater. The large cities of the coast are clamoring for the Clune production of "The Eyes of the World" as a result of the phenomenal business done here. "The Eyes of the World" is to be sent out on a tour of the coast by the Clune Film Exchange, one of the many activities of which this big producer and exhibitor is the head.

* * *

The old Burbank theater will probably take a fling at musical comedy. After a staid quarter of a century as the home of serious drama, and a brief but respectable career as a motion picture house, the historic shades are to be awakened to the frivolous echo of merry tunes and tripping feet.

* * *

Negotiations at present are under way, we are informed, between William Weightman, millionaire automobile racer of Philadelphia, and the Morosco people, by which, if all goes well, the theater will pass into the hands of Mr. Weightman.

* * *

"Joan the Woman" will have its premier presentation at the Majestic next Monday. Thanks for the tickets, Ken McGaffey!

* * *

A comparatively few people have paid $2 to see motion picture productions, but George H. Davis, manager of the Alcazar theater in San Francisco, has gone this considerably better. Mr. Davis paid $40 to see "The Eyes of the World" at Clune's Auditorium. Having heard of the remarkable success of the new Clune production, and being a live manager he took a train to Los Angeles and spent this sum and two days of his time to give "The Eyes of the World" the once-over, and if possible to secure it for his theater. Several state right buyers of big features are on the way from the East and Middle West on the same mission as Mr. Davis.

* * *

The Parent-Teacher's Association, of Los Angeles, is about to hold a meeting relative to the purchasing of Motion Picture projecting equipment for the 30th street public school of this city.

* * *

W. B. Ross and George La Plant, of Los Angeles, have recently consummated a deal whereby they become the owners and managers of the Colonial theater at Uplands, California, succeeding M. Whitmoyer.

Michael Gore, owner and operator of a chain of Los Angeles motion picture theaters, is being congratulated by his many friends upon the acquisition of the Optic and Regent theaters of this city. Mr. Gore is noted for his success in building up the clientele of any house of which he takes command.

* * *

The Lincoln Motion Picture Company has recently been incorporated in this state by the following, who are all directors, J. Thomas Smith, Clarence A. Brooks, Harry Gant, Dudley A. Brooks and George P. Johnson. The company has been capitalized for seventy-five thousand dollars, and will engage in a general motion picture business.

* * *

While on a trip along Film Row the other day, our good friend H. G. Ballance, the hustling manager of the Metro Exchange, invited us to inspect the commodious new quarters of his exchange at 820 S. Olive street. The move to larger offices was necessitated by the rapidly increasing business of the Metro Exchange under the direction of Mr. Ballance.

* * *

G. Post Mason is in town on business connected with the exhibiting of his four-reel educational feature, "Greater New York."

* * *

John M. Boland, one of the best known motion picture exhibitors of Arizona, has bought the state rights for Arizona for the Triumph Film Corporation's production of "The Libertine," featuring John Mason and Alma Hanlon. The sale was made through Irving Lesser, of the Golden Gate Film Exchange of Los Angeles.

* * *

Charles Mahan, the enterprising manager of the Eagles theater, Bisbee, Arizona, is busily engaged in installing new equipment with which to open his attractive house.

* * *

Phoenix, Arizona, is to have another new theater, which will be owned and managed by E. P. Grover and E. K. Monhenn, prominent managers of that city.

* * *

It is reported that Parker, Arizona, is to have a new motion picture theater under the management of C. H. Hosfelt.

* * *

Articles of incorporation have been filed by the Selby Patents Company, in the state of Arizona. The Company will have a capitalization of $1,000,000. The Board of Directors include Frederick A. Selby, George H. Morris, William H. Selby and Claude T. Goble, all of Kansas City, Missouri. The principal business activities of the Company will be in Phoenix, Arizona, and Kansas City, Missouri. The nature of the business will be a general line of motion picture machines, lenses, cameras, etc.

* * *

From Azusa, California, comes the announcement that W. W. Sandy, well known theatrical manager of that city, has bought out the interest of Miss Josephine Peach in the Library theater, and hereafter will conduct the house alone.

* * *

Harry Standloy has commenced the construction of a new motion picture theater at Queen street, Inglewood, California.

"LEGISLATION," HE NEVER HEARD OF IT.

Sam Trigger tells a story of an experience he had in visiting different New York exhibitors to collect the three cents per seat assessment toward the fund for defraying expenses contesting the Sunday closing law and for State legislation against it.

He called on a 600-seat house exhibitor on the East Side of the city, who was entirely ignorant of the Sunday law and everything in connection with it. Sam told him he would like to have him contribute toward the fund for "legislation," as voted by the league.

The exhibitor asked: "How much is it?"

Sam replied, "$18."

The exhibitor exclaimed, "That's too much, I couldn't afford it, besides I never heard of the picture."

STAN TWIST BACK, FIT AS A FIDDLE.

Stanley H. Twist returned to New York last week after an absence of two years. When Mr. Twist went away from the east it was in search of health. His many friends require only one glance to assure him he found what he was seeking. After a year spent in California Mr. Twist went to Chicago, where for a year he was in the advertising end of the automobile business. He has come to New York to take up his former work in films. Mr. Twist has met many of his pals at the Screen Club, where he registered upon arrival.

Enlightenment Corporation Launched

Brock's New Company Now Ready for Business—"Enlighten Thy Daughter" Its First Offering.

FULLY launched and actually engaged in exploiting its first production, "Enlighten Thy Daughter," the Enlightenment Photoplay Corporation, headed by Henry J. Brock, has established headquarters at 220 West 42d street, Suite 1005.

The Enlightenment Photoplay Corporation, taking its name from "Enlighten Thy Daughter," the first big super-feature to come under the jurisdiction of the organization, has been definitely established for the purpose of purchasing extraordinary screen productions, which in turn will be exploited in the United States on the state right plan, and throughout the civilized world on the same substantial basis as the hundreds of other productions the foreign rights of which have been controlled by the Brock organization during the past few years, and so successfully distributed throughout the world.

Henry J. Brock.

Harry Reichenbach has been engaged by Mr. Brock to conduct a widespread campaign for the picture, and has already begun the dissemination of news matter in its behalf.

The first step in the exploitation of the feature will be its opening as a high class attraction at the Park theater, Columbus Circle, New York, on January 28, arrangements for which were consummated by Mr. Brock this week. The original plan was to place the picture in a Broadway house for a short period, but, as the demands for the picture grew, and one important theater manager after another expressed the desire to secure it as an attraction, arrangements were completed for a minmum showing of four weeks at the Park theater, with a continuous indefinite engagement to follow as long as business justifies.

The executive organization of the new company is being established now. Mr. Brock is the executive head, Gus Schlesinger is in a confidential, official capacity, and other prominent motion picture people in equally important fields of action.

Mr. Brock has not before gone in for the distribution of pictures in this country, and is emphatic in his ambitions to do so now on a most comprehensive scale.

"Properly encouraged and somewhat certain of a market for costly, worthy subjects, the numerous independent manufacturers can turn out any number of extraordinary pictures," said Mr. Brock. "Our new organization is equipped to do business on a strictly cash basis. We can finance productions in advance of their completion, and will, if sufficiently impressed by a scenario or subject, finance a feature in advance of its being started. We can stimulate the independent producer to renewed effort by assuring him a ready market for powerful subjects.

"We can assure an adequate offer for any production we consider big enough for the Enlightenment concern to handle. We want only productions of more importance than the best program feature, and we are not particular about stars. It's the stories, properly produced, that will attract us.

"In 'Enlighten Thy Daughter' we have no stars, but the cast, including Frank Sheridan, Zena Keefe, Katharine Kaelred, Marie Shotwell, Rubye de Remer, Arthur Donaldson, James Morrison, Mathilda Brundage and Violet Horner, is of far greater importance to the picture than any individual star one could name.

"Assure the independent manufacturer that we've established a mart for his ware, and that we want only the best.

"We paid Ivan Abramson a substantial sum for 'Enlighten Thy Daughter,' and this, within three hours after seeing it at the Broadway theater."

Through an error, an announcement was made recently that the Merit Company had purchased the New York and New England rights to "Enlighten Thy Daughter." This was erroneous. No territory has been disposed of as yet, and none will be until the picture has been exploited throughout the country in a manner befitting the importance of the feature.

What Fox Is Doing

Record of a Week's Work of the Several Companies—New Plays Coming.

ABOUT the time that Washington's birthday is observed, this year, a new photoplayer, who is a great-great-grandniece of General Washington, will be seen in a William Fox production. The new acquisition with the distinguished ancestry is Eleanor Washington, who is descended directly from John Agustin Washington, a full brother of the General. Miss Washington has been in motion pictures since 1912, when she began her career in the silent drama with the Majestic Company. She is the wife of Harris L. Forbes, the photoplay director.

Another newcomer to Fox Films is James Grover Tarver. Mr. Tarver, who is seven feet four inches, is undoubtedly the tallest man in filmdom. He will work on the West Coast.

Valeska Suratt completed another feature for William Fox last week, and Stuart Holmes will finish his big production within a few days. Harry Hilliard plays opposite Miss Suratt. Others in the cast are John E. Mackin, Eric Mayne, Frank Goldsmith and W. W. Black. Kenean Buel was in charge of the direction. Miss Suratt has the only important feminine role in the picture.

Stuart Holmes' film will unquestionably be one of the most remarkable cinema presentations William Fox has ever made. The story for it was taken from a book of which millions of copies have been sold. The new screen play gives the noted Fox villain a role entirely different from any which he has ever essayed. More than two months were devoted to the making of this subject, and Mr. Holmes' supporting cast includes Mary Martin, Edward N. Hoyt, Robert Vivian, Dan Mason, Florence Ashbrooke and Kittens Reichert. Last week, the Holmes company went aboard the replica of the Half-Moon, Hendrik Hudson's famous vessel, which is moored in the Hudson at the foot of Bear Mountain.

Another production which will soon go into the cutting-room is Virginia Pearson's new starring vehicle. Miss Pearson recently spent part of an afternoon at a big telephone exchange getting "pointers" on how a "hello girl" acts, as preparation for the final scenes of her screen play. There is a real jurist on the bench in the criminal trial scene of the Pearson picture. He is ex-Judge William B. Green, of Brooklyn.

Progress is also being made on Dustin Farnum's premiere production under the Fox standard. The cast includes Winifred Kingston, William Conklin, Edward Alexander, Ray Downs and Frank Lanning.

William Fox's next release is "One Touch of Sin," with Gladys Brockwell in the stellar role. Richard Stanton directed the film. Jack Standing will be seen in the role opposite Miss Brockwell. Others in the company are Willard Louis, Sedley Brown, Carrie Clark Ward, Frankie Lee, Jack MacDonald and Charles Edhler. "One Touch of Sin" will be released on January 29.

"REBECCA OF SUNNYBROOK FARM" FOR MARY PICKFORD.

Shortly following its release of Mary Pickford's latest offering, "The Pride of the Clan," which is now breaking box office records throughout the country, the Artcraft Pictures Corporation announces the acquisition of "Rebecca of Sunnybrook Farm," as a forthcoming screen vehicle for "Little Mary." This well known novel and stage hit will be produced upon completion of "A Poor Little Rich Girl," the Eleanor Gates subject now being staged under the direction of Maurice Tourneur at the Fort Lee studios, and will mark the fourth Mary Pickford release by Artcraft Pictures.

"Rebecca of Sunnybrook Farm" was adapted for stage presentation by Kate Douglas Wiggin and Charlotte Thompson from two of the former's books, "Rebecca of Sunnybrook Farm" and "The Chronicles of Rebecca." Originally produced by Klaw and Erlanger, under the direction of the late Joseph Brooks at the Republic theater, New York City, on October 3, 1910, it scored an instantaneous hit with Edith Taliaferro in the title role. Following a long run at the Republic, the play was presented with notable success throughout the country and became popularly known among playgoers as a subject of unusual charm and human interest.

At Leading Picture Theaters

Programs for the Week of January 21 at New York's Best Motion Picture Houses.

"Lost and Won" at the Strand.

AT THE Strand theater. Marie Doro was seen the week of January 21, in "Lost and Won," a drama of newspaper life written especially for her by Channing Pollock and Rennold Wolf and prepared for the screen by Margaret Turnbull. The story has to do with "Cinders," a little newsgirl who, on a bet, is made the ward of a wealthy stockholder, he wagering that he can transform the newsgirl into a society belle within a year. The Famous Players Film Company have given Miss Doro an excellent supporting cast, including Elliott Dexter, Maym Kelso, Carl Stockdale, C. H. Geldert, Sydney Deane and Robert Gray.

Other films of interest to be shown were "King of the Rail," a new comedy entitled "The End of a Perfect Day" and the Strand Topical Review. Knud Dahlgaard, Grace Hoffman and Enrico Arenzen were the soloists.

"The Mysterious Mrs. M." at the Rialto.

The feature picture at the Rialto was a Bluebird production, "The Mysterious Mrs. M." in which Harrison Ford and Mary MacLaren were the stars. The plot is novel and has a "surprise finish." Excellent acting by the cast is balanced by a production of much merit.

Mr. and Mrs. Sidney Drew, in "Blackmailers;" an educational film showing Mt. Kilauea, Hawaii, in eruption, and "Literary Digest of the Screen," were on the same program. The soloists were Vicente Ballester and Bela Nyany.

A new series of war pictures, with lectures by E. Alexander Powell, was an added feature.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The interest in the Universal novelty picture, founded on the famous story by Jules Verne, "Twenty Thousand Leagues Under the Sea," continues to fill the Broadway theater at each performance. The photoplay is now in the fifth week of its engagement.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four pictures were shown: Monday, Tuesday and Wednesday, Bessie Love in "Nina, the Flower Girl," and a Keystone comedy made up the picture portion of the program. On Thursday, Friday, Saturday and Sunday, Wm. Desmond in "The Iced Bullet," and a Mack Sennett comedy constituted the screen part of the entertainment.

Desmond to be Starred by Ince

WILLIAM DESMOND, whom Thomas H. Ince will present upon the Triangle program in many unusual Kay Bee productions during the coming year, has quietly and unobtrusively created a vogue for himself that should be the envy of numerous screen veterans of twice his experience.

William Desmond.

Desmond made his first big impression in Triangle plays, as the minister with Billie Burke in "Peggy." He followed up this delightful characterization with a telling part in "Bullets and Brown Eyes." Then came two entirely dissimilar but equally interesting co-starring ventures with Clara Williams in "The Criminal," and with Dorothy Dalton in "A Gambler in Souls." His latest individual starring vehicle is "The Iced Bullet," a novel serio-comedy, which offers the actor every opportunity to display his versatility.

Desmond is a native of Dublin, Ireland, but was brought to this country as an infant and grew up in New York City, graduating from one of the local high schools. From his earliest youth he was an incorrigible "gallery god," and finally ran away from home to join a troupe of barnstormers. After a series of adventures, under various managements, he joined the Morosco stock company in Los Angeles. Morosco brought him to New York, where he played the leading male part in "The Bird of Paradise," before undertaking other engagements with Belasco, Frohman and the Shuberts. At one time he cas called upon to play the part of Villon in "If I Were King," with only three days' rehearsals, but he made good. Desmond counts this the most notable achievement of his career.

He joined the Ince forces over a year ago and has rapidly gained favor as a star of dependable possibilities.

Goldwyn Pictures Working Fast

New Organization Engages Important People in Photoplay World—Forms Advisory Board.

ANNOUNCEMENTS coming from the Goldwyn Pictures Corporation indicate that the new organization will shortly have an unusual aggregation of picture people of importance gathered about its standard. Already it has announced the acquisition of such players as Mae Marsh, Jane Cowl and Maxine Elliott. Ralph Ince and Allan Dwan have been commandeered as directors and now the information comes that a contract of an exclusive nature has been made with Robert W. Chambers, by the terms of which Mr. Chambers will supply a series of original scenarios each year, together with the exclusive right to use any or all of Mr. Chalmers' stories for screen purposes.

On top of this important acquisition comes the further news that Adolph Klauber, for several years dramatic critic of the New York Times, has been engaged for the important duty of selecting the principals and the supporting cast for all Goldwyn pictures.

Finally Goldwyn Pictures is to have an advisory board which will be made up of Samuel Goldfish, Edgar Selwyn Margaret Mayo, Irving S. Cobb, Arthur Hopkins, Roi Cooper Megrue, Archibald Selwyn and Crosly George.

It is believed that with array of critical talent many of the mistakes that are made in the process of production, from scenario to the finished picture, may be headed off. Looks like a good start.

LEHRMAN MAKING FOX COMEDIES.

Henry "Pathe" Lehrman ran away from the camera out at Los Angeles the other day long enough to come to New York and rest. Mr. Lehrman is producing a series of comedies for the Foxfilm program. His first production has been completed and two others are under way on the coast.

"It's the most difficult thing in the world to produce comedy today if you adhere to the old line methods," he contends. "Real comedy must bring laughs. All the laughs have been squeezed out of pie-throwing and the like, so something entirely new must be substituted. My aim in comedy-making is to produce laughs by unusual methods, and unusual situations. I am strongly opposed to the use of character make-up by principals in particular, and all the leading players in my comedies will appear in their regular faces.

"It is my intention to have six comedy companies at work within a few weeks. Every picture they make, I will supervise in person. I will act in some of them, but I do not care for it particularly. My principal work will be direction."

F. I. L. M. CLUB DOINGS.

The best attended meeting so far held by the New York F. I. L. M. Club was held at the headquarters of the Hoy Reporting Service, 1482 Broadway, New York City, on Tuesday evening, January 2, 1917. Nearly every member of the club was present. Several applications for admission were read and referred to the proper committee. Reports of committees in reference to transportation and other matters of importance to the trade were submitted and considered. It was announced at the meeting that nearly all exchanges in New York state, as far west as Buffalo, were now affiliated with the club.

Communication was read from C. B. Hoy, of the Hoy Reporting Service, regarding many helpful innovations being adopted by the Chicago F. I. L. M. Club. But misunderstandings and disputes which were formerly a constant source of friction between exchanges and exhibitors are now being eliminated through the medium of the F. I. L. M. Club and the Hoy Service.

NEW YORK STATE RIGHTS FOR "WITCHING HOUR."

The Rogson Film Company has sold the rights for the State of New York, exclusive of Greater New York, for "The Witching Hour," to the Lenox Film Corporation.

British Notes

AN ORDER prohibiting candies and confectionery in places of amusement after 8 o'clock in the evening has been brought into force by the Home Office, bringing theaters into line with a regulation now imposed upon all vendors of these goods. A strong deputation opposing the restriction interviewed the Home Secretary, but without avail. The extension of the order to include places of entertainment has been mainly due to an agitation from the sweetmeat trade, which alleges that while the sale of candies is only a side line with the exhibitor it is the whole existence of the storekeeper and the theater's privilege in being allowed to trade after the closing hour for shops is ruining their interests. That the sale of sweetmeats is no negligible sideline is evident from the fact that a suburban London moving picture theater has been averaging close upon $250 a day in takings by the cult of the patrons' sweet tooth.

* * *

Thomas James West, founder in Australia and in this country of West's Pictures, and recently chairman of the X. L. Film Co., died at his home in Essex last week.

Thomas J. West.

* * *

A new freak of the industry is the trade-show specialist. After a postal course of "money-making in the movies" (25c and job found) he springs out to teach the manufacturer the right and golden path to the exhibitor's pocket. This is by organizing in London and fifty provincial cities one long trade-show each week, when every manufacturer's wares would be viewed at a single sitting. Presumably the idealist will provide sleeping accommodations for viewers.

* * *

T. P. O'Connor, M. P., a very popular author and journalist and the first president of the Cinematograph Exhibitors' Association, has been invited to accept the position of president of the British Board of Film Censors vacated by the death of Mr. Redford.

* * *

Ernest Reed, British manager of the Fox Exchanges, returned to London on Friday from the States and announces that commencing the New Year his company will release three subjects weekly instead of two.

* * *

The official motion picture records of the eventful Shackleton Antarctic Expedition, where, it will be remembered, most of the party were marooned on Elephant Island, arrived in London a few days ago.

* * *

J. D. Walker, who, in addition to handling the Famous Players-Lasky, Artcraft, Chaplin-Mutuals and other celebrated brands in the United Kingdom, has acquired an English production of Marie Corelli's "Sorrows of Satan," the work of the Samuelson Co. It will be released in March by Walkers Productions, Ltd., 18 Charlotte street, London, W. The rights for India, Burma and Ceylon of the first five Mutual-Chaplins, from "The Floorwalker" to "Behind the Screen," inculsive, have been sold by Mr. Walker to the Elphinstone Bioscope Co. of Calcutta.

* * *

Tom E. Davies, a director of the Western Import Co. (Triangle), is on his way to New York. Another gentleman not distantly connected with the industry who will shortly be crossing the Atlantic is S. F. Edge.

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At a recent meeting of the directors of the Great Western Railway Co. it was resolved to prepare for the use of the directors and track staff a long, complete film of the whole of the company's main line. The idea is one for saving time when the directors or engineers wish to examine any section of the track. The film is to be taken from the front of a locomotive and will exceed 250,000 feet in length.

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One of the best subjects on the Spring program of the Ideal Film Renting Co.'s productions is named "Profit and Loss," and features James Carew, the husband of Ellen Terry.

* * *

Henry Edwards, collaborator and pupil of Larry Trimble in several of the Turner Film Co.'s successes, particularly "A Welsh Singer," has joined the Hepworth Co. as producer.

* * *

Lady Waterlow, wife of the famous painter, claims to have discovered a means of enabling blind people to "read" moving pictures. A test of the process is to be made shortly with blinded soldiers.

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"Brady-made" will now be a catch line in the Gaumont Company's announcement, for they have secured for the United Kingdom the World Film Corporation's output, that is, the "Brady-made" features, which will be released during the coming year at the rate of one a week.

J. B. SUTCLIFFE.

A. F. STONE, OF AMERICAN-VOGUE, PROMOTED.

A. E. Stone, for two years an executive at the Flying A studio, has been appointed manager of the Vogue Film Company in Los Angeles. Mr. Stone, who is a native of Santa Barbara, has had wide experience both in photoplay and stage activities. On the completion of his studies at the University of California he was engaged in various amusement enterprises until he entered the Hutchinson organization with which he has been connected ever since. Manager Stone assumed his new responsibilities the first of the year, succeeding J. Davis, who is now directing Vogue comedies.

JACK VOSBURGH JOINS MUTUAL-AMERICAN COMPANY.

One of the most recent arrivals at the American-Mutual studios at Santa Barbara, Cal., is Jack Vosburgh, who is playing the "heavy" part in William Russell's next Mutual production, "My Fighting Gentleman." Mr. Vosburgh says that he and Alfred Vosburgh, who was formerly connected with the American-Mutual company, are not related to each other, and have never met. Mr. Vosburgh plays the role of William Russell's rival for the hand of Francelia Billington, Mr. Russell's new leading woman, in this film production.

CLAPP RETURNS TO UNIVERSAL.

Chester B. Clapp was added this week to the staff of Eugene B. Lewis, scenario editor at Universal City. Clapp for a time occupied the position of editor at the Pacific Coast studios of the company. He has been associated with the Biograph, Fine Arts and Keystone companies.

BURNED OUT OF A JOB.

Roy A. Goggin, who was the operator at the Grand theater, Estherville, Ia., until fire destroyed the house and left him out of a job, is anxious to hear from some manager of a picture house who needs the services of a good man to run his projection booth. Mr. Goggin has been an operator for eight years.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Lost and Won"

Marie Doro Is Seen in Widely Contrasting Characters and Surrounded by Excellent Cast in Lasky Picture.

Reviewed by George Blaisdell.

MARIE DORO is the heroine of "Lost and Won," the Lasky release for January 22. She is seen both as a newsgirl and as a young woman with a year's training in a fashionable school, later blossoming out as a newspaper reporter. The story is melodramatic, and is from the pens of Channing

Scene from "Lost and Won" (Lasky).

Pollock and Rennold Wolf. It has been well staged by James Young. The picture is entertaining, and at times it is exciting, but Mr. Young did not come on his stage equipped with the same raw material as when he began the production of "Oliver Twist."

The story strains the credulity at times, as when, for instance, it asks us to believe a girl with a year's training in school is sufficiently equipped to take a job as a newspaper reporter. Still, at that, Cinders might have been able to do as good a piece of work as we find in the samples of news story writing we see flashed on the screen. Art directors will scour a big city to find an inconsequental bit of furniture of a period of a century ago, but take it for granted anything will get by as an opening paragraph of a newspaper yarn, or as a spread head, either.

Miss Doro is given excellent support. Robert Grey is Bill Holt, a newspaper reporter; his performance will please those who in life follow similar lines. Elliott Dexter is Walter Crane, the broker who takes chances in his business, and also wagers $50,000 that within one year four of his chums will "fall for" or to a girl that he will take from among the "newsies" and educate and refine. Carl Stockdale is Kirkland Gaige, the unscrupulous banker friend of Crane and so infatuated with Cleo Duvene that in order to obtain jewelry for her he steals money from the till of Crane. Mabel Van Buren is Cleo, the dashing adventuress, an unusual piece of work. Maym Kelso is the aunt of Crane, who mothers and protects Cinders.

"Little Shoes"

Eleanor M. Ingram's Delightful Story Most Happily Filmed by Essanay, Featuring Henry B. Walthall and Mary Charleson—Directed by Arthur Berthelet.

Reviewed by James S. McQuade.

"THE HOUSE OF THE LITTLE SHOES" appeared as a serial in Munsey's Magazine and created a large following of readers. Essanay very appropriately clipped the title, as seen above, and the adaptation by Edward T. Lowe, Jr., has retained for the screen all the gist of the printed story. The production is in five reels.

Director Berthelet has given the filmed story very appropriate settings, some of them sumptuous and others squalid, as the occasion demands. Had he made the little gamin, David Noel, appear with a dirty face, instead of the nice clean one we see him wear as he emerges from the human kennel that he calls home, the spectator would be still more convinced of his real type.

The acting of little Mary V. McAlister as Rosalind, and little Jack Paul as David Noel, when these characters were children, will appeal to everyone who sees them. Later on, when the characters become grownups, Henry B. Walthall appears as David and Mary Charleson as Rosalind.

Mr. Walthall's David Noel is the creation of an artist. It shows fine imagination and a rare gift of expression. The selfmade man, who has risen from the New York gutter to become the leader in a movement that accomplishes the independence of a new republic in South America, cannot be expected to become also the polished gentleman. Hence his rudeness and his almost unpardonable offense in doubting the truthfulness of Rosalind Arloff, when she denies that she is either a professional dancer or engaged on the stage, comes near ruining the dearest quest of his life. And Mr. Walthall's David Noel is made to express the doubt brutally, both in look and word. But the true heart of Mr. Walthall's David is made to show itself pure as gold, when at the feet of Rosalind he again becomes the beggar boy with a shivering heart.

Mary Charleson's Rosalind is another fine characterization. When poverty has come to her father and herself Rosalind is still the gentlewoman, proud of her independence, and devoted to her bedridden parent. The slight put upon her by David's questioning of her truthfulness is not forgiven, even when he proves her identity. In the scene where she dismisses him in a storm of anger, Miss Charleson's Rosalind reveals the bitterness of the shock to her gentle refinement. An instant afterward, when David lies unconscious at the foot of the stairs, down which he has fallen, her woman's heart melts in tenderness and she kisses him as love and anxiety take possession.

Vasilie Orloff and Abel are well acted by W. K. Haupt and Patrick Calhoun.

The photography is fully up to Essanay's high standard.

The release date was January 15, through the K-E-S-E service.

Pathe Pictures

"A Modern Monte Cristo," Five-Reel Gold Rooster Play Featuring Vincent Serrano, and "The Monroe Doctrine," Ninth Episode of "Pearl of the Army."

Reviewed by Edward Weitzel.

IN SELECTING a plot of Dumas' to modernize, Floyd Lonergan, the author of "A Modern Monte Cristo," made sure that his model was of the best. The five-reel Thanhouser-Pathe Gold Rooster play in which Vincent Serrano is the central figure is by no means the peer of its celebrated

Scene from "A Modern Monte Cristo" (Pathe).

prototype; but, nevertheless, it has distinct merits of its own. The spirit of revenge which animates the actions of Edmund Dantes is also the cause of this later day Monte Cristo's activites during the progress of the Lonergan play.

Made an outcast and deprived of the woman he loves by

his rival, a young doctor of exceptional promise devotes his life to squaring accounts with the man who worked his downfall. Chance places the young daughter of his rival in Dr. Emerson's hands after she has been injured, and he saves her life. When the child reaches womanhood, Emerson, now a man of great wealth, is bent upon causing her father's financial ruin and taking a terrible revenge upon the girl. Her trust in him defeats his purpose and brings his better nature to the fore.

The variety of incident and scene that is such a potent factor in the scenes of the French romance is utilized in "A Modern Monte Cristo." The ship used in the picture is not very impressive, but the struggle in the water of Emerson and the child after the shipwreck contains a real thrill.

Vincent Serrano gives a good account of himself in the character of Dr. Emerson and plays with the requisite melodramatic touch. Helen Badgley is a courageous youngster and exhibits an uncommon spirit of daring; she is also a clever little actress. Thomas Curran, Gladys Dorr and Boyd Marshall help to sustain the picture at an excellent acting level. E. Eugene Moore directed the production.

"The Monroe Doctrine."

The melodramatic incidents in "The Monroe Doctrine," the ninth episode of the "Pearl of the Army" serial, are as thick as plums in a Christmas pudding. Considerable of the action takes place on the schooner introduced in the preceding number, and has to do with a box of bombs intended for the blowing up of the Panama canal.

The way in which the Colonel's daughter attempts to defeat the plotters and is herself injured in an explosion is very effective.

"Germany and Its Armies of Today"

Wealth of Information on Germany Given in Official Films Presented by Special Permission of German Government.

Reviewed by Ben H. Grimm.

THERE is a virtual mine of interesting information regarding Germany as it is today to be found in the series of films to be released on a state rights basis under the general title, "Germany and Its Armies of Today," by Germanic Official War Films, Inc. There are 10,000 feet of film to be released in lengths of 2,500 feet each. The films as a whole visually present a comprehensive study, not only of the lives and pursuits of those left at home—the women and children, mostly—but also of industrial conditions and general factors of life in a war-worried country. Many scenes of prison camps are shown. The pictures are probably the most informative propaganda on Germany that has as yet reached this country. They are good enough to deserve countrywide booking.

The scenes are all authentic. Of special note are those human interest touches that show the women of Germany doing work formerly done by men. In the films we see them digging ditches, repairing tracks, running trains and street cars, directing traffic, delivering mail, and in many other ways taking the places of the men in the trenches. Other human notes are struck when there are shown scenes picturing inhabitants of a town in the danger zone fleeing under the direction of the German soldiers. There are many close-up views of the Kaiser and his staff in the field. A great deal of footage is devoted to Berlin during the third year of the war. Also

Scene from "Germany and Its Armies of Today" (Germanic).

we see pictures of artillery "hospitals" ten miles behind the front-line trenches.

This series of pictures is not a series of war pictures as we have come to know them. But they are a series of the most interesting pictures that have come out of censor-bound Germany as yet. They show, if there be such a thing, the human side of war, and will make a special appeal to women.

Any exhibitor can book them with the assurance that they will interest his audiences. The only point that can be singled out as a negative quality is the fact that some of the titles are a trifle boastful, and smack quite strongly of German propaganda. The photography is excellent.

"A Girl Like That"

Owen Moore and Irene Fenwick Featured in Famous Players Story That Has Good Moments.

Reviewed by George Blaisdell.

THE Famous Players released on January 18 "A Girl Like that," a melodrama with a crook touch, but only a touch at that. It is directed by Del Henderson. Featured are Owen Moore and Irene Fenwick. Mr. Moore has the role of a cashier of a country bank—and it is a good character drawing of the bashful, nervous young man reared in a rural environment. Miss Fenwick is seen as the daughter of a bank burglar, who has decided to give up his old habits, and declines to be persuaded to resume them. The story turns upon the efforts of Nell Gordon, portrayed by Miss Fenwick, to keep her father straight and walk straight herself.

Scene from "A Girl Like That" (Famous Players).

There is a good village atmosphere running through the picture—of the little bank, the home life of the country parson and his wife, with whom Nell boards on the strength of her forged letters of recommendation, and of the church "sociable." There is strong love interest, too, following the arrival in town of the young woman who secures a position as bookkeeper in the bank; it is her love for the cashier which is the determining factor in the upsetting of the plans of the burglars and their later capture.

There is a good cast supporting the two principals. Jack Dillon is the sheriff and Alice Thomas is Fannie, the sister of the cashier. There is a subsidiary love match here which contributes to the interest. Tom O'Keefe, Edwin Sturgis and Harry Lee, the latter as John Gordon, portray the bank burglars. William Butler is the clergyman.

The raid on the bank is dramatic. It takes place in a rain storm unusual in intensity. The struggle in the bank following the opening of the safe possesses real elements of melodrama. There are other tense moments, too, as when the father of Nell is killed by his companions because he refuses to instruct Nell to give to them the aid they later try to secure by subterfuge, only to fall into the trap she lays for them.

"A Girl Like That" will be liked.

"Envy"

First of the "Seven Deadly Sins" Series of Photoplays to Be Presented by McClure Pictures, an Entertaining Release—Ann Murdock Heads the Cast.

Reviewed by Edward Weitzel.

WHATEVER shortcomings are to be charged against "Envy," the five-reel photoplay which constitutes the opening number of the "Seven Deadly Sins" series, to be presented by McClure Pictures, the scenario alone must bear the blame. Absolute honesty of purpose on the part of the person responsible for the story would have insured an uncommonly entertaining screendrama. Starting with an effective and fairly novel theme, the unknown author has developed it consistently and with due regard to its dramatic worth up to a certain point and then forced the situations to the limit of sensationalism.

The last reel is full of the liveliest sort of action. A thief, who discovers that the woman he has assaulted is his own sister, has a terrific battle in the cabin of a yacht with a man that has been the young woman's protector. In the meantime another young woman, the intended victim of the man of wealth, is engaged in crawling out of a port-hole and is rescued by her

lover and the sister of the thief. The latter girl, a beautiful and accomplished actress, has been warned by her physician that she has a weak heart and must give up all violent exertion, but she disregards the advice with a vengeance when the "redfire" finish gets well started.

As before intimated, much of the work of the photoplaywright is admirable. He understands the value of contrast and carries out the meaning of the title by showing a successful woman of the stage surrounded by flatterers, money and, apparently, everything to make her happy, yet haunted by apprehension of her criminal brother and her physical condition; then, bringing into the story a simple little country girl, who envies the lot of the unknown celebrity and finds her fate strangely bound up with this same woman. Deft touches of characters, brief sidelights that reveal intimate and unexpected bits of life, progressive movement of plot, and most of the other elements that go into the making of a drama, either for the screen or the stage, are to be found in this pictureplay. Many persons will consider it thoroughly entertaining; but it does not bear out the promise of its earlier scenes—a promise of a much higher quality of dramatic fare, of more food for thought and less dependence upon physical action.

In respect to the efforts of the cast and the general production, nothing but praise need be written. The direction by Richard Ridgley and the photography by George Lane, are fine specimens of the two arts. No detail has been slighted.

Ann Murdock heads the cast. As Betty Howard, the actress, her beauty and histrionic skill are important assets in the success of the picture. A fetching boudoir costume, a chic bathing suit and an elaborate "nightie" are features of her extensive wardrobe.

Shirley Mason could hardly be improved upon in the char-

Scene from "Envy" (McClure).

acter of Eve Leslie, and George Le Guere, Lumsden Hare, Robert Cain, Jessie Stevens and William Wadsworth, denote the care and judgment displayed in selecting the other players.

New Name for Miss La Badie's Picture.

"Her Life and His" is the name substituted for Florence La Badie's next Thanhouser-Pathe Gold Rooster play, previously entitled "The Girl Who Wanted to Live." At the same time he made this announcement, Edwin Thanhouser gave out the release date as Feb. 18.

"Love Aflame"

Red Feather Release Makes Excellent Combination of Humor and Swift Moving Adventure.

Reviewed by Robert C. McElravy.

THIS five-reel subject, written and directed by Raymond Wells, reveals once more the creator's understanding of light-running adventure of the imaginative type. There is not a dull moment in the whole feature, and in spite of the fact that the observer is aware that the yarn is a preposterous one, there is no lack of conviction as the story proceeds.

The opening scenes occur on the island of Bongalug, where the cannibal natives worship a live volcano. When this is in a state of eruption the king of the island must stand ready to fight any man who aspires to succeed him. They fight on the edge of the crater and the loser falls into the flaming pit. When the story opens Tloofa is seen hurling the king into the depths. These settings are extremely picturesque and attractive.

In the course of the stirring narrative, the leading characters arrive on this strange island. The hero is one of four young clubmen who start to Constantinople on a bet. The heroine is a tomboy who dresses in boy's clothes and leaves home on a freight train. She and the hero meet on the train. The scenes in which they dine with the real knights of the road are amusing and full of interest. The girl is followed by her father and an insistent lover.

The hero and heroine are made captive on the cannibal island and escape after numerous adventures. Constantinople

Scene from "Love Aflame" (Universal).

then becomes their goal, and the story reaches an amusing conclusion there.

Ruth Stonehouse and Jack Mulhall win new honors in the leads. Others in the cast are Noble Johnson, Raymond Whitaker, Dana Ong and Nita White.

Two Kalems

"Wolf of Los Alamos," Episode of "The Girl From Frisco," and "The Violet Ray," Number of "Grant, Police Reporter."

Reviewed by Ben H. Grimm.

THE twenty-fourth episode of Kalem's "The Girl From Frisco" series, titled "Wolf of Los Alamos," is a two-reel Western above the ordinary. With a story by Robert Welles Ritchie, and with capable direction by James W. Horne, this episode has, in production, retained the power to hold interest not only because of its story value, but also because of the work of the players and the exteriors.

Marin Sais proves her fearlessness in this number several times—notably when she stops a runaway, and later when she falls from her horse over a cliff and is later pulled up the side of the precipice. The story tells of a murder committed on the Brent ranch. Suspicion points to a Mexican, and the cowboys go after him. Barbara Brent (Marin Sais), by clever detective methods, finds the guilty man in a Hindu cook. The Mexican is saved from lynching and Barbara finally catches the Hindu. All during the screen telling of the story there

Scene from "Wolf of Los Alamos" (Kalem).

is action of the kind that holds attention. Plenty of hard riding is also seen. Besides Miss Sais the cast includes True Boardman, Frank Jonasson and Edward Clisbee.

"The Violet Ray."

This number of the "Grant, Police Reporter" series is as interesting as any preceding release. The reel is crammed with story. The intrepid Mr. Larkin this time furnishes a

thrill when he gains access to a house by walking an a telephone wire while grasping with his hands a wire above. In the house he rescues the daughter of the man who invented a violet ray machine for the United States Government, and who has been blinded with his own rays by foreign plotters. The daughter is about to receive the same treatment when the reporter arrives on the scene. Credit is due Director Robert Ellis for several touches that lend realism to the film. In the cast with Mr. Larkin and Mr. Ellis are Ollie Kirkby, Harry Gordon and Cyril Courtney.

"Tillie Wakes Up"

Marie Dressler in Five-Reel Peerless Comedy with Coney Island for a Background.

Reviewed by Edward Weitzel.

THE amusement resorts at Coney Island are the scene of the best portion of "Tillie Wakes Up," a five-reel Peerless comedy, in which Marie Dressler displays her agility, her keen sense of humor and her skill in making funny falls.

Scene from "Tillie Wakes Up" (World).

She is introduced to the spectator as an unappreciated wife, who, in a fit of desperation, gets inside of her best clothes and starts out to enjoy a little of the gay life. The husband of a neighbor joins her in the little excursion, the two dine "not wisely, but too well," and proceed to shoot all the chutes at Steplechase Park.

With the recollection in mind of the reckless abandon and humorous nonchalance exhibited by Miss Dressler in throwing herself headlong into unknown dangers of every description in former releases, it is hardly necessary to record the fact that in "Tillie Wakes Up" the actress dares every danger in her path and furnishes no end of fun for the lover of broad comedy. Much of the material used in the picture has a familiar aspect but is given a new power to amuse by the skill and comic personality of the creator of Tillie.

Johnny Hines is a good second to Miss Dressler, and Frank Beamish, Ruby de Remer, Ruth Barrett and Jack Brown supply the rest of the support.

"The Glory of Yolanda"

Anita Stewart in Five-Reel Photoplay of Russian Life Written by Maibelle Heikes Justice and Directed by Marguerite Bertsch—Vitagraph Blue Ribbon Feature.

Reviewed by Edward Weitzel.

A PHOTOPLAY written by one woman, directed by another and acted by a third member of the gentler sex, should be a correct and convincing revelation of female character. In "The Glory of Yolanda," a five-reel Vitagraph Blue Ribbon feature, Maibelle Heikes Justice, inspired, no doubt, by the vogue of the Russian Ballet at the present time, has made a beautiful peasant girl of the land of the Tzar the heroine of the story, and endowed her with a purity of mind that is "proof and bulwark" against every temptation. So severe is the test and so complete her resistance that an apotheosis entitled, "The Triumph of Innocence," might well have been the closing scene of the picture. Not since Ouida created the pathetic little peasant in "A Pair of Wooden Shoes," has an equal amount of unsophistication and female virtue been found in a work of fiction.

Briefly told, the story introduces Yolanda when she is leading the life of the ordinary Russian peasant girl, except that she passes considerable of her time in dancing out in the open. The Grand Duke Boris sees her and advises her mother to take her to Petrograd and have her trained for the ballet. The nobleman furnishes the necessary money. Yolanda makes a sensation as a dancer, and when the Duke calls to collect upon his investment, he is killed by the girl's brother. A young artist, who loves and is beloved by Yolanda, has been started on his way to Siberia by the Duke. Yolanda joins him, and the way for the release of both is foreshadowed. No subtle complication of plot or disquieting touch of realism, interfere with the smooth flow of the romance through the accustomed channels. It is all if Gorky and his school had never been, or that it was thought necessary to give him and his followers a well-merited rebuke. Fortunately for this old world of ours, the love of romance and the belief in virtue are still strong in the breasts of a goodly portion of honest folk.

The writer of this review is not informed as to whether Miss Justice had Anita Stewart in mind when she planned her photoplay; at any rate, the character of Yolanda has fallen to the proper person. The amazing innocence of mind attributed to the Russian girl, as depicted by Anita Stewart does not impress one as an assumption but as a fact. It has not been given her to sound the tragic note, but whatever stands for girlish charm, beauty of character and purity of mind in the art of acting is hers to command.

Marguerite Bertsch has been a painstaking and sympathetic director, and the local color throughout the production is counterfeited with excellent discernment. The different Russian types, both peer and peasant, are skilfully played by the several members of the cast, which includes John Ardizonia, Denton Vane, Evart Overton, Mr. Turin, Bernard Seigel, and Madam Roimonda.

A Pair of Bluebirds

"The Mysterious Mrs. M.," Five-Reel Enigmatic Photoplay Produced by Lois Weber, and "The Devil's Pay Day," Also in Five Reels, Featuring Franklyn Farnum and Leah Baird.

Reviewed by Edward Weitzel.

"The Mysterious Mrs. M."

LIKE the other screenplays with which the name of Lois Weber has been connected, the five-reel Bluebird, "The Mysterious Mrs. M.," involves in its making a commendable display of brains. Adapted by the director from a magazine story by Thomas Edgelow, the photoplay depends largely upon the enigmatic character of the plot. This is sufficiently baffling to defy solution by the average spectator in advance of the proper moment, and is an interesting theme in itself.

A wealthy young fellow, who has become morbid from much wrong living, is prevailed upon by his club friends to visit a mysterious fortune teller. The seeress foretells of an accident to the young man, which takes place, according to schedule. When he returns for further evidence of her ability, she obliges him by stating the exact day and hour when he will cease to live. Thoroughly convinced of the woman's occult powers, and now, deebly in love with a charming young girl,

Scene from "The Mysterious Mrs. M" (Bluebird).

the poor chap is in a bad way, as he awaits the moment of his taking off. The solution of the difficulty is in the nature of a "surprise finish," and comes at the very end.

Such a story has the advantage of a somewhat different plot, but labors under the handicap of having but one course of action. To sustain the interest at undiminished tension through five reels, under this condition, is no easy matter. Director Weber has nearly accomplished the feat. There is a slight slacking up at a few points, but the movement generally carries the story forward at a rate of speed that rivets the attention.

The manner in which "The Mysterious Mrs. M." has been prepared for screening, by Lois Weber, is a fine achievement. The care, good taste and artistic preception shown all through the five reels was to be expected from so capable a director. The selection of the cast is another example of her ripe judgment. Harrison Ford as Raymond Van Seer, the young millionaire, gives a flawless performance of the part. He looks and acts the type of man demanded by the author with notable

ease and convincing skill. Mary MacLaren makes a winsome figure of young Von Seer's sweetheart, and Evelyn Selbie, Willis Marks, Frank Brownlee, Bertram Grassby, and Charles Mailes assist in the success of the drama.

"The Devil's Pay Day."

The five-reel photoplay, "The Devil's Pay Day," is another Bluebird production founded on a printed story. "The Toll of Vengeance," written by George Hivley, was the source of the scenario made by Fred Mynton. The story is dramatic, and, once given momentum, moves steadily onward to its regrettable end; but it is a tale which has often been told, and its treatment, in the present instance, never rises above the commonplace—if such a term should be used in connection with the tragedy of two misspent lives, of a woman betrayed by the man that won her honest affection. The moral tone of the play is beyond cavil and the acting of it has been intrusted to a competent cast, but the touch of authority which drives the lesson of a play home to every heart is missing. Like his leading character, the author has too often followed the line of least resistance, and, consequently, fails to make the most of his opportunities.

"The Devil's Pay Day" is another version of that familiar theme, an unequal match. The wealthy city man that marries a country girl and quickly tires of her has been the leading male character in many a drama. In this case, he secures a divorce, marries again, is lured back to his first wife's side through motives of revenge, kills the man who is now her protector, and falls dead while a jury is weighing the evidence against him. The drama justifies its title, and as stated in the preceding paragraph, is excellently acted by Franklyn Farnum, Leah Baird, Gertrude Aster, Charles Perley, Countess Du Cello and Seymour Hastings.

Triangle Program

"Chicken Casey," Five-Reel Kay Bee Comedy of Stage Life with Dorothy Dalton, and "The Girl of the Timber Claims," Five-Reel Fine Arts with Constance Talmadge.

Reviewed by Louis Reeves Harrison.

"THE GIRL OF THE TIMBER CLAIMS" tries to tell it all in the title. There is a girl on a timber claim, which some political schemers try to steal, and Constance Talmadge is the girl. She shoots one of them, only to discover in the end that he is a government inspector instead of a "claim jumper," and she embraces him in the end. To tell this

Scene from "The Girl of the Timber Claims" (Triangle).

story a great many characters are introduced, some children and a kitten. So many side paths are followed that the main interest suffers, as it always must when the screen presentation is purely reflective of what has been told on the stage or in a novel. The author has failed utterly to grasp the necessity of straight line construction, with as few side paths as possible. The screen is not an illustrator—its art principles are only akin to those of the drama and printed fiction, with an individuality all their own. The story as told is vague and purposeless, almost a blind alley, beginning nowhere and leading to nothing of definite importance. Stripped of its side issues and more cleverly told it might make a good two-reel story.

"Chicken Casey" has a Peg Woffington flavor in that it deals with an actress enacting a role in private life for a definite purpose, in this case to prove that she can play a part for which an author deems her unsuited. The author sees her perform in a rather colorless and dignified character on the stage and decides that it would be folly for her to undertake the part of Rags, a tough girl of the Bowery type, which he has depicted in a novel to be dramatized. She schemes with her manager and a dramatic critic to prove that she can by actually impersonating his ideal in real life. He is brought into contact with a supposed girl of the slums, "Chicken Casey," none other than the accomplished actress well disguised, and a live series of romantic adventures follow.

Just after meeting the supposed "Chicken Casey" the rather dignified young author is obliged by her cleverness to shield her in his own house at three in the morning. Some lively episodes follow, particularly as he is obliged to dry her soaked clothes, in which both obtain interesting views of the other under circumstances of enforced intimacy. The actress accomplishes her purpose—she gets the role on which she has set her heart, but the author feels the personal affront of her deception, and they become estranged after getting a closer view of each other than ordinarily permitted in conventional contact. Again the bright girl uses her wits, and a reconciliation follows.

The story has many bright and interesting situations, and it is visualized with Ince's fine craftsmanship, but honors go to Miss Dorothy Dalton for a most consistent and intelligent performance of her role. The constantly expanding capability she has been showing has by no means reached its limit, but this performance shows a finish and larger grasp of screen interpretation than she has ever before exhibited. She is well supported, especially by Charles Dunn in the role of an author, in spite of the black horn glasses which would-be authors now and then affect. The settings are superb and the general effect one of pleasing entertainment.

"Glory"

Kolb and Dill Appear in a Seven-Reel Drama with Comedy Spots—To be Released by Unity.

Reviewed by George Blaisdell.

THE Unity Sales Corporation showed to the trade last week a six-reel subject entitled "Glory." Kolb and Dill, the well-known German comedians, perhaps better known as Louie and Mike, are featured. The story combines comedy and drama as well as a bit of melodrama. A good part of the

Scene from "Glory" (Unity).

fun comes in the titles, but in the action there are several bits of good straight drama.

There are entertaining qualities in "Glory." Kolb and Dill have the roles of small town merchants, the big men of the place. The village is situated near oil land, and the story turns on the accidental discovery of this fact and the taking over of the oil rights by an outside capitalist while the villagers are in ignorance of the buried wealth so near them. A lawyer sent to put over the deal marries one of the village girls and deserts her. There is a child of this marriage, Glory, adopted by the village when the mother abandons it. When Glory grows to be a big girl she falls in love with the son of the man who "trimmed" her fellow-townsmen. Her regard is reciprocated. In spite of parental interference the wedding takes place. There are plotting and counter-plotting aplenty.

Juanita Hansen is Glory, May Cloy is June, Wellington Playter is Strong, the magnate, and William Lampe is Graham, the lawyer. The subject is competently staged; some of the backgrounds are picturesque. The story is a wholesome one. The atmosphere of the oil country is well established and maintained throughout. Of course, Kolb and Dill bulk big in the working out of the story, but they have good assistance from the others in the cast.

Alice Brady in "A Hungry Heart" will be the first Brady-made release by the World Film Corporation during the month of February. This play, derived from the French stage, was directed by Emile Chautard, and the production is said to be unusually elaborate. Miss Brady's costumes include a number of the latest creations, and the role she plays is described as exceptionally affecting.

Director W. W. Beaudine of Universal City is filming a one-act comedy entitled "For Art's Sake," featuring Gale Henry and William Franey.

"Threads of Fate"

Five-Reel Columbia Photoplay of the Pennsylvania Mining Region Stars Viola Dana.

Reviewed by Edward Weitzel.

THE scenario of "Threads of Fate," a five-reel Metro release from a story by Richard Barry, is a good specimen of narrative fiction of a time-honored type. An abandoned baby, placed on a doorstep by her father after the child's mother has eloped with an Italian, is the heroine of the play, the action starting when she is about seventeen. The girl's foster father inherits a valuable coal mine and her real father is employed in it. Her mother next appears on the scene with the Italian, who is now posing as a marquis, and the enterprising son of Italy conceives it will be a good business stroke for him to marry the coal baron's daughter. The real father and mother of the girl discover her identity in time to prevent the

Scene from "Threads of Fate" (Metro).

success of the scheme, but the father is killed in a struggle with the man who wronged him. Dorothea, who never learns the truth about her parents, becomes the wife of a young doctor, to whom she has given her heart. There is a sub-motive, dealing with a miner's strike, running through the story.

The chief value of "Threads of Fate" as a photoplay consists of the opportunity it gives Viola Dana to portray a level-headed and lovable young person who is always delightfully human. Miss Dana can be high-spirited without being affected, mischievous without being "cute" and—crowning glory of all—girlish without wearing knee-length skirts and a mop of bobbing curls. Add to these merit-marks her attractive personality, intelligent grasp of her art and her record for conscientious effort and the enviable position she holds among moving picture actresses is easily understood.

Eugene Nowland has directed the production admirably, and Robert Whittier, Augustus Phillips, Richard Tucker, Fred Jones, Helen Strickland and Nellie Grant creditably fill their roles.

"The Primitive Call"

Gladys Coburn Featured in Mediocre Five-Reel Indian-White Girl Drama Produced by William Fox.

Reviewed by Ben H. Grimm.

THERE is little to be found in "The Primitive Call," a five-reel drama to be released by William Fox on Jan. 22, that elevates it above the plane of mediocrity. Gladys Coburn is the featured player. She is seen in the role of a society girl who, through her wiles, proves that she is not only "ornamental, but useless," by bringing the educated son of an Indian chief to a point where he betrays his people by signing an option for the sale of the Indians' valuable land. As a whole the picture fails to convince. There are moments in which interest is whetted slightly by an element of suspense. The picture harks back to the time when Indian stories were the vogue in motion pictures. The Indians in this film are the kind that have roamed the Palisades in the vicinity of Fort Lee ever since the first motion picture studio was erected there. An extenuating feature that lends a certain degree of interest is found in the exteriors.

The story was written by Bertram Bracken, who also directed the picture. The film gets its title from a situation in which the young Indian, ostracized by his tribe, captures the girl and brings her into the wilderness with him. She stubbornly refuses to be even friendly, and he tells her to get back to her "false" people. But, seeing his form silhuetted against the sky, the girl hears the "primitive call." She is too late, however, for the Indian youth has been found by his red-skinned sweetheart, and the two Indians "clinch" as the white girl walks away into the final fade-out.

Fritz Leiber gives a creditable performance as the son of the Indian chief. Miss Coburn takes advantage of the scant opportunities given her. Also in the cast are John Webb Dillion, George Alan Larkin, Lewis Sealy, Velma Whitman and Kittens Reichert.

"Her Condoned Sin"

Biograph Issues an Enlarged and Beautified Version of Its Famous "Judith of Bethulia."

Reviewed by George Blaisdell.

IT WAS nearly three years ago that Biograph released its great spectacle, "Judith of Bethulia," Its popularity is a matter of motion picture history. That popularity was due to several notable factors—it was produced by D. W. Griffith, and on a lavish scale; it was a spectacular subject, great numbers of men and women being employed: in its cast were men and women who since have been widely exploited, whose native talents then were as great as they are to-day.

The Biograph company has taken the original four reels and to those from the hundred and fifty thousand feet of exposed negative have added two reels. New sub-titles have been given the whole production. These are unusual in their artistry. Over dark atmospheric backgrounds, selected from the negative, sub-titles have been imposed. The effect is striking. Out of regard for the opinions of exhibitors, many of whom had complained that "Judith of Bethulia" as a title lacked those psychological qualities of appeal for which showmen as a class have such a keen sense, the enlarged production is issued under the name of "Her Condoned Sin."

As the reissued picture treats of a Biblical period, not of to-day, it is under no handicap such as follows upon the bringing out of the vaults of a story where the characters are arrayed in a garb that was up to date a few years previously. Another fact that will impress itself upon the observer is that after all we have gained little if at all in a photographic way in the past three years. The photography of "Her Condoned Sin" is of the best.

As will be recalled, Blanche Sweet has the role of Judith, the widow of Israel, who arrays herself in her best and goes out of the gates of the besieged city to captivate Holofernes, the captain of the Assyrian host surrounding Bethulia; not only to captivate him, but to cut off his head. Henry Walthall is Holofernes, whose panic-stricken forces are shattered by the Israelites following his decapitation. Mae Marsh is Naomi, a maiden in love with Nathan, portrayed by Robert Harron. Lillian Gish is a young mother, Dorothy Gish a beggar. Gertrude Bambrick is the dancer who charms Holofernes until Judith enters the tent of her master. In other roles are the members of the famous old-time Biograph stock company.

The whole subject is tinted and toned in a most effective combination of amber and light sepia. This treatment, together with the new titling, enhances the pictorial quality of a subject that at the time it was first presented to the public was

Scene from "Her Condoned Sin" (Biograph).

conceded by many in a position to speak authoritatively to be the best all-around product of an American studio.

"Her Condoned Sin" is an unusual picture even for to-day. It combines spectacle and human interest; there are the charges and hand-to-hand fighting of many men, in open fields and about the great wall of Bethulia, the latter, by the way, an example of elaborate staging that will compare with anything that has succeeded it. There are the intimate scenes between Judith and Holofernes, the horror of the woman at destroying the man who against her will has won her love; the laying down of the great sword as for a moment she caresses the soldier stupefied from the drink with which she has plied him, a moment later to swing the weapon so effectively that the head of the captain rolls to the floor..

There should be a warm welcome for "Her Condoned Sin."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE MAKING OF BOB MASON'S WIFE (Selig), Jan. 13.—A one-reel drama of married life. Bob Mason takes his wife to his ranch. She is lonesome and succumbs to the wiles of the foreman. The two are overtaken by the husband. The wife later proves her real calibre by holding a band of outlaws at bay. The story is rather jumpy, and the reel only fair. The cast includes Robyn Adair, Virginia Adair and E. J. Brady.

ONE ON HIM (Essanay), Jan. 17.—A split reel embracing a short comedy and Yosemite Valley scenic. The comedy contains a laugh or two. It shows a rich youth who decides to get a job as a chauffeur. He is told that a married man is wanted. He promptly marries the first girl he meets, and she happens to be the daughter of his employer. The scenic is well photographed and shows several beautiful scenes.

THE BLACK CIRCLE (Kalem), Jan. 19.—Number 19 of the "Grant, Police Reporter" series. George Larkin furnishes the big thrill in this reel when he swings on a rope from one window to another, high up on the side of a skyscraper hotel. The story of this episode interests. It concerns a mysterious murder. The mystery is cleared when it is found that it was committed by a blind man who disguised a shotgun as a cane. A review can be found on page 544 of last week's issue.

THE BLUNDERING BLACKSMITHS (Kalem), Jan. 23.—A laughable number of the Ham comedies. The reel embraces a burlesque on the time-honored "mortgage or your daughter" story. But Ham comes to the rescue by fighting the champion boxer and so getting the much-needed coin. He and Bud are the blundering blacksmiths. The comedy is considerably aided by the subtitles. Working with Ham and Bud are Ethel Teare and Henry Murdoch. A good comedy number.

THE DEATH SIDING (Kalem), Feb. 3.—A number of the "Hazards of Helen" railroad series. Helen Gibson's daring feat in this reel gets over a thrill. She leaps from the back of her horse to a rope that has been lassoed around the post of a fast-moving lumber car by a fellow-rider, and climbs, hand over hand, along the rope to the car. The rope is held taut by the rider. This is an extremely difficult and hazardous stunt, and is of most prominence in the reel. The Lone Point operator makes the leap to avert a collision. She is aided by a Mexican, whom she has befriended. With Helen Gibson on the screen are seen Richard Johnson and G. A. Williams.

General Film Company Specials.

THE WIDE, WRONG WAY (Essanay), Jan. 13.—Fifth of the "Is Marriage Sacred?" series. The Essanay stock company are seen to good advantage in a quite strong two-reel domestic drama. This is a story of a girl who, held under restraint by a strict father, strays from her husband's side in the pursuit of pleasure after she is married. She becomes friendly with a man who is the best friend of her husband. Things are brought to a happy and safe turn. In the cast are Marguerite Clayton, Edward Arnold, Sydney Ainsworth and Thomas Commerford.

THE LITTLE MISSIONARY (Essanay), Jan. 16.—A pleasing two-reel comedy drama—one of the "Black Cat" Features. Little Mary McAllister, a quite capable child actress, carries a charm that is all her own. The story is old, but is given fresh charm by this child. The story tells of a childless old couple who finally find life worth living when they bring little "Sunshine" into their home from the orphan asylum. A good short-length offering that is clean and wholesome.

THE HOMESTEADERS' FEUD (Kalem), Jan. 17.—No. 23 of "The Girl from Frisco" series. The two reels teem with action and the film is a western of men. The story treats of a problem of the present-day West—the watering of cattle on range. The feud comes about when the villain plots with homesteaders to fence in the only water on the range. There is lots of good horsemanship exhibited, and the exteriors are specially good. A longer review was printed on page 543 of last week's issue.

Biograph Company.

HER CONDONED SIN (Biograph).—This is an enlarged and beautified version of "Judith of Bethulia," raised from four reels to six. Decorative titles and artistic toning and tinting add to the charm of the original production. It is reviewed on another page.

Bluebird Photoplays, Inc.

THE DEVIL'S PAY DAY (Bluebird), Jan. 29.—This five-reel photoplay makes good its title. It is another example of the truth in the precept, "The wages of sin is death." Franklyn Farnum and Leah Baird are featured. The picture is reviewed at length on another page of this issue.

THE MYSTERIOUS MRS. M. (Bluebird), Feb. 5.—Lois Weber directed this five-reel "surprise finish" photoplay. It holds the interest to the end and is finely produced and acted. It is reviewed at length on another page of this issue.

Fox Film Corporation.

THE PRIMITIVE CALL (Fox), Jan. 22.—A mediocre five-reel Indian-white girl drama, in which Gladys Coburn is the featured player. The picture fails to convince. The exteriors are good. The story tells of a society girl who dupes an educated young Indian into signing an option for the sale of his people's valuable land. Fritz Leiber is seen as the young Indian. A longer review is printed in another column of this issue.

Greater Vitagraph

THE GLORY OF YOLANDA (Blue Ribbon), Jan. 20.—Anita Stewart has a congenial role in this five-reel photoplay which tells of a Russian peasant girl that becomes a member of the Imperial Ballet. The picture is well acted and carefully produced. It is given a longer review on another page of this issue.

Kleine-Edison-Selig-Essanay.

LITTLE SHOES (Essanay), Jan. 15.—This is a delightful love story, in which Henry B. Walthall and Mary Charleson are seen in the leading characters. They are ably supported by W. K. Haupt and Patrick Calhoun. The production has been ably done under the direction of Arthur Berthelel. Fine photography marks the photoplay throughout. An extended review also appears in this issue.

Metro Pictures Corporation

THREADS OF FATE (Columbia), Jan. 22.—Viola Dana is starred in this five-reel photoplay of the Pennsylvania coal region. The plot is melodramatic, and Miss Dana gives one of her entertaining impersonations of a warm-hearted American girl. A longer review appears on another page of this issue.

MARRIED BUT SINGLE, Jan. 22.—Ralph Herz appears as a newly-married man in this one-reel farce. He quarrels with his bride on the wedding trip and she attempts to finish the journey without him. Adjoining hotel rooms furnish the opportunity for the comedy mixups The comedian and his leading lady make the reel a lively one.

Mutual Film Corporation

UNCLE SAM'S DEFENDERS, NO. 2 (Mutual), Jan. 12.—"A Jack Tar in the Making" is the title of this installment of the series. The training station at Newport, where the common sailors are whipped into shape is first shown; followed by the round of duty laid out for the budding officers at the Annapolis Naval Academy.

THE HONEYMOONERS (Star), Jan. 13.—The humor of this one-reel comedy is all on the surface. It is played with spirit by George Derr and the other members of the cast and will prove amusing to most people. Three couples are married and go on their honeymoons together.

SEE AMERICA FIRST, NO. 72 (Gaumont), Jan 17.—"Historic Virginia" is the subject of this number of the series. Many scenes of historic interest in the vicinity of Williamsburg, Hampton, Norfolk and Old Point Comfort are shown. A full review of this number will be found in the educational department of Feb. 3. The reel is finished with an amusing animated cartoon entitled "Absent Minded Willie."

MUTUAL WEEKLY, NO. 107 (Gaumont), Jan. 17.—Rose Carnival and snow sports in California, launching submarine at Seattle, gathering oranges in Florida, return of New York and Brooklyn troops from border, opening of 1917 race season at New Orleans, and speed test for U. S. coast guardsmen are the leading items in this number.

JERRY'S BIG DOINGS (Cub), Jan. 18.—This "Jerry" comedy differs very little from others of this series. Its chief difference is that it is more strongly tainted with vulgarity than others we have seen. In the course of the comedy Jerry has a number of adventures in which he loses a wallet that he has picked up on the street, and becomes the valet of Baron Nutty, in whose home he manages to keep things moving at a lively pace.

REEL LIFE, NO. 38 (Gaumont), Jan. 21.—"Orange picking in Cali-

fornia," "The Air," "The Hydro-ski," "Automatic Apple Grader" and "Things Not Generally Known," are the features of this release.

MUTUAL TOURS AROUND THE WORLD, NO. 12 (Gaumont), Jan. 23.—This opens with scenes taken in France along the Gironde river, from Bordeaux to Pauillac. Next is shown the monastery of St. Thessalonica at Salonica, just now rendered particularly interesting by the war. The monks, who raise olives and razor back pigs, live in picturesque surroundings. The reel closes with views taken in the gorges of the River Nive, which flows through the French Pyrenees. A good travel number.

AFLOAT AND ASHORE (Mutual), Jan. 26.—This 4th number of "Uncle Sam's Defenders" pictures the life of the jackies on board the dreadnaught Texas. Drills, provisioning, scrubbing decks, sewing, target practice, rowing contests, pie eating, boxing, dancing and religious exercises are shown. The photography is very good and the number gives new glimpses into the life of the marines.

Mutual Film Corporation Specials.

SHORTY AND THE YELLOW RING (Monogram), Jan, 15.—This two-reel photoplay is number one of "The Adventures of Shorty Hamilton." The plot makes rattling good melodrama, and concerns the bringing of Chinamen into this country from Mexico. The star and his horse, Beauty, are a likable pair, the good nature and comic gifts of the one and the intelligence of the other being strongly in their favor. Production and support good.

THE INDIAN'S HAND (Signal), Jan. 21.—Chapter 14 of "The Lass of the Lumberlands." This instalment is crowded with entertaining events, though so much is included that it renders the action slightly mechanical at times. Stephen learns that he is Helen's half-brother, but an illegitimate son. Dollar Holmes murders Little Bear in a dramatic manner, by pushing him back into a mountain stream from which he has just been rescued. Helen and Tom plan to force Holmes to marry Stephen's mother, and this is accomplished at the close of the second reel. Thomas Lingham, who plays Dollar Holmes, does particularly good work in this number as the villain.

TAILOR'S TRIMMINGS (Vogue), Jan. 21.—Rube Miller was the director of this two-reel comedy which shifts from a tailor's shop to a trolley car and back again with remarkable speed. The situations are given many a comic twist and the cast works faithfully and to good purpose.

ADVENTURES OF SHORTY HAMILTON (Monogram), Jan. 22.—"Shorty in the Tiger's Den" is the title of the second episode of this new Mutual serial. It presents some good comedy situations in the course of Shorty's adventures, one of which is the attempt to ride a motor cycle, which, proving to be more uncontrollable than a bucking broncho, lands Shorty on the dining table of the ranchmen's cabin. The dramatic side of the episode is the capture of the American girl by a Mexican bandit and her rescue by Shorty Hamilton. A very good number.

Paramount Pictures Corporation

A GIRL LIKE THAT (Famous Players), Jan. 18.—Owen Moore and Irene Fenwick have the leads in this drama with a crook touch. It is a likable story, with a good village atmosphere. It is reviewed at length on another page.

LOST AND WON (Lasky), Jan. 22.—Marie Doro is surrounded by a good cast in this drama, wherein she plays a newsgirl who later is sent to school and given all advantages in order to enable an indirect benefactor to prove his argument with friends that he can take a girl from the street, give her advantages and bring them under her spell. The picture is well staged and entertaining. It is reviewed on another page.

Pathe Exchange Inc.

A TANKLESS JOB (International), Jan. 21.—A half-reel cartoon of the "Jerry on the Job" series, this picture is highly amusing. "A Fishing Trip Through Uncle Sam's Wonderland" is on the same reel. It shows some exciting sport in Glacier Park, Montana.

LUKE'S TROLLEY TROUBLES (Rolin), Feb. 4.—Luke and his side partner steal a trolley car, in this one-reel farce, and proceed to make trouble for everybody that boards the car. A good rough-and-tumble "comic."

Pathe Exchange Inc. Specials.

THE LAST OF THE FIGHTING CHANNINGS (International), Jan. 14.—First chapter of the "Patria" serial. This episode is in three reels, and introduces Mrs. Vernon Castle as Patria Channing—the last of a long line of fighters. This chapter also introduces Captain Parr, of the U. S. Secret Service, and the plotters against the Government. The thrills in this release come when a motorboat is blown up, and during the course of an exciting race between an automobile and a train. The chapter closes with the discovery of a murder in the Channing town house, in a secret cellar of which is stored some $100,000,000 in gold—a secret defense fund. The leading male player is Milton Sills. A full review of the first three episodes was printed in the issue of December 9, page 1510.

TREASURE (International), Jan. 21.—This, the second episode of Patria, moves the story along faster than did the first. Patria and Captain Parr reach the vault in which is stored the gigantic defense fund. A quite realistic fire takes place in this episode—the Channing house is burned by Baron Huroki and his followers to hide the murder of a butler. Patria and Captain Parr are trapped in the vault. They escape through a secret passageway under the sidewalk. A quite exciting chapter. Mrs. Vernon Castle is seen as Patria. Reviewed on page 1510 of the issue of December 9.

WINGED MILLIONS (International), Jan. 28.—Third episode of "Patria." In this two-reel eposide Patria and Captain Parr discover that the treasure has been stolen. They learn that it has been taken by Baron Huroki and his followers and loaded aboard a steamer. Captain Parr is taken prisoner and brought aboard the ship. Patria, acting on Captain Parr's wireless message, pursues in her motorboat. She reaches the ship. Mrs. Vernon Castle, as Patria, furnishes a thrill when she jumps from the ship into the sea. The ship is sunk by a revenue cutter. A longer review can be found in the issue of December 9, page 1510.

A MODERN MONTE CRISTO (Thanhouser), Feb. 4.—There is excitement aplenty in this five-reel photoplay which tells of a man's determination for revenge and how his efforts were defeated by his better nature. Vincent Serrano is the star of the production. The picture is given a longer review on another page of this issue.

Triangle Film Corporation

CHICKEN CASEY (Kay Bee), Jan. 28.—A bright and attractive comedy of stageland, with Dorothy Dalton in an exceptionally fine performance. An ingenious and interesting story.

ENVY (McClure), Jan. 29.—This five-reel picture is the first number of "The Seven Deadly Sins" series. The story is full of action and is well acted by Ann Murdock and the rest of the cast. Production and photography excellent. A longer review is printed on another page of this issue.

THE CRAB (Kay Bee), Feb. 4.—A five-reel feature of character contrast, showing how an affectionate little girl, impersonated by Thelma Salter, won her way to the heart of a bitter old cynic, admirably portrayed by Frank Keenan.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 55 (Universal), Jan. 17.—Death of Buffalo Bill, ship launching in Massachusetts, New York police in food test, winter sports in Western States and numerous other entertaining features are included in this number.

IT'S CHEAPER TO BE MARRIED (Victor), Feb. 1.—A comedy number, by W. Warren Schoene, featuring Rolph McComas, Morton Sims and Eileen Sedgwick. Two bachelor brothers are introduced. One falls in love with a waitress and marries her. He wins the uncle's inheritance for saving the most money, as the wife adds her roll to his at a crucial moment. This is quite ingenius in plot and the lonely, everyday types are appealing. It makes an amusing offering.

THE HERO OF BUNKO HILL (Victor), Feb. 2.—A comedy number, by Capt. L. T. Peacock, featuring Billy Musgrove and Liane Carrera. An actor is induced by his needy friends to substitute himself for a long-lost son. He has his front teeth extracted and his body tattooed, but on meeting the mother learns that her son had a glass eye. The main idea in this is amusing and well worked out. The close is abrupt, but as a whole this is quite original.

HIS COMING-OUT PARTY (Joker), Feb. 3.—A character comedy, by Karl Coolige, featuring Wm. Franey, Milburne Moranti, Gale Henry and Lillian Peacock. Franey is thrown out of a bar room about a dozen times in this and gets a laugh every time. The plot is light and concerns two married women who follow their husbands to a poker game. The game is pinched by the police, but the husbands escape. A successful nonsense number.

Universal Film Mfg. Co. Specials

ABLAZE IN MIDAIR (Universal Super-Serial), Jan. 28.—No. 5 of "The Purple Mask." In this instalment Patsy, portrayed by Grace Cunard, learns of the Crosby reception, where the Rahma ruby is to be displayed. She attends; likewise Francis Ford, as Detective Kelly. Patsy gets hold of the ruby and escapes in an aeroplane. The detective gets on the flying machine, which falls during the flight. The construction is rather loose, but the episode is full of action and carries the interest well.

LOVE AFLAME (Red Feather), Jan. 29.—An excellent story of adventure, in five reels, written and directed by Raymond Wells. Ruth Stonehouse and Jack Mulhall play the hero and heroine of this unique, picturesque subject. The former is one of four clubmen who start for Constantinople on a bet; the latter, a tomboy, who has dressed in boy's clothes and run away from home. Their experiences as hobos are lively and amusing. The scenes on the cannibal island are picturesque and well-staged. The subject is one of fresh appeal and has a good plot.

THE SILENT FEUD (Universal Super-Serial), Feb. 4.—No. 6 of "The Purple Mask." The scene changes in this instalment to the principality of Dufrane, where Detective Kelly has been summoned to unravel a plot against the king. Patsy follows with some members of her Apache gang. She succeeds in stealing a large collection of jewels, which she sells, distributing the money among the poor people. The instalment is not as exciting as some have been, but is quite strong in interest.

THE WAR WAIF (Universal Special—Two Parts), Feb. 1.—A strong two-reel story of the European war, by Grace Helen Bailey, directed by Allan J. Holubar, who plays a leading role. The attack on the little village in France is an arresting picture, as artistic and dramatic as could be wished. Zoie Rae does an admirable bit of work as the child. The dream feature at the close is a little awkward in construction, but the offering as a whole deserves high praise. An excellent subject.

THE FORBIDDING GAME (Imp), Feb. 2.—A two-reel offering featuring Edward Hearn, Richard Ryan, Dana Ong and Fronzi Gunn. This tells the story of the son of a wealthy family who joins a band of

crooks for the excitement of the life. He barely escapes being charged with murder and is shot and killed just as the young reporter, in love with his sister, learns of his connection with the gang. The number has no great dramatic strength, but has good action and carries the interest along quite well. If makes an average production.

THE BOONTON AFFAIR (Bison), Feb. 3.—A two-reel moonshiner story, featuring King Baggot and Irene Hunt. The settings are unusually attractive, but the story simply repeats familiar situations. It is the story of a young revenue officer in the mountain country, who falls in love with the girl and then fights with her native admirer in hand-to-hand combat. The picturesque settings in this were worthy of a fresher story.

Unity Sales Corporation.

GLORY (Unity).—A six-part subject featuring Kolb and Dill, supported by Juanita Hansen, Wellington Playter, William Lampe and May Cloy. The picture contains much to commend it. It is reviewed on another page.

World Pictures.

TILLIE WAKES UP, Jan. 29.—Marie Dressler, supported by Johnny Hines, is the capable fun maker of this five-reel comedy. Coney Island is the scene of the amusing situations and the creater of Tillie has a try at everything on the island. A longer review appears on another page of this issue.

Bluebird Advertising Contest

Offers Cash Prizes for Best Displays Made During Month of February.

BLUEBIRD Photoplays, Inc., will distribute cash prizes for the best advertising campaign and the best lobby displays made by exhibitors of Bluebird who were exhibiting these features the week this announcement is made. The contest will be decided upon the basis of advertising campaigns starting with February 1 and continuing through that month. There will also be territorial prizes, offered by the various Bluebird branch exchanges, to exhibitors in their territory who are selected by the judges as entitled to first honors.

Should the judges be unable to decide between two or more entrants, as to the merits of their exhibits, there will be additional sums appropriated to give every exhibitor entitled to first prize the full amount offered in both the general advertising and the lobby display contest. The contests will be limited to those exhibitors having bookings on Bluebird photoplays at the time the prize offers are made.

The lobby display contest and the contest for the general advertising display will be separate and distinct each from the other. No entrant can win both prizes. While Bluebird furnishes exhibitors with advertising ideas and material, exhibitors will not be prevented from adding their own ideas to this material if they desire; and as a matter of fact, the exhibitor will be limited in no way in expressing his ideas through his efforts to win the prize.

The main prize for the general display will be $60, awarded on March 15 to the exhibitor who shall submit during February the best evidence of his publicity campaign on behalf of Bluebird. This will be understood to include newspaper and billboard advertising, novelty floats, the distribution of heralds or special advertising; window cards "sniping," and lobby display—all to be considered by the judges as a collective campaign of publicity.

There will also be a prize of $40 to be given as applying exclusively to lobby displays; to be considered in the first award. Then there will be territorial prizes, offered by Bluebird branch managers—$10 to the best general display and $5 to the best lobby display as judged by the committee of awards.

There will be no cost to the exhibitors who enter the contest. It is maintained that the theater manager must and does advertise Bluebird for the day or days they are exhibited, and the only requirement to be considered in entering the contest will be to send photographs of the lobby display, and specimens of the printed matter and description of the special "stunts" that go to make up the general publicity the theater gives Bluebird.

The photographs and evidence must be sent to the General offices of Bluebird Photoplays, Inc., No. 1600 Broadway, where they will be judged by the general manager, Bluebird board of directors, the general advertising manager and the assistant advertising manager, and awards made strictly and solely upon the merits of the campaigns as shown by exhibits submitted. The branch managers will be guided in making territorial award of prizes by the decision of the board of judges in New York.

Bluebird declares that its purpose in making these awards is to create an incentive for co-operation among exhibitors; the interchange of ideas being held as likely to be immensely profitable to the individual showman. The winning displays will be described in the form of advertising in the trade papers; there will be a circularization of all exhibitors, with the fuller details; and thus it is held that ideas thus encouraged in development will be available for exhibitors in every part of the country.

On these lines Bluebird is going to divide $115 (or if ties result, more money in sufficiency to give every winner his full prize) among exhibitors in February, 1917. The contest closes at midnight, February 28, and the awards will be announced on March 15.

"Stingaree" Series Well Under Way

True Boardman is Glad to be Back in the Character That Brought Him Fame.

DIRECTOR HOWARD MITCHELL has completed the negatives of two episodes of Kalem's new "Stingaree" series, with True Boardman in the title role, and positives from them will shortly be shown to exhibitors. Some very ingenious scenes have been introduced into "The Fugitive Passenger" and "The Mark of Stingaree." Unhampered by having to make his character conform to the incidents set forth in his book, from which the first "Stingaree" adventures were taken, E. W. Hornung, the author, is allowing his vivid imagination full swing with the result that this series promises exceeding well.

Inquiries are pouring into the Kalem office and into the various General Film exchanges for information about bookings, but the plan is to complete the greater part of the series before accepting bookings on any episode to avoid any danger of disappointment should the principals be unable to continue or any of the thousand and one things happen that might cause postponements.

This new series, like the former one, has the decided advantage of being totally unlike any other films now released or about to be released. Boardman makes of "Stingaree" a very likeable villain, always a bit too shrewd for his enemies, yet full of tenderness upon occasion. Typical Australian settings lend a glamor of romance that our own familiar West has lost somewhat through repetition.

Hal Clements, who will be remember for the many striking characters created for Kalem in Jacksonville years ago, is appearing in this series as "Howie." The leading woman is Edith Sterling, very pretty and an expert horsewoman. She has taken many prizes at rodeos and has slipped into the parts assigned to her quite naturally.

News that the Kalem Company will produce a sequel to the first series of the Australian bush ranger's adventures has been hailed with delight abroad. Inquiries received from England, France and other European centers express a lively interest in Kalem's plans for distribution abroad. Author Hornung is in receipt of many congratulatory letters from his friends abroad (his home is in England) commending his decision to write directly for the screen. Some of these he has forwarded to New York to the Kalem Company; they furnish ample corroboration of the big reception awaiting the further adventures of "Stingaree."

FOUR GAUMONT SINGLE REELS FOR WEEK OF FEBRUARY 4.

Various committees which have been investigating motion pictures other than film dramas have given great praise to the four Gaumont single-reels released weekly through Mutual. This program—educational, entertaining and timely—has a worthy week in the releases for the first week in February. First comes "Reel Life," No. 40, released February 4. It shows "Making Lace by Machinery," the "Toddle," the dance that has swept New York by storm; "Raising Fresh Water Fish," showing how eighteen million trout fry are hatched and placed in streams, and "How to Design an Evening Gown."

February 6 brings "Tours Around the World" to the screen. This time spectators of the Gaumont foreign scenic reel are taken to "Picturesque Landscapes of Holland," "The Temples of Luxor, Egypt," and "The Rocky Coast of Dalmatia." The pictures are absorbingly interesting and have great value for the student as well.

"See America First," No. 74, which divides the reel with the Gaumont Kartoon Komic, is released February 7. It shows the towns that fringe the Gulf of Mexico in the state of Mississippi. These are Gulfport, Biloxi, Pass Christian, where President Wilson took winter vacations, and Beauvoir, the place to which Jefferson Davis retired to write his history of the confederacy. On the same reel is the animated cartoon by Harry Palmer, entitled "Old Roue Visualizes."

The fourth single-reel of the week is the Mutual Weekly. As this is not made up until the day it is issued, no announcement of its contents can be made in advance.

USING MODERN BUSINESS METHODS.

The Automatic Ticket Selling and Cash Register Company has recently installed in the new Globe theater on Canal street, New Orleans, just completed by the Fichtenberg Amusement Enterprises, one of its triple ticket issuing and registering machines, and has also just closed a contract for one of its quadruple machines, issuing four price tickets for the magnificent new Strand theater just completed on Baronne street, New Orleans, for the Saenger Amusement Company.

These two theaters represent the very highest type of architecture and are among the largest motion picture theaters in the city of New Orleans, and embody in their equipment everything which is up-to-date and conducive to handling their business in the most satisfactory manner.

Manufacturers' Advance Notes

H. B. WARNER IN "WRATH" (McClure).

McClure Pictures announces that H. B. Warner in "Wrath" will be the fifth release in the series of five-reel features grouped under the title "Seven Deadly Sins." The first of this group will be Ann Murdock in "Envy," which will be released on January 29. The others will follow at weekly intervals.

"Wrath" tells a timely story of Russian intrigue, of Russian heroes and Russian villains—just the sort of a play in which H. B. Warner appears at his best, a tale of love and battle.

In "Wrath" Shirley Mason and George Le Guere—who appear in all of the Seven Deadly Sins—become entangled in munitions plots. Miss Mason finds that she owns an ammunition factory that has been furnishing supplies to Russia. Not believing in war, she holds up the output, which Russia needs immediately. Out of the efforts to make her release the ammunition, the wiles of the Grand Duke and the honesty of his son, is developed an exciting drama, crowded with human interest, touches of comedy and thrills.

Scene from "Wrath" (McClure).

The supporting cast is excellent and the settings are splendid. The action takes Mr. Warner into a Turkish harem, into Russia and New York and out upon a desert.

"Wrath's" snarl is quieted in the end, love conquering all. Mr. Warner never before has had a part better suited to his talents. It is as distinctive and as appealing as was "Jimmy Valentine," and it is as terrible as wrath itself, for Mr. Warner plays a double role—the raging Grand Duke and the honorable Feodor. In the end, treacherous Turks make war on crafty Russians and the play closes after a heart wrenching act jammed full of thrills.

Mr. Warner is supported by Shirley Mason, George Le Guere, Edith Hallar, Charles Wellesley, Thea Talbott, George Arvine and John Nicholson. Theodore Marston directed "Wrath" and Charles Gilson was the photographer.

MARIE DORO AS NEWSIE IN "LOST AND WON."

Marie Doro's next appearance on the screen following her great success in the Lasky adaptation of "Oliver Twist" will be in "Lost and Won," which was specially written by the well known dramatists, Channing Pollock and Rennold Wolf. It will be released on the Paramount program on January 22. One of the most interesting points of the story is the fact that it introduces Miss Doro in the rags and tatters of a little newsie. "Lost and Won" has the distinct advantage of being a story dealing in part with newspaper life, which has actually been written by newspaper men—something which will be appreciated by those who have seen the remarkable incongruities which have been foisted upon the public by those who know nothing of the newspaper except as something behind which to fall asleep at night.

In support of Marie Doro there appear such well known players as Elliott Dexter, Carl Stockdale, Maym Kelso and Robert Gray.

"THE HIDDEN CHILDREN" AND "THE PROMISE" FOR METRO.

Harold Lockwood and May Allison, the popular Metro-Yorke stars, are working on two feature productions at the same time. Under the direction of Fred J. Balshofer, president and general manager of the Yorke Film Corporation, they are engaged in completing the screen version of "The Promise," the novel by James B. Hendryx, and with Oscar Apfel as director they are working on the opening scenes of "The Hidden Children," a picturization of the book of the same name by Robert W. Chambers.

The versatility of the stars was never shown to better advantage, for "The Promise" is a story of the most advanced civilization of the present day, with Broadway and the "bright lights" well represented, and the story of "The Hidden Children" is placed in the days before the American revolution, when hand-to-hand encounters with the Indians played a large part in the everyday life of the early settlers.

"The Promise" is a tale of New York, contrasted with the lumber camps of the northwest; "The Hidden Children" a thrilling story of the nation in its infancy. Totally different treatment is required in the screen versions of these two important novels, and it is an added test of the ability of Mr. Lockwood and Miss Allison that they are able to step easily from the "make-up" and mental attitude of one to the other. The Metro-Yorke favorites, Lester Cuneo and Lillian Hayward, head the supporting cast in these two Metro wonderplays.

KLEINE-EDISON RELEASE DATE CHANGED.

George Kleine announces that the release date of the Kleine-Edison photoplay, "The Royal Pauper," has been advanced one week and that this feature will be forthcoming through the Kleine-Edison-Selig-Essanay Service, February 19 instead of February 12, as previously advised. The "Keys" release of February 12 will be the Selig Red Seal play, "The Heart of Texas Ryan."

"THE HEART OF TEXAS RYAN" (Selig).

In "The Heart of Texas Ryan," the Selig Red Sea Play, to be released in K-E-S-E Service on Monday, February 12, Frank Campeau, Tom Mix and George Fawcett have strong parts.

The drama is from the pen of Gilson Willets, the well-known novelist and photoplaywright, who spent years on the Texas borderland and in old Mexico. The production is in five reels and is said to present beautiful scenery in Texas and in old Mexico, some sensational horsemanship, an automobile smash-up and a hand-to-hand fight between Campeau and Mix.

Scene from "The Heart of Texas Ryan" (Selig).

George Fawcette as "Cattle King" Ryan, who lives for his only daughter, whom he has named "Texas," honoring his beloved state, has many opportunities, it is said, for convincing work. The part of "Texas Ryan" is taken by Bessie Eyton. There is a strong thread of love interest interwoven in the drama.

Sensational Scenes in Fox Picture

"The Honor System" Has Twenty-five Big Punches—Opens the Lyric February 6.

WILLIAM FOX will inaugurate an annual motion picture event patterned on the lines of the Drury Lane production in London. These famous productions, it will be remembered, enlisted the most popular playwrights, directors and actors before the London public, were produced regardless

Scene from "The Honor System" (Fox).

of expense, and were looked forward to by all theater-goers as red letter events. In brief, one big spectacular picture of tremendous cost and great dramatic wealth will be produced annually by Mr. Fox, on a theme close to the American people. For 1917 the production will be "The Honor System." It will be disclosed at the Lyric theater, beginning Tuesday evening, February 6.

The twenty-five big sensational scenes in this film, said to be unrivaled to date on the screen, include:

A Villista raid on an American border town.
The mining engineer's tragic death in the raid.
The children's lucky escape from the Mexican bandits.
The fight in the Arizona dance hall.
The unpremeditated killing of Three-Fingered Louis by Joe Stanton, the hero.
The courtroom scene of Joe's trial for murder.
The country fair where Joe's prosecutor met Edith Holt.
The scene in the great eating hall at Yuma.
The self-inflicted death of Frank.
His burial at night in Yuma cemetery.
The rebellion of Joe's colleagues and the hold-up of the old warden.
Joe's self-surrender after the rebellion.
The snake den or black hole into which he was thrown.
The meeting of Governor Hunter and Joe Stanton.
The historic session of the Arizona Legislature when conditions were reformed.
The scenes in the new state institution.
Joe Stanton's successful establishment of the first wireless service to Japan.
The fight in a Los Angeles underworld resort when two bands of criminals met.
The raid by the police.
The killing of the old warden by one of his ex-convicts.
Joe Stanton's battle on the roof of a moving freight train with a member of the old gang.
Joe's fall from the train.
Joe Stanton's return by means of which the honor system was saved.
Joe's pardon by the state authorities.
The final surprises and the triumph of Joe and his sweetheart, Edith.

"The Honor System" is a ten-reel film drama of contemporary American life. It was directed by R. A. Walsh and is based on a scenario from the pen of Henry Christeen Warnack. Mr. Walsh had the practically unlimited resources of the Fox Film Organization at his disposal and selected an unusual company of principals, among them Gladys Brockwell, Miriam Cooper, Milton Sills, James A. Marcus, Arthur Mackley, Charles Clary, P. J. Cannon, Mrs. Cora Drew and George Walsh.

Several thousand people took part in the ensemble scenes, including a small army of Mexicans and bands of cowboys. The music for the big picture was specially composed and will be interpreted by an orchestra of fifty pieces.

HARRY RAVER'S FIRST APOLLO COMPLETED.

Under the direction of Richard Ridgely, the first Apollo production has just been completed and will be released through Art Dramas, Inc., the new program of moderate priced features. This serves to again introduce the magnetic little star, Alma Hanlon, to her many admirers in an original and powerful drama by Harry Chandlee, "God of Little Children."

She is supported by Bigelow Cooper, Charles Hutchinson, William Hartman, Mathilde Baring, Blanche Burns, James O'Neill and a splendid incidental cast.

"THE END OF THE TOUR" (Metro).

"The End of the Tour," in which Lionel Barrymore is starred, will be released by Metro Pictures Corporation, February 5. "The End of the Tour" is a theatrical story, a romance of the "one-night-stands." Drama and comedy are delightfully intermingled in this five-part feature photoplay, which has been adapted and directed by George D. Baker from the story by Earle Mitchell, and produced by Columbia Pictures Corporation.

Lionel Barrymore has one of the best parts of his entire career in "Buddy" Bennett, leading man of the Chicago Ideal Theater Company. Mr. Barrymore has never before had the opportunity to play Armand in "Camille," but his frends will now be able to see him in the role, since "Camille" is in the repertoire of the Chicago Ideals Theater Company, and scenes from the play are shown in "The End of the Tour."

Dramatic incidents in "The End of the Tour" are provided by the fact that Percy Pennington, a "fresh" commercial traveler, pursues Grace Jessup under a false promise of marriage. Without letting her know his identity, "Buddy" follows and protects her. How he saves her life at the risk of his own, softens the hard heart of old Colonel Jessup, and reunites the little home are points that form the best part of the play.

Mr. Barrymore is supported in "The End of the Tour" by a cast of uniform excellence. Pretty Ethel Dayton (formerly known as Ethel Corcoran), has the part of Grace Jessup, the village beauty. Walter Hiers is "Skinny," the property man. J. Herbert Frank has the role of the self satisfied "drummer," and Frank Currier plays Colonel Jessup. Members of the traveling troupe are Maud Hill, who plays the leading lady; Mary Taylor, who makes her motion picture debut in the part of Lottie Lee, soubrette; Richard Thornton, the absconding manager; Hugh Jeffrey, "the villyun," and Kate Blancke, "character woman."

Rich humor is afforded by the rival hose companies of the town of Mayville. Charles Eldridge as Seth Perkins, William Harvey as Hen Springer, leading man of "The Fireman's Bride" company, and Louis Wolheim as Andy Barnes of Hose Company No. 1, help to supply the fun.

TRIANGLE FEBRUARY 11TH RELEASES.

Constance Talmadge and William S. Hart are the stars of the Triangle feature releases for February 11. Miss Talmadge will appear in "The Girl of the Timber Claims," a Fine Arts drama written by Mary H. O'Connor and directed by Paul Powell. William S. Hart will enact the title-role in the Ince-Kay Bee production of "The Gun-Fighter," a vigorous play of the old West, by Monte M. Katterjohn.

"The Girl of the Timber Claims" is a story of the great forests of the Pacific slope, and of the struggle between the rightful settlers and the "dummy" representatives of the timber trust who try to jump the holdings of the original claimants. Constance Talmadge takes the part of the daughter of the rugged, pioneer settlement, who leads the forces against the invading "dummies." She becomes involved in a pretty romance with a government timber inspector, who has disguised himself as one of the interlopers. After a series of novel complications, destiny straightens things out to the complete satisfaction of everyone except the land-sharks and their henchmen.

As "The Gun-Fighter," William S. Hart is cast in the character of a typical "two-gun" man of the wildest frontier days. After a career as a "killer," in which he has taken great pride, he has an encounter with a pretty milliner, who upbraids him for his ruthless habit of snuffing out men's lives. Out of revenge for her reproof, he kidnaps the girl, but is himself overcome by her unassailable love of the better things of life, and when the big test comes, he freely lays down his life in her behalf.

AEROPLANE CHASE IN TENTH "PEARL OF THE ARMY."

An aeroplane chase at eighty miles an hour in which one machine deliberately rams the other, is the big thrill in the tenth episode of "Pearl of the Army," Pathe's military-mystery serial announced for release February 4.

Pearl, amazed at the singular actions of her father's new secretary, follows him and learns that the Silent Menace's agent, the Cracker, is going to fly by aeroplane to the Chemical building and rob her father's safe of the wafers which will make legible the plans of the Canal.

Hastening to the Aero Club, she finds that the only machine available is a new one which she does not understand, and that it will be necessary for her, despite her suspicions of him, to allow Adams to drive her. They set out at top speed in an attempt to overtake the other machine.

Meanwhile the Cracker has entered the building, blown up Colonel Dare's safe, obtained the wafers and started away. Pearl and Adams pursue him. With the two machines tearing through space at top speed, he turns and makes straight for Adams who, realizing his intentions, forces Pearl to jump with the parachute.

The two machines crash together and fall blazing to the ground where Pearl some time later discovers the Cracker's dead body, but sees no trace of Adams. Pearl finds the wafers in the Cracker's pocket, and as she is about to recover them, two hands come into the picture and seize her wrists. It is the Silent Menace.

Nine Mutual Companies

All Hard at Work on as Many Highly Promising Subjects.

ALL work with very little time for play is the rule at the eight studios producing for the Mutual Film Corporation, and the various productions at present in the making promise many interesting releases for the near future. On the eastern coast at the studio of the Frank Powell Producing Company, at College Point, Long Island, are two of the famous stage favorites recently signed by President John R. Freuler in accordance with his policy of "Only Big Stars for the Mutual."

Marjorie Rambeau, one of the attractive Broadway favorites not long ago added to the Mutual roster, is at present doing double duty and dividing her time between the footlights and the screen. Miss Rambeau has already completed her first picture, "The Greater Woman," under the direction of Frank Powell, head of the Powell Producing Corporation, and is now working on the second Mutual star production, "Motherhood." This is a picturization of a play by the well known author and playwright, Frederick Arnold Kummer, and affords Miss Itambeau a wide range of artistic expressions. She is being supported in this unusual picture drama by such well known actors as Aubrey Beattie and Paul Everton.

Nance O'Neil, also star of the Powell Producing Corporation, too, combines work before the camera with the stage. The first of the O'Neil series of Mutual Star productions to be produced by the Frank Powell Producing Corporation will be the portrayal of the title role in "Mrs. Balfame," a picturization of Gertrude Atherton's novel of the same name. For this Mutual Star production, to be the first of Miss Atherton's works to be transferred to the screen, Mr. Powell has surrounded Miss O'Neil with an excellent cast. In this photodrama will appear Alfred Hickman, famous since his impersonation of "Little Billie" in "Trilby"; Agnes Eyre, already a favorite of picture patrons, Robert Elliott, late leading man for Margaret Illington; Frank Belcher, and Anna Raines, both players of unusual attainment.

Out on the western coast at the American studio at Santa Barbara, Mary Miles Minter and William Russell are putting the finishing touches to their next Mutual offerings. Miss Minter is just completing "The Gentle Intruder," the sixth or her Mutual Star productions, a picture which gives the young star a distinctly different type of role, but one which brings her peculiarly winsome personality out to the best advantage. At the same time the final series of his production are being made, Director Kirkwood is himself writing the story for Miss Minter's next drama. In "The Gentle Intruder," Miss Minter is supported by a strong cast. George Fisher, the well known player, is playing the leading role opposite the little star.

William Russell is likewise working on the finishing scenes of "My Fighting Gentleman," under the direction of Edward Sloman. In this production Francelia Billington makes her debut as Mr. Russell's leading woman, and Jack Vosburg makes his first appearance as a Mutual player as the villain of the piece. The plot is written around the stirring events of the reconstruction period of the South, and the artistic beauty of the film is furher enhanced by the quaint costuming of the period.

Preparations are also being made at the American studio for the first production of Gail Kane, the American's newest stellar acquisition, when she arrives at the studios from New York city.

Down at San Diego the members of the Pollard Picture Plays Company, headed by Margarita Fiscer, are completing the production of the fourth of the Margarita Fischer series of Mutual Star productions, "The Devil's Assistant," the vivid preachment against the use of drugs, written by I. Edward Hungerford. Harry Pollard, head of the Pollard Company, is directing this production, which he believes to be the strongest of its type yet to be produced.

In support of Margarita Fischer in this strong drama are some of the best known screen players of the day. The cast includes Monroe Salisbury and Kathleen Kirkham, both of whom appeared in "Ramona"; Joseph Harris and J. Gordon Russell and other members of Miss Fischer's regular company.

From the Signal studios came the reports that Helen Holmes is performing her last spectacular feats in the fifteenth and last chapter of the Mutual-Signal photonovel, "A Lass of the Lumberlands," and drawing to a close the tangled incidents of this most thrilling of continued stories of the screen.

At the Lone Star studios in Los Angeles, the unparalleled Charlie Chaplin, having completed "Easy Street," his ninth Mutual comedy, is already outlining his next antics, which will set the world laughing.

Shorty Hamilton, who has made a distinctive success in western character roles, is at work at the Monogram studio at Los Angeles on his series of two-reel dramas to be released as Mutual "Featurettes" under the general title of "Adventures of Shorty Hamilton." The first three of this series have already been announced. "Shorty and the Yellow Ring," the first of the series, is released January 15. "Shorty in the Tiger's Den" and "Shorty Goes to College" will immediately follow, forming the second and third releases of the fifteen "Featurettes" of the series.

The companies of players at the Vogue studios at Los Angeles are alternating in the producing of one comedy a week. Ben Turpin, Paddy McQuire, Gypsy Abbott, Lillian Hamilton and Arthur Moon, Marie Templeton and Ed Laurie are among the popular players at this busy place.

Gaumont is in constant touch with all parts of the world gathering material for its quota of regular weekly releases of news and travel, "Mutual Weekly," "Reel Life" and "See America First."

GRIFFITH SPECTACLE FOR STATE RIGHTS.

Original Production Directed by D. W. Griffith, Re-edited into Six-Reel Feature.

ANNOUNCEMENT comes from the Biograph Company to the effect that "Her Condoned Sin," an elaboration of their famous masterpiece, "Judith of Bethulia," is now completed in six reels and ready for release through State-rights exchanges.

This massive spectacle directed by D. W. Griffith, produced along the lines of "The Birth of a Nation" and "Intolerance," is sure to share in the quota of success which lies before Griffith's great production, and despite the fact that it was Griffith's first big production it will bid for supremacy with his latter successes.

"Her Condoned Sin" has everything that makes for a successful State-rights proposition. A strong cast headed by Blanche Sweet and Henry Walthall, supported by Mae Marsh, Robert Harron, Lillian Gish, Dorothy Gish, and equally prominent Biograph players—the invincible direction of D. W. Griffith and the standard Biograph photography.

KEITH OPENS LOUISVILLE HOUSE WITH PATHE FEATURE.

The Strand theater, Louisville, Kentucky, opened under its new management—B. F. Keith-Mary Anderson—with Pearl White in "Pearl of the Army" and William Farnum in "The Price of Love." That the management considers the Pathe serial the biggest drawing card on the program is seen in the fact that in a full-page advertisement the large share of the space was devoted to it.

"THE MYSTERIOUS MRS. M." (Bluebird).

Mary MacLaren returns to the Bluebird program, February 5, sharing the billing honors with Harrison Ford, in "The Mysterious Mrs. M.," screen version of Thomas Edgelow's magazine story. This is another Lois Weber Bluebird, for Mary MacLaren has always been directed by Miss Weber from the day she entered pictures.

Harrison Ford replaced J. Warren Kerrigan while this subject was in the making, for the reason that Kerrigan's contract expired. Half of the picture had to be made all new with Mr. Ford in the leading role. Its plot is so origina' its construction so deft and unusual, and the complete production is so out of the ordinary that the Rialto, New York, is showing it all this week (Januaary 22) on pre-release, while, at the same time, the subject is shown Wednesday at Loew's New York, just across Longacre square, on the regular "Bluebird Day."

Scene from "The Mysterious Mrs. M." (Bluebird).

This is Mary MacLaren's fourth appearance among Bluebirds—she has been starred in "Shoes," "Saving the Family Name" and "Wanted—a Home." Miss Weber held her out of Bluebirds while "Idle Wives" was being filmed, and the change in leading men for "The Mysterious Mrs. M." further delayed her appearances in the program through which she gained her opportunity for screen prominence.

Evelyn Selbie will play the name-part in Miss MacLaren's latest vehicle, the other players being Charles Mailes, Bertram Grassby, Frank Brownlee and Willis Marks.

VIVIAN MARTIN IN "THE WAX MODEL."

Vivian Martin, as the star of the Pallas production, "The Wax Model," is put through an extremely varied number of modes of life before the final scenes place her in the safe keeping of an Englishman whose love for her nearly proved the little French girl's death. The photoplay is adapted from the story of the same name by G. Vere Tyler, which appeared in a recent number of Smart Set Magazine, and was directed by E. Mason Hopper. Among those who are prominent in the

Scene from "The Wax Model" (Pallas).

cast are Thomas Holding, Helen Jerome Eddy, George Fisher, Senor Buzzi and Kathryn Vaughn.

In the opening scenes of the picture Miss Martin is the small daughter of a Frenchwoman who has come to grief at the hands of a faithless Englishman. Her parting admonition to the little girl as she decides to end her life is to beware of all men, for they bring nothing but pain and sorrow.

"ONE TOUCH OF SIN" (Fox).

Splendid acting is the dominant characteristic of "One Touch of Sin," the newest photoplay starring Gladys Brockwell, the accomplished William Fox screen artiste. The picture will be released on January 29. It was directed by Richard Stanton, one of the best filmmakers in the industry. L. Genez wrote the story, which will be interpreted by a remarkably capable cast.

Jack Standing will play opposite Miss Brockwell. Others in the company are: Willard Louis, Sedley Brown, Carrie Clark Ward, Frankie Lee, Jack MacDonald and Charles Edhler.

The silver mine, in which two men carry on a terrific fight in "One Touch of Sin," is merely one of the wonderfully realistic "sets" which was erected for the screen drama. A large part of the picture was filmed in "Golden City," the recently completed village which William Fox had built for use in a series of forthcoming features. The night scenes of the big fire which occurs in "One Touch of Sin" were also made in Golden City.

MANY THRILLERS IN THIS PLAY.

More retakes were necessary in the Thanhouser production, "A Modern Monte Cristo," starring Vincent Serrano and to be released by Pathe on February 4, than were made in any other Gold Rooster Play produced in the New Rochelle studios. The many retakes were necessary because of the variety of "stunts" interjected in the story by the author, Lloyd Lonergan.

After Mr. Serrano had made a half-dozen high dives from a bridge over the Harlem River, had leaped overboard into a raging sea a dozen times, had swam ashore from a wrecked schooner rescuing a little child, had been rescued by an aeroplane, had fished for pearls in a diving helmet, and had survived many other similar experiences, he appeared humbly in the office of Mr. Lonergan, Thanhouser scenario editor.

"Please, old man, if you ever have anything to do with my next script, have a heart," he begged. "I think I am entitled, after all this, to go through the next story in an invalid's chair. Can't you fix it up for me?"

SECOND PICKFORD SUBJECT GOES OVER BIG.

Reports received at the headquarters of the Artcraft Pictures Corporation in New York indicate that the new Mary Pickford picture, "The Pride of the Clan," is establishing new records for box-office receipts and attendance throughout the country. Letters and telegrams from exhibitors in most of the large cities where this production is just concluding its first-run bookings readily corroborate the general feeling that it is undoubtedly the best Mary Pickford production ever presented to the public.

THRILLS AND ROMANCE IN FOURTH "PATRIA."

The fourth episode of "Patria," the International serial of romance and society, is announced for release by Pathe the week of February 4. This chapter is entitled "Double Crossed."

Mrs. Vernon Castle, the best known woman in the world, plays the leading role, supported by an all-star cast including Milton Sills, Warner Oland, eGorge Majeroni and Dorothy Green.

Huroki learns that Elaine, a popular dancer, is the exact double of Patria. He forces Fanny Adair, a widow, who has lost her money, but still retains something of her social position, to aid him.

In a restaurant, Edward, Elaine's lover, mistaking Patria for the dancer, and driven wild with rage at seeing her dancing with Captain Donald Parr, kidnaps her. Parr follows, and in a thrilling fight, rescues her.

Patria returns to Newport by boat. Huroki, having coached Elaine for her part, sends her on board disguised as an invalid in charge of a nurse. That night, when Patria is on deck, she is thrown overboard by Huroki's hirelings. Elaine slips into Patria's stateroom and the nurse gives the alarm that her charge has escaped and jumped overboard.

PATHE TO RELEASE SEVERAL MAX LINDER PICTURES.

In view of the presence in this country of Max Linder, the great French comedian, the announcement by Pathe of the forthcoming release of several Max Linder comedies is of peculiar interest. Mr. Linder became famous while he was a Pathe actor, and for years the "Max" comedies, with the Pathe trademark, enjoyed a tremendous vogue.

With several excellent "Max" comedies that have never been released, together with reissues of some of the best and most recent of his pictures, Pathe plans a series of Max Linder comedies which will be a strong attraction with every exhibitor.

Among the first to be released will be "Max and the Fair M. D.," "Max the Lady Killer" and "Max's Feet Are Pinched," all one-reel pictures, with the exception of the last mentioned, which is a split reel.

"THE WHITE TRAIL" (Mutual).

"The White Trail," fourth of the Edith Sessions Tupper newspaper dramas, produced by the Niagara Film studios and issued by the Mutual Film Corporation under the general title of "Perils of Our Girl Reporters," is one of the most exciting of the fifteen contained in the series.

In this play Rhea Fernel, who is the clever young actress, Helen Greene, is assigned to secure by any means in her power the secret key to a Mexican revolutionary code through the medium of which ammunition and supplies are being sent into Mexico for the use of certain revolutionary bands.

The plot is one that takes Miss Fernel to Washington, and in the elaboration of which she is offered an opportunity to display her clean cut conception of the behavior of a newspaper woman in certain crises.

In a reception at which the chief of the revolutionary propaganda was host, Miss Fernel manages to secure possession of

Scene from "The White Trail" (Mutual).

the much sought key by the simple device of setting fire to a wastebasket full of discarded papers and thus directing attention in another way until she had rifled the drawer containing the much desired document.

The principal recommendation of Miss Greene's acting in this cleverly constructed play is its naturalness. The young woman has studied newspaper methods and the behavior of newspaper women to excellent effect, and in her representation of the girl reporter she is convincing.

Beban on Paramount Program

Divides Honors With Vivian Martin in Leading Features—Many Strong Short Subjects for Week of January 29.

IN ALL the annals of stage and screen, there is no star who has won distinction in the portrayal of a racial type in quite the degree that George Beban has, as an interpreter of the Italian. In such great plays and photoplays as "The Sign of the Rose," "Pasquale" and others, he has proven his undisputed supremacy as a character actor. In the Morosco-Paramount picture, "His Sweetheart," he adds to these laurels. This picture, together with the Pallas-Paramount production of "The Wax Model," starring Vivian Martin, will be released on the Paramount Program the week of January 29.

"His Sweetheart" is a tender, quaint, pathetic photodrama showing the real heart and soul of the Italian with the added interest of American environment and a strong story of politics and love. It was written by George Beban and Lawrence McCloskey, and the characterization of Joe Ticiarri is in no sense a cartoon or caricature, but a sincere portrayal of the temperamental, excitable and lovable Italian in America.

The Morosco Company has given this Paramount Picture a lavish and accurate production, and Mr. Beban is surrounded by an excellent cast which includes Helen Jerome Eddy, Sarah Kernan, Harry Devere, Kathleen Kirkman, Robert E. Rolson and others.

"The Wax Model" in which Vivian Martin is starred, was written by G. Vere Tyler, and is a serio comic tale of a French model in England who nearly starves to death for love. This story made a sensation when it appeared in the Smart Set Magazine, and it is not to be doubted that its more vivid presentation on the screen will prove more successful. The leading role which Miss Martin portrays gives her an opportunity of again being the piquant, charming vivacious star that she can so well portray. The actual wax models around which the story is built add a touch of novelty to the production.

In "The Wax Model" Miss Martin is seen as the foremost and most popular artist's model in London. She has not won this prominence by beauty of face and figure alone, but by her charming and youthful manner and grace.

As the charming young model, Miss Martin has an opportunity to display a number of exquisite gowns and frocks which will be of especial interest to her thousands of girl admirers. Thomas Holding is featured with Miss Martin and others in the cast are: George Fisher, Helen Jerome Eddy, Senor Buzzi, Kathryn Vaughn and others. The production is of wonderful excellence and lavishness.

Surrounding the Paramount Program for this week are three short-reel subjects of importance; the 51st edition of Paramount Pictographs, the magazine-on-the-screen; the 52nd series of "Weekly Trips Around the World," personally conducted by Burton Holmes in which he takes his fellow travelers from the Georgian Bay to Winnipeg, and also a Klever Komedy, "A Honeyless Honeymoon," in which Victor Moore plays the leading role.

In the Paramount Pictographs are four interesting subjects dealt with this week, the first of which is "An Army on Skis," which portrays one of the most interesting and picturesque incidents in connection with the European War, showing some of the unusual conditions that have been brought forth during the fighting of armies in the winter months. This particular subject shows how the Bavarians, unaccustomed to cold climates, found themselves overtaken by a severe blizzard and became temporarily helpless, and what actually took place when these regiments were trapped by an army on skis during their progress across the Carpathian mountains.

Another interesting subject is the picturing of the "Sailors' Snug Harbor," which home on Staten Island shelters at the present time over nine hundred veterans of the sea, while the pictures of the "Clay Workers" show in a unique manner the way in which clay is made into wonderful bricks of molded pottery and the processes through which it is of necessity taken, to make bricks. A great deal of action is obtained in another subject entitled "Harnessing the Wind," where there is shown how, by the application of the aeroplane engine with its huge light propeller through the operation of a canoe, ice-sledge or racing car, opens up a new and joyful field to the world of sport.

Burton Holmes, the world's greatest traveler, who has been conducting weekly trips around the world for Paramount theater lovers, has been taking the American public to some interesting points on his Canadian pictorial tour, and during the week of January 29 his trip leads from the Georgian Bay to Winnipeg, stopping at points of interest that the average traveler rarely gets an opportunity of seeing. From the shores of Lake Huron to the prairie capital of Manitoba is a most unique and interesting trip, especially informative as to what our Canadian cousins do, not only to amuse themselves, but in Winnipeg, especially, how they accumulate their wealth. On this trip Mr. Holmes took some very unique photographs, and duplicates of which have never before been equaled in travel pictures.

Victor Moore has made an unusually huge success of his single-reel comedies since he has entered the field of "little features" and in the "Honeyless Honeymoon" he is a screaming success from start to finish.

"SHIFTING SHADOWS" (Essanay).

This is a unit of the "Is Marriage Sacred?" cycle. The matrimonial problem presented is that growing out of too much prosperity. The young couple snub their old-time friends, then must suffer the consequences when they lose their wealth as suddenly as they obtained it. This drama features Essanay's all-star stock company, including such prominent screen actors and actresses as Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford. It is

Scene from "Shifting Shadows" (Essanay).

replete with startling turns and gorgeous scenic effects. The photography is excellent. "Shifting Shadows" is released through the General Film Service February 3. Its screen time is 29 minutes.

ASTRA HAS MANY PATHE PRODUCTIONS UNDER WAY.

With two Pathe serials, "Pearl of the Army," and "The Double Cross," now approaching completion and several Gold Rooster plays in the making, the Astra studio in Jersey City is a busy place.

George Fitzmaurice, the Astra director, has just finished "The Iron Heart," a Gold Rooster play, written by Ouida Bergere. Edwin Arden, Forrest Wynant, Leonore Harris and Helene Chadwick are in the cast, which is an exceptionally strong one. Mr. Arden, who has been prominently identified with many Pathe pictures, among them "The Exploits of Elaine," "The Beloved Vagabond" and "Simon the Jester," thus appears in a Pathe production for the first time in nearly a year.

Mr. Fitzmaurice is now making up his casts on two new Gold Rooster features, "Circumstances," by Fred Jackson, and "The Yellow Ticket," the famous A. H. Woods play.

George Seitz, who enjoys the distinction of either having been the author or else the scenario writer of every Pathe picture in which Pearl White has ever played, is now to become a director. He will direct a new serial for Pathe, the title of which will be "New York Nights," and which was written by him in collaboration with Fred Jackson. Pearl White and Theodore Friebus are two of the "Pearl of the Army" cast who will be in the new serial.

MR. WARDE IN NEW PLAY.

Frederick Warde, Thanhouser star, is now being filmed in Lloyd Lonergan's modern drama, "The Rogue and His Double," which is to be released through Pathe exchanges in spring. Mr. Warde is again being directed by Ernest Warde, his son.

In "The Rogue and His Double" Mr. Warde plays the parts of Josiah Stevens, a tender-hearted old clerk, and J. Evarts Hinton, a "get-rich-quick" operator. There is a great amount of double exposure in the play, but a "back-of-the-head" double of Mr. Warde is used in several scenes.

Others in the cast, and their parts, are: Kathryn Adams as Josiah Stevens' widowed daughter, May; Eldeen Stewart as May's daughter, Marie; Wayne Arey as Clancy, a detective; Charles Mussett as Mr. Smith, Hinton's lawyer; Justus D. Barnes as Denton, a detective; Arthur Bauer as Mr. Gray, Stevens' employer; John Lehnberg as Jake, a crook; and Frank Gereghty, as a policeman. There are many minor characters and about 100 extra people are used in a big cabaret scene.

"THE VAMPIRES" FOLLOW THEMSELVES.

An unusual tribute to the box office power of Gaumont's "The Vampires" has just been paid this sensational photo-novel by the Mehesy theater, Salt Lake City, Utah. Immediately upon the conclusion of the series, it will be run over again in the same theater.

Charlotte Walker in Mutual Headliner

Will Appear in "Pardners," a Rex Beach Story—Other Good Things for Week of January 29.

THE headliner on the schedule of the Mutual Film Corporation for the week of January 29 will be "Pardners," a five-reel adaptation of Rex Beach's story, in which Charlotte Walker is featured. It is a drama of Alaska, this vivid story from the pen of the author of "The Spoilers," "The Ne'er Do Well," "The Barrier," which now comes to the public through the Mutual Film Corporation, filled with the thrill of adventure which characterizes a new land.

Charlotte Walker.

Charlotte Walker, whose stage and screen career has been attended with unusual success, is more lovely than ever in the role of an aristocratic southern woman, for whose sake her husband, "the kid," goes out in search for gold.

Rex Beach has filled this story with the mad scramble for gold, and the unscrupulous search for self-gratification, and with the bigness, the freeness, the wickedness of the north country, he has colored it with the odd characters which went to the land in search of the pay streak, and he has softened it and made it appealing to the heart by the spirit and love of a woman.

On this first day of the week also will come out the third of "Adventures of Shorty Hamilton," the Mutual "Featurettes," under the title of "Shorty Goes to College." This two-reeler opens with some well produced scenes of a roundup and a typical dance at a ranch house, bringing in the true atmosphere of the western life. Then it switches to the scenes at college, where Shorty is at the head of his class in all things athletic, and is the hero of the gridiron, but finds it too arduous duty to keep up in the class work. There is also a complicated romance in which Shorty and the daughter of one of the professors figure prominently.

In the regular weekly travel film "Mutual Tours Around the World," scheduled for January 30, a trip is made to Teheran, the capital of Persia, showing the life of this interesting city, and then the travelers are taken to France and visits made to the various coast resorts of Normandy and on the Vosges mountains, wrapped in the beauties of the winter season.

On January 31 will be released the regular Mutual weekly, No. 109, with its many happenings of the day and collection of interesting incidents, and also "See America First." This week scenes are shown of San Diego, the historical garden spot of Southern California, and the reel is completed by Harry Palmer's clever Kartoon Komic.

The Cub one-reel comedy in which George Ovey makes his regular weekly appearance on February 1, shows the adventures of "Jerry and His Pal."

February 2 brings the fifth of the "Uncle Sam's Defenders" series, showing the "Scouts of the Sea and Sky."

Some very interesting views of the guiding and propelling mechanism of the twenty-two inch torpedoes are pictured. Among the intensely interesting scenes in this chapter are those of the aviation corps at Pensacola, Fla., showing the latest type of biplanes, and a trip over Pensacola in a Curtiss "Flying Fish." At this time when the submarines from Germany have proven their unlimited prowess, scenes of U. S. submarines in maneuvers and submerging are interesting ones.

The American Film Corporation contributes a one-reel drama "Nature's Calling," featuring J. Warren Kerrigan, supported by Pauline Bush and Louise Lester. This will be ready for the public on February 3. In this drama Mr. Kerrigan enacts the role of a typical big man of the big west who marries a girl of the east and tries to make her love this "God's Country" as he does. The vastness of the western mountains and plains does not appeal to the city bred girl, and the longing for New York cannot be overcome, so she returns to the bright lights and gay life of her beloved New York, while Kerrigan proves true to his western nature.

Paddy McQuire and Billy Mason have the principal roles in the Mutual-Vogue two-reel comedy of February 4, entitled "Sticky Fingers." Lillian Hamilton, Larry Bowes, Harry Huckins, George Monberg and Glenn Gano also appear in the supporting cast. This is a new departure in the comedy line combining both light comedy and slapstick. The fun revolves around two college boys who discover they have only fifty cents between them. At this psychological moment they meet a most attractive girl with an equally attractive roll and are unable to resist the temptation to "borrow" her wealth. Complications follow thick and fast. There is a most thrilling chase in which there are many exciting moments and some dare devil stunts over roof tops that are very realistic and out of the ordinary. Paddy McQuire and Smiling Billy Mason are seen as the two college boys, and the charming Lillian Hamilton is at her best as the girl.

The Mutual-Gaumont release of the same day, "Reel Life," is made up of four interesting subjects: "Making Lace by Machinery," "Toddles, New York's Latest Dance," "Raising Fresh Water Fish," and "Design Your Own Gown."

The week's program is rounded out by the fifteenth and last chapter of the Mutual-Signal photo-novel in which Helen Holmes provides the thrills, "A Lass of the Lumberlands," and the sixth story of the series of newspaper stories, "The Perils of Our Girl Reporters," featuring Helen Greene and Earle Metcalfe, entitled "A Long Lane."

"TILLIE WAKES UP" (World).

The current World-Brady release, "Tillie Wakes Up," with Marie Dressler in the principal role, and Johnny Hines playing the leading opposite character, is the first comedy to be produced by this organization in a very long time. It tells the story of two husbands and two wives who wrangle at breakfast, with the result that one of the wives concludes to go to Coney Island for a day's outing, while the same idea flashes upon the mind of the other husband, who lives just across the hall.

The pair start off in a taxi-cab, which almost immediately has a collision, throwing its occupants out upon the road and smashing the machine. The pleasure seeking wife and the other wife's husband escape in the confusion and make a dash to avoid notoriety which would come to them if they remained to be identified in connection with the smash-up.

They are halted by the first policeman they encounter, but their antics lead that guardian of the peace to believe that they are merely harmless lunatics, and away they go again.

From this moment they plunge into all the lively diversions of Coney Island, always closely pursued by their better (or worse) halves, until, as a final adventure, they go flying into the surf in an automobile which has become unmanageable. Thus halted, they are overtaken by their life partners and are entirely willing to kiss and make up.

It is believed that this picture will have a special appeal for spectators unfamiliar with the always novel and entertaining Coney Island, while, on the other hand, it is calculated to arouse memories of experiences in those to whom the home of the hot dog is by no means a novelty.

"BURNING THE CANDLE" (Essanay).

Henry B. Walthall's next Essanay feature is to be a powerful exposition of a man's fight with drink. "Burning the Candle" is the title of this photodrama. Mr. Walthall and his company are now on the Gulf Coast near New Orleans being filmed in the preliminary scenes. The picture will be released March 18 through Kleine-Edison-Selig-Essanay Service.

"Burning the Candle" hinges on a young Southerner, reared in ignorance of the saloon and the "wet" cafe, who obtained a position in a New York cotton broker's office. His introduction to saloons and the cafe cocktail mark the beginning of his downfall, the loss of his bride's love, and eventually the wrecking of his home. He falls to the very gutter. It is the true love of his young wife, however, which finally draws him up from the depths of depravity to which he has sunk, and makes a man of him again.

Mary Charleson, who so creditably portrayed the role of the little nurse in Walthall's great drug feature, "The Truant Soul," again is seen as his leading woman in "Burning the Candle." Harry Beaumont is directing the production. He directed "The Truant Soul."

"PRICE SHE PAID" NEARLY READY.

With "The Common Law" and "The Foolish Virgin" already showing to capacity audiences in all the important motion picture theaters of the country, the interest of Clara Kimball Young's millions of admirers now centers in her third Selznick-Pictures production, soon to be released. This is an adaptation of "The Price She Paid" by the late David Graham Phillips, who ranks among the greatest of American authors.

In "The Price She Paid" Miss Young will be seen in a role that will delight her followers. She plays a society girl who marries for millions and learns to repent at leisure. This role in the story affords Miss Young an opportunuity to wear a wonderful assortment of gowns and other feminine trappings of the latest mode and the luxurious settings range from Fifth avenue to Palm Beach.

TRENTON MAY SEE "PURITY."

The Audrey Munson feature, "Purity," was reviewed by the Board of Censors in Trenton, the capital of New Jersey, Wednesday, Jan. 10, and passed by them without eliminations, and with very complimentary comments as to its being a highly artistic and moral production.

"Love Aflame" Heads Universal Program

A Notable Red Feather Subject Leads a List Comprising Thirty-one Reels for the Week of January 29.

THE Universal Film Manufacturing Company presents an excellent program of releases for the week of January 29. The subjects are well chosen and are varied in theme and original in plot. There are thirty-one reels on this week's program ranging in length from a five-act feature to one-reel comedies.

Heading the list of releases is the five-act human interest drama, "Love Aflame," which will appear under the Red Feather brand on Monday, January 20. This is an absorbing story written and produced by Raymond Wells. A strong cast of screen players headed by Ruth Stonehouse and Jack Mulhall makes this an unusual production. In the support of the principals are Jean Hersholt, Nita White, Raymond Whitaker, Fronzie Gunn and Noble Johnson.

The Nestor comedy, "Why, Uncle," written by Bess Meredyth and produced by Louis Chaudet with Eddie Lyons, Lee Moran and Priscilla Dean in the leading roles, is the other offering of this date.

The feature for Tuesday, January 30, is the Gold Seal three-act drama, "June Madness," a tense story of love and intrigue with the scenes in the Far West. The story was written by Willis Woods, and the production made under the direction of Hobart Henley. In the cast especially engaged for this picture are Roy Stewart, Wadsworth Harris, Frank Brownlee, Gypsy Hart and Lloyd Whitlock. The Victor split-reel, "Some Baby," a film novelty, and "Nellie, the Fireman's Daughter," a comedy, will also appear on Tuesday.

The regular issue of the Universal Animated Weekly will appear on Wednesday, January 31. This is a particularly interesting issue, as it contains some wonderful night views of the recent munition plants fire at Kingsland, N. J. On the same day will be released the funny L-KO two-part comedy, "Faking Fakers," with Phil Dunham, Lucille Huttom and other noted funmakers, and the Big U drama, "The Gold Lust."

There will be four reels released on Thursday, February 1. The foremost offering of the day is the Universal Special two-act war drama, "The War Waif," from the story by Grace Helen Bailey. This is an exceptional short-reel feature, in which Zoe Rae and Allan Holubar have the principal roles. Others in the cast are: Irene Hunt, Eugene Walsh, Nellie Allen, Nanine Wright and George Pearce. The scenario is by Maie Harvey, and Allan Holubar was the director.

"It's Cheaper to Be Married," a Victor comedy featuring Babe Sedgwick and the Imp detective drama, "The Diamond Thieves," with Robert Leonard and Margarita Fischer, will also appear on this date.

The Imp two-act drama of the underworld, "The Forbidden Game," from the pen of Ben Cohn and directed by Harry Millarde, featuring Edward Hearn, is the leading offering of Friday, February 2. Other releases for Friday are the Victor comedy, "The Hero of Bunko Hill," and the Universal Screen Magazine No. 6.

Saturday, February 3, the Bison two-part mountain drama, "The Boonton Affair," written and directed by King Baggot, will be released. This is a gripping story of life in the Kentucky Mountains. In the cast are: King Baggot, Irene Hunt, Frank Smith and Jack Newton. The Joker comedy, "His Coming Out Party," with Gale Henry and William Franey in the chief roles, will also appear on the same date.

Two Imp dramas, "Diamonds of Destiny," with Louise Lovely and "Life's Pendulum," a two-act crook drama, will be released Sunday, February 4. The Powers split-reel, "Mr. Fuller Pep—His Wife Goes for a Rest," a comedy cartoon, and Dr. Dorsey's educational animated lecture, "In North China," completes the week's program.

During the week the sixth episode of the popular Grace Cunard and Francis Ford serial, "The Purple Mask," entitled "The Silent Feud," will make its appearance.

HEARST-PATHE NEWS GETS KINGSLAND EXPLOSION.

The Hearst-Pathe News got off to a fine start. With the second number a big "scoop" was made on the big explosion and fire at the Canadian Car & Foundry Company's Munition Plant at Kingsland, N. J.

Only three minutes after the first explosion a high-powered automobile was on its way from the New York office of the Hearst-Pathe News, carrying three cameramen and their helpers. At the same time another machine was speeding towards Kingsland from the New Jersey office, containing two cameramen.

The five cameramen got very close to the fire and secured the pictures while shells were exploding all around them. Hundreds of feet of film were secured and the pictures were most remarkable, showing the fire at its height, and are excellent examples of night photography. These pictures were being shown the next day on Broadway.

In the same issue are shown some notable views taken from a dirigible balloon in Greece. While at a great height the cameramen secured "bird's-eye view" pictures of a large section of the picturesque country.

"THE ARGYLE CASE" READY.

Robert Warwick's first Selznick picture, "The Argyle Case," is ready for release. Director Ralph W. Ince finished the work of cutting and assembling the film this week, and after a private showing for Lewis J. Selznick and his associates, the picture was enthusiastically conceded by everyone present to be a "sure knockout."

This play was the joint work of Harvey J. O'Higgins and Harriet Ford, the noted American dramatists, who, in order to reach the heights of realism called in as third collaborator the celebrated detective, William J. Burns. Robert Hilliard was the star of the original production, which enjoyed a year's run on Broadway and toured all the principal cities of the country with immense success.

Mr. Warwick is the ideal type for the central role in this rippingly good story, and he has been surrounded by a cast of noted players selected with extreme care by Director Ralph W. Ince. The cast includes Charles Hines, Frank McGlynn, Arthur Albertson, Gazelle Marche, Elaine Hammerstein, Frank Evans, John Fleming, H. Cooper Cliffe, Mary Alden and Robert Vivian.

SELIG OFFERS SOME MELODRAMA.

The Selig Company believes that the public is frequently inclined to relish what is frankly an old-fashioned melodrama of the good old days when the villains were popular and the papers appeared at the right moment. That the theory is correct is said to have been proven by the critics' reports on "The Princess of Patches," a Selig Red Seal play, released in K-E-S-E service on Monday, January 22. The drama contains the hidden locket, the transition from rags to riches of the heroine, "Patches," the explosion of the houseboat, the battle on the river in the dead of night, and other of the good old-time thrillers. To add to the worth of the melodrama, Director Al Green took the Selig Company of players to Mississippi where real cotton plantations with workers, old Southern mansions necessary to the story, and other Southland scenes were filmed. Vivian Reed, the girl-with-the-million-dollar-smile, is the star and is supported by a capable cast, including Charles Le Moyne, Frank Weed and others.

THIRD "SHORTY ADVENTURE" READY.

Shorty Hamilton in the third of the Mutual "Featurettes," released under the general title of "Adventures of Shorty Hamilton," is the central figure in a real western, bucking broncho cattle branding "round-up" and later appears as the best all-around athlete in college, who can make the football team and gain all kinds of honors on the gridiron, but wins nothing but dishonor in the class room.

To celebrate the end of the round-up a big dance is given at the Arrowhead ranch, and various and intricate are the dances executed by the cowboys and their sweethearts, the scenes giving a most realistic idea of the life of the plainsmen.

A clever comedy touch is given when Shorty, becoming too boisterous, is relegated to the bunkhouse, there to discover that the beer keg in the cook's house is against the partition between the two houses. He taps the keg and the inevitable

Scene from "Shorty Goes to College" (Mutual).

follows. The cook takes revenge on Shorty by sewing him inside a feather mattress, and when the effects of the beer keg have worn off Shorty finds that it is possible to navigate even though encompassed with a mattress. He sallies forth and the guests scramble in all directions frightened by the "walking mattress."

Of course, there is a girl in the case at college, and Shorty, after frantically plucking the petals of a sunflower to the tune of "She loves me, she loves me not," gains courage to declare his never-ending love.

Orchestral Pipe Organs Popular

American Photo Player Company Scores Great Success With This Line.

NOTWITHSTANDING the fact that it only inaugurated its orchestral and church pipe-organ department about one year ago, the American Photo Player Company, Berkeley, Cal., has achieved a success which would be gratifying to a manufacturer who had devoted five years to this special work. The company's country-wide reputation, based on the success attained by the Fotoplayer has, of course, been of immeasurable value in developing a clientele for orchestral and church pipe-organs, but primarily, it has been the tonal and constructional qualities of its orgâns, which have enabled the American Photo Player Company to close contracts with some of the leading theaters and churches in the West, and make arrangements for a number of installations in different parts of the country.

The organ department at the factory is under the direction of E. A. Spencer, a well known organ builder, who has designed many organs for both homes and churches. Mr. Spencer is assisted by a competent corps of expert organ builders, and this division of the American Photo Player Company's activties has increased so rapidly that additional factory facilities have been placed at the disposal of the organ department.

Gordon Bretland.

In addition to closing contracts with a number of theaters for orchestral pipe organs to be delivered as soon as possible the American Photo Player Company has received the contract from the city of Fresno, Cal., for the building of a wonderful organ for its Civic Auditorium. Organs are also being built and installed in the Third Church of Christ Scientist, San Francisco, Cal., Second Church of Christ Scientist, Oakland, Cal., and the Seventh Church of Christ Scientist, Oakland, Cal. Orchestral pipe organs have also been installed in the Tivoli Opera House, Savoy theater, New Mission theater and the Royal theater, all of San Francisco, Cal.

The American Photo Player Company's orchestral pipe organ in the Tivoli Opera House is worthy of more than passing attention, as this instrument has been the subject of considerable comment in the newspapers and periodicals on the coast. It is played by Gordon Bretland, a prominent Western organist, whose renditions of standard and popular selections on this organ have won unlimited praise. Turner & Dahnken, owners of the Tivoli Opera House have long been keen admirers of the American Photo Player Company's products, and they are particularly enthusiastic regarding the orchestral pipe organ in their new opera house.

WARNING TO INFRINGERS.

Edward Warren has recently purchased from Lawrence Marston a scenario now known as "The Transgressor." Mr. Warren, with the bill of sale, acquires sole rights and is fully protected by registration and copyrights. Because of the big price paid for the script, special precautions have been taken against infringement, and one of the leading law firms in the city has been retained to defend Mr. Warren's property rights against film pirates. His attorneys have served notice on all film manufacturers to beware of unscrupulous persons who may attempt to plagiarize or make other unlawful use of this scenario. A reward of $500 is offered for confidential information that will lead to the arrest of a person or persons guilty of a violation of Mr. Warren's rights as owner of "The Transgressor," by Lawrence Marston.

ART DRAMAS' RELEASES FOR TWO MONTHS.

Art Dramas, Inc., announces its releases for the next two months, beginning with the middle of January, and extending into March. Most of these productions have already been completed, insuring the exhibitor of a feature every week on the release date. The releases are: January 11, "Infidelity?" with Anna Q. Nilsson and Eugene Strong; January 18, "God of Little Children," with Alma Hanlon; January 25, "Her Good Name," with Jean Sothern; February 1, "Rosie O'Grady," with Viola Dana; February 8, "The Accomplice," with Dorothy Bernard and Jack Sherrill; February 15, "The Adventurer," featuring Marion Swayne; February 21, "The Moral Code," featuring Anna Q. Nilsson and Walter Hitchcock; February 28, "Pride and the Devil," with Alma Hanlon.

Metro's February Comedy Releases

Will Have the Drews in These One-Act Comedies—Ralph Herz in the Fourth.

FOUR one-act comedies will be released by Metro Pictures Corporation during the month of February. Of these three will star Mr. and Mrs. Sidney Drew, the fourth being a Metro-Rolma comedy starring Ralph Herz.

The Metro-Drew comedy, "Blackmail," by Epes Winthrop Sargent, will be released Feb. 5. Henry is a successful lawyer. Mrs. Henry is insanely jealous of the women who come to him for legal advice. She becomes convinced that her husband has a "past," and is anxious concerning his present. Henry receives blackmailing letters demanding that he leave a certain amount of money at the foot of Grant's statue or a dark secret will be disclosed. He tells his wife they are coal bills, fearing to arouse her unreasonable jealousy. Then he sends to the redezvous a detective who returns with the culprit. An unusual twist at the finish completes a fine comedy plot from this excellent writer of photoplays. Mr. and Mrs. Drew, of course, play Henry and Mrs. Henry.

"Winning an Heiress," with Ralph Herz in the stellar role, is scheduled for Feb. 12. Edward McWade wrote this comedy, which William A. Quirk directed. Warren Walton (Mr. Herz) is a successful actor who is in love with Ethel Campbell, an heiress, and wants to marry her. However, her mother objects to him on the ground that he is a matinee idol. She wants her daughter to marry a title. Warren and his dresser at the theatre make up their minds to disgust Mrs. Campbell with the nobility, and pose as Russian Grand Dukes. Finding that Mrs. Campbell also admires bravery, Warren takes advantage of the shark scare at the beach to display his prowess. He wins Ethel and the mother's consent by a series of amusing incidents.

"Her Obsession" is the title of the Metro-Drew comedy to be released Feb. 19. Sidney Drew himself is the author of this comedy, one of the cleverest one-act screen plays ever produced by this capable pair of mirth-provokers. The wife's obsession is that she is getting too fat. She weighs herself every day, and is broken-hearted at the fact that she is not losing weight. Finally her husband "doctors" the scales. She believes she is getting thin. Then it worries him thin to keep her away from normal scales. The climax is a genuine surprise and a truly apt bit of comedy.

The final February comedy release is another "Henry" picture—"Reliable Henry"—written by Mrs. Charles Corbaley. In this also Mr. and Mrs. Drew appear, "Reliable Henry" being another of those delightful stories of everyday domestic life for which these two stars are famed. Mr. and Mrs. Henry live in the suburbs, and no matter how busy Henry is, his wife always has a long list of trifling errands for him to perform for her in the city and a load of things to bring home. Finally a great light dawns upon him, and he loses both the title and the arduous responsibilities of "Reliable Henry." The playlet is an unusually bright one, rounding out admirably the month's one-act releases.

Manager Rothapfel of the Rialto theater, New York, has recently been offering his patrons Drew comedies, finding their high grade of humor well suited to the taste of his patrons who enjoy plays that are filled with "home" interest.

MOSS PICTURE TO GO ON ROAD.

Encouraged by the success of the first presentation of "The Girl Who Doesn't Know," a recent release by B. S. Moss, Walter Greene, head of the Artcraft Company, who bought the territory adjacent to New York, is planning to route the picture as a traveling organization, to compete with regular legitimate attractions.

This is one of the first times that a feature intended for regular booking has warranted exploitation such as that expended on pictures of greater pre-credited interest, and the experiment is based on the tremendous appeal of the picture when first shown in the metropolitan district.

With few exceptions the rights for "The Girl Who Doesn't Know" have been sold for practically every state in the union, and with this picture out of the way Moss is already at work on another which he expects to be the biggest as well as the most pretentious picture he has thus far made.

GLADYS HULETTE IN SWEET PART.

Following "Pots-and-Pans Peggie," next of the Thanhouser "lovely girl" series of photoplays starring Gladys Hulette and released through Pathe exchanges in March, Miss Hulette will be seen in "The Candy Girl," written by Philip Lonergan and directed by W. Eugene Moore.

"The Candy Girl" is a tale of sweetness in which Miss Hulette goes into the candy business and sells sweets until she is a sugary millionairess.

William Parke, Jr., again plays opposite Miss Hulette. Others in the important cast are: J. H. Gilmour, Thomas A. Curran, Ethyle Cooke, Carey Hastings, Arthur Bauer, George Barnes, William Bowers, Cecilia Clay, Helen Badgley, the Thanhouser Kidlet, and a number of other children and quite a few animals.

Mount St. Michel, called by the French the eighth wonder of the world, is pictured in Gaumont's "Tours Around the World" No. 15.

"JERRY'S BRILLIANT SCHEME" (Cub).

Under the title of "Jerry's Brilliant Scheme," David Horsley will release the eighth of his new series of Cub Comedies featuring George Ovey, on February 22, through the Mutual Film Corporation. "Jerry's Brilliant Scheme" finds George Ovey portraying his original character of Jerry, who, for the love of a girl, undertakes some wild practices in deception.

Not able to gain father's consent to his marriage to Tiny, Jerry hits upon the scheme to kidnap father, and while holding him prisoner to have one of his pals impersonate the master of his sweetheart's household. He reasons that it is far easier to obtain a stranger's consent to his marriage to Tiny than from her father, and that nobody will notice the deception until his cherished object is accomplished.

Scene from "Jerry's Brilliant Scheme" (Cub).

His line of reasoning is a happy one, for his love making efforts are progressing nicely and would have borne the desired result had it not been for his pal's expression of his weakness for the bottle that finally resulted in exposing the entire plan.

Director Milton H. Fahrney has brought out every comedy point the story offered, and with the playing of an excellent cast the number is one of the best of the entire Cub output.

RIALTO USING GENERAL FILM SERIES.

That short dramatic subjects are coming into vogue with the high-class exhibitors was demonstrated last week when S. L. Rothapfel contracted with the General Film to use as a steady diet the Essanay two-reel series, "Is Marriage Sacred?" at his Rialto theater. The Rialto will first show one of these subjects, "The Wrong Way," the week of January 22, and will follow with others of the series from time to time. The possibilities and advantages of the short drama are being recognized more and more by exhibitors, and it is expected that many leading motion picture theaters will follow the lead of the Rialto in installing two-reel drama as a part of their regular program.

UNIVERSAL'S NEW SERIAL.

The Universal Film Manufacturing Company announces that arrangements have been made for the release in fifteen episodes of a new serial, "The Voice On the Wire," founded on the novel of the same title by Eustace Hale Ball. The screen version was written by Grubb Alexander.

The book enjoyed a widespread popularity and the author is noted for his stories of mystery. "The Voice On the Wire" offers unusual situations for a film drama, which promises to make it the most successful ever presented by the Universal.

The leading roles are played by Ben Wilson and Neva Gerber, and the picture was produced under the direction of Stuart Paton.

"THE GIRL WHO DOESN'T KNOW" TO TRAVEL.

Encouraged by the success of the first presentation of "The Girl Who Doesn't Know," a recent release by B. S. Moss, Walter Greene, head of the Artcraft Company, who bought the territory adjacent to New York, is planning to route the picture as a traveling organization such as D. W. Griffith's "The Birth of a Nation" and several other feature spectacles that have traveled in competition with regular legitimate attractions.

GOOD BOOKINGS ON "GLORY."

Practically every exchange throughout the country handling Unity releases reports excellent bookings on the latest release, "Glory." The picture is a clean, wholesome and interesting one and recommendations from one exhibitor to another are bringing in an unexpected amount of bookings.

SIXTY DOLLARS REWARD.

The Universal Film & Supply Company of Oklahoma City was robbed on Sunday, December 31, and again on the following Sunday, January 7, under circumstances so mysterious that they are offering a reward of ten dollars a reel for the six reels stolen, and have sent out a notice to all of their exhibitors to be on the lookout for this film. The exhibitor from whom it was stolen has offered to pay for the re-issues, but the exchange doesn't for a moment entertain any suspicion of him, and is very anxious to locate the film without replacing it by new.

Picture Theaters Projected

DENVER, COLO.—J. Meyers has the contract to erect a theater building for the International Amusement Company, to cost about $50,000.

BRIDGEPORT, CONN.—Paul Heppelstein has plans for extensive alterations to the Hippodrome theater.

CHICAGO, ILL.—Martin C. Anderson, 4612 Malden avenue, has plans by Walter Ahlschlager, 111 West Washington street, for a three-story theater, hall and store building, 100x150 feet, to cost about $110,000.

FOREST CITY, IA.—Park theater is now being conducted by Secor & Hewitt.

IDA GROVE, IA.—The Princess theater has been opened by H. C. Dugan.

MANLEY, IA.—Pinta & Slobelick have leased the Rex theater.

SIOUX CITY, IA.—Orpheum Circuit, care M. B. Beck, have plans by G. Rapp, for a commodious fireproof theater, to cost about $100,000.

WAPELLO, IA.—W. R. Hiller, of Oskalosa, Ia., has taken over the lease of the Keck opera house.

WATERLOO, IA.—J. E. Hostettler has purchased the Crystal theater from A. W. McIntosh.

PARIS, KY.—The Columbia theater has been remodeled and reopened.

PORTLAND, ME.—Abram Goodside, care Empire Theater Company, Fidelity building, has plans by Brown & Berry, Press building, for a one-story addition, 16x50 feet, to cost $4,000.

BALTIMORE, MD.—Parkway Theater Company has plans by Oliver B. Wight, 1122 Munsey building, to erect addition to Parkway theater in rear of lot, providing 250 additional seats.

DULUTH, MINN.—The Palace theater at the corner of 11th street and Tower avenue will soon be opened to the public.

HAMBURG, MINN.—The Home Amusement Company has been organized. They will operate a moving picture theater here in the near future.

CLARKTON, MO.—L. B. Mobley has plans by Lindsay Architectural Company, 261 McCory-Tanner building, for a one-story moving picture theater, 50x110 feet.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

The Film Week in Boston

The Modern Theater to Show Pickford for Two Weeks—"Daughter of Gods" Opens at Majestic—Keith Can Show "Patria"—Globe Theater Taken by Loew —Paramount in New Quarters—Local Business Notes.

By J. J. Phillips, Motion Picture Editor of Boston Journal.

Federal Feature Get "Twilight Sleep."

SAM GRANT of the Federal Feature Film Company has bought the state rights on "Twilight Sleep" for New England and has received many bookings in the past week. A large publicity campaign is conducted in each and every town where this picture is booked and Grant has secured the services of a professional lecturer to accompany this picture wherever shown. Mr. Grant is negotiating with one of the largest motion picture theaters in Boston and as the picture has been passed by the Boston censor there is every indication that this picture will be a big money getter in Boston.

Loew Interests Take the Globe Theater.

Boston, Mass.—After January 29 the Loew management will assume the management of the Globe theater, at present being run by the Lincoln Amusement Company. The policy of this house will be similar to New York houses and they will run a first run feature every day for the six days of the week. Victor Morris will manage the Globe and the prices will be 10 and 15 cents. This is a new idea for Boston and will be observed by the film men and exhibitors very closely.

Paramount in New Quarters.

Boston, Mass.—The Paramount New England exchange have moved into its new and beautiful quarters on Shawmut street in the heart of Boston's film district. Manager Harry Asher is receiving his many friends and business associates here and is to be complimented on the furnishings and accommodations now offered for exhibitors that visit him daily. Only one film company is now not located in the Boston film district and that is the Mutual, they have planned a new building on Pleasant street, the film Rialto of Boston, and will move in by the middle of February.

J. A. Eslow Benefit Feb. 4.

Boston, Mass.—Hundreds of tickets have been already sold for the J. A. Eslow benefit that will take place at the Colonial theater Feb. 4th, many of the New England exhibitors co-operating with the exchanges in this worthy cause. The press of Boston will also lend their assistance and give much publicity to this event.

Books Pickford Feature for Two Weeks.

Boston, Mass.—The Modern theater, one of the most prominent motion picture theaters of Boston and located on Boston's busiest streets, has made a radical change in the showing of pictures. It was with some surprise when Manager Penansky of this popular house announced that he would show Mary Pickford in the "Pride of the Clan" for two weeks. Undoubtedly "Little Mary" would sell seats for him, but this arrangement has proven itself to be successful for Boston had a cold spell last week and early in the morning the Modern has them waiting in line for seats.

"Daughter of Gods" Opens at the Majestic.

Boston, Mass.—The William Fox production of "The Daughter of the Gods" opened at the Majestic theater, Boston, this week and is slated for a long and prosperous run. S. R. O. is the prevailing sign outside the Majestic just now and Boston is turning out in great numbers to hail the graceful Annette Kellermann in the Celluloid poem, "The Daughter of the Gods."

Louis B. Mayer Earns Vacation.

Boston, Mass.—Louis B. Mayer and family are about to leave for the south land for the winter. Mr. Mayer is wearing a smile these days as he has put the Bushman-Bayne Serial, "The Great Secret," into about every house of any consequence in Boston and vicinity. Last week the Fenway theater was added to this list and will show the first four episodes of "The Great Secret," thereby giving those who have not seen the first two episodes the first week an opportunity to see them at this theatre.

Keith Can Show "Patria."

Boston, Mass.—The taking over of the International serial, "Patria," by Pathe and the subsequent signing of the nation-wide contract by the Keith interests resulted in a an injunction against the Pathe by the management of the Fenway, Beacon and Bowdin Square theaters in Boston. Judge Jenny in the Superior Court determined in this injunction suit that the Keith houses had the right to show the serial "Patria."

Sunbeam's First Release.

Boston, Mass.—Sunbeam's first release, "The House of Shadows," will be shown at the Beacon threatre the week of Jan. 22. This five reel features Vaughn Glaser and an all star cast.

William White Representing Universal.

Boston, Mass.—William White, who has been connected with the Boston Photo Play Co. for the past year is now located at the New England Universal exchange representing them in the western Massachusetts territory.

Maritime News Letter

By F. F. Sully, 68 Lansdowne Avenue, St. John, N. B.

Coal Shortage Forces Moncton Theater to Close.

MONCTON, N. B.—Scarcity of coal made "Sandy" Torrie, of Torrie & Winters, shut down the Moncton opera house for an indefinite period, and it was feared for a time that it might also be necessary to close the Empress the other Moncton theater operated by Mr. Winters and Mr. Torrie. The coal famine has grown out of war conditions. The great scarcity of men at the Nova Scotia mines has greatly curtailed the output, and the coal that has been available has been appropriated by the government to use on the railroads in order that coal might be transported to different inland points. It is hoped that enough wood may be secured to keep the Moncton theaters running. This is the first time in the history of the industry that it has been necessary to close down theaters because of lack of fuel.

Distinguished Directorate of Halifax Casino.

Halifax, N. S.—The recently opened Casino theater in Halifax is doing capacity business. The directors of the new Casino are Sir Frederic Fraser, president; Hon. R. G. Beazley, M. L. C., vice-president; Gerald B. Pearson, barrister, secretary; F. H. Sexton, principal of the N. S. Technical College; E. D. Farrell, M. D., and R. J. McAdam. This is unquestionably one of the most distinguished directors' lists that any motion picture house has ever claimed in Canada. It is but another proof of the growing importance and influence of the industry in Canada.

Many See "Idle Wives" by Invitation.

St. John, N. B.—One of the largest audiences that ever attended a private screening in St. John witnessed an exhibition of "Idle Wives," the seven-part Universal production, at the Imperial theater after the regular evening performance. The screening was given through the courtesy of Bert Margetts. Members of the Board of Censors, prominent citizens, and representatives of the press were present. The picture made a deep impression. It was passed by the board in its entirety.

W. O. Fennety's Interesting Advertisement.

Fredericton, N. B.—A novel bit of advertising was arranged by W. O. Fennety, manager of the Gayety theater, during the engagement of the Metro production of "Romeo and Juliet." Mr. Fennety has made a specialty of Metro features, and when the feature production made its way into this territory the house was practically in readiness for an elegant lobby display, and for large outside posters. The severe winter weather has had little effect on business in Fredericton. The holiday rush was much larger than usual, and since then there has been but little falling off in general attendance.

Gaiety Theater, Fredericton, N. B. Left to right: Jules H. Wolfe, Metro; Ernest Seaman, operator; W. W. Fennety, manager; Frank Spearin, assistant operator.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, West Philadelphia, Pa.

Pelham Theater Sold.

PHILADELPHIA, PA.—The Pelham theater, a one-story motion picture house at the southeast corner of Germantown avenue and Sharpnack street, has been sold by Benjamin Haas to C. Seldomridge, for $23,000. It has a frontage of 43 feet on Germantown avenue and extends 100 feet on Sharpnack street, widening in the rear to 62 feet. The property is assessed at $14,000.

Small Fire in Exchange Screening Room

Philadelphia, Pa.—Moving picture films valued at several thousand dollars were destroyed by a fire which is said to have been due to one of the films igniting during a private exhibition last week at the Pathe exchange, 1235 Vine street. The exhibition room of the company is located in the rear of the building on the first floor. A new picture was being shown. In some unknown manner there was a flash and instantly the machine was in a blaze. While employes of the company ran to turn in an alarm others formed a bucket brigade and carried out of the room several thousand feet of films. The loss to the property was small. John Phelan's presence of mind saved a lot of property. He rushed from the projection booth, which is, of course, metal lined, and shut the door, preventing the flames from spreading.

Manager Harry Scott Promoted.

Philadelphia, Pa.—Harry Scott, the popular exchange manager, who has been highly successful in distributing the K-E-S-E features in this territory, has been transferred to the New York offices, where he will take up new duties as assistant to the general manager there. Harry A. Bugle, who has had considerable experience at the local office, will succeed Mr. Scott as manager here.

Herbert Given Managing Local Triangle

Philadelphia, Pa.—Herbert Given, who has been promoted from assistant manager to manager of the Triangle company here, announces, beginning January 15, all Keystone comedies to be released will consist of single reels. "The Seven Deadly Sins," McClure super-feature, is promised for early release by Mr. Given, who will give full protection to regular Triangle exhibitors.

A Daughter Comes to Earl Fort's Home.

Philadelphia, Pa.—Earl Fort, manager of the Sherwood and Baltimore theaters, in West Philadelphia, has recently become the father of a chubby baby girl. Mr. and Mrs. Fort are receiving congratulations and have decided on a screen career for the youngster, which will eventually make her, they hope, a queen of the movies.

Local Pathe's All-Motor Force.

Philadelphia, Pa.—The local Pathe exchange boasts an all-motor force. The volume of work which the members of H. M. Osborne's staff are called upon to do and the amount of territory which they cover is beyond the possibilities of anything but automobiles. Mr. Osborne himself boasts a 1917 Chevrolet, purchased recently, C. U. Martin and F. P. Sulzbach drive Fords, J. A. Moore has a Buick and S. H. Hochfield a Pullman.

Start a Developing and Printing Co.

Philadelphia, Pa.—W. M. Fowler and Duff C. Law have established a complete motion picture printing and developing plant at 204 Osborne street here, under the name of Duff C. Law, Inc., and are at present engaged in securing local events for the Stanley Weekly. They have also undertaken several commercial jobs for the Boosters' Club and the Pennsylvania Railroad, which were entirely satisfactory. Mr. Fowler is a man of good social connections and has found his new venture both profitable and interesting.

Seaside Exhibitor Joins Stanley League.

Atlantic City, N. J.—Edward J. O'Keefe, the leading Atlantic City exhibitor, who operates the City Square theater and the Cort, has recently become a member of the Stanley Exhibitors' Association and is booking his pictures through the Stanley Booking Company.

Local Business Jottings.

Philadelphia, Pa.—"Patria," with Mrs Vernon Castle, has been booked by B. F. Keith's theater here, the only big-time house in the city. This is the first time a serial has been shown at the theater, and the first three reels which were screened last week met a cordial reception. With the other bookings in prospect for the serial and the demand that exists locally for the Gold Rooster plays, H. Osborne of Pathe sees a rosy path ahead of him this season.

Philadelphia, Pa.—Art Dramas, released by the Electric Theater Supply Company, are being booked at many of the Market Street houses with good results.

Philadelphia, Pa.—J. M. Ashcraft, the live representative of the Masterpiece Film, has made a record in booking "Purity," and several other special releases. He was formerly advance agent for several big theatrical productions, but has apparently found the picture business more lucrative and interesting.

Philadelphia, Pa.—The Stanley, Victoria, Globe, Family, Arcadia and Keith's have recently booked Pathe News, which will be shown regularly at these important houses. "Kick In," the latest Gold Rooster release, is booked to play a solid week at leading Market street theaters.

Baltimore Movie Club Dances

Third Annual Dance, at Lehmann Hall, on January 4, Delightful Event—Color Scheme in Decorations Black and Gold with National and State Flags and the Club Motto—Five Hundred Attended.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—The Maryland Movie Club of Baltimore held its third annual dance at Lehmann Hall, 856 North Howard street, on Thursday night, Jan. 4, and to say the least, the affair was a splendid success from beginning to end. The members of the club who were principally responsible for the success of the event are: J. W. Hawkins, president; L. Roy, vice-president; and H. J. Reuwer, secretary.

At about ten o'clock the dance was in full swing and the young men and women of this city were heartily enjoying themselves. Particularly to be noticed was the cozy, homelike atmosphere which was in the room. The hall was decorated artistically with national and state flags and photographs of the leading screen stars. Just under the balcony as you entered, there hung the seal of Maryland with the initials of the club beneath. The color scheme of black and gold, representative of those of the state, was carried out to its fullest extent. Artistic programs backed with these colors were given out. The huge chandelier in the center of the room was a mass of greens. The music was furnished by a 6-piece stringed orchestra while in the cabaret a three-piece Hawaiian orchestra and a singer rendered selections. Spotlight dances were given later in the evening and souveniers were presented the ladies. About 500 attended the affair.

H. Blechman Now Has Pictorial.

Baltimore, Md.—The Pictorial theater, 3310 East Baltimore street has now been taken over by Harry Blechman, who is managing it. C. E. Meddinger, the former owner of this house, has been obliged to discontinue his filmdom activities owing to the tea business, which he carries on, having become so large. The Pictorial has a seating capacity of 340 and Mr. Blechman has had the interior redecorated and new curtains hung.

Frank P. Bratten in Baltimore.

Baltimore, Md.—Frank P. Bratten, owner and manager of the New Empire theater in Pocomoke City, Md., was a visitor to the Mutual Exchange last week. He was taking a short vacation and incidentally loked in on his Baltimore film friends. After seeing "Experience" at Ford's, he continued to Frederick. The New Empire seats 300 and is the only theater in Pocomoke City.

New Pilot for Elektra.

Baltimore, Md.—Paul F. Slattery has now taken over the management of the Elektra theater, 1039-41 North Gay street. This theater has been bought by the United Theater Company, Ltd., and the house has been rechristened the New Elektra. Mr. Slattery took charge on Friday, Jan. 12.

Solax Owners Like Short Subjects.

Baltimore, Md.—While in the Mutual offices lately, Messrs. Bradshaw and Johnson, manager and owners of the Solax theater, 1204 West Baltimore street, spoke of the likes and dislikes of their patronage. "The Clientele to which we cater," they stated, "is particularly fond of exciting stories, something that stirs the blood, and it has been found that love dramas do not attract them. We are sorry that the Mutual no longer has a regular program of short subjects, for we have also noticed that the one, two and three reel pictures have the greatest drawing power in our house."

Exhibitors in Picture.

Baltimore, Md.—Three of Baltimore's most prominent exhibitors, Guy L. Wonders, Dernard Depkin, Jr. and Joseph Brodie are now appearing with Clara Kimball Young in "My Official Wife." They have not signed a contract to appear in any others, however, but just happened to fill in on a couple of the hotel scenes when this picture was being made and they were on a visit to the studio.

Big Theaters Use Serials.

Baltimore, Md.—Through the activities of Frank B. Spurrier, manager of the Pathe exchange in this city, two of the largest houses have booked the serials being released through this exchange on January 22. Kernan's Maryland has booked "Patria" and Nixon's Victoria will screen for its patrons "Pearl of the Army."

Prominent Film Man Marries.

Baltimore, Md.—Last week Carl F. Senning, manager of the Fox exchange in Washington, suddenly became a benedict. The bride of Mr. Senning is Miss Rose S. Watson of Mamaroneck, N. Y. We congratulate Mr. Senning and wish him many years of married bliss—we have had several ourself.

Baltimore Censors Take Time

Maryland Board Makes a Washington Exchange Feel Its Dereliction—Gave a Good Chance to Have All Old Films of Doubtful Value Censored—When Manager Bergen Wants to Use One, Censors Won't Look, So There!

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—There has been some little complaint on the part of some of the exchange managers against the manner in which the members of the Maryland State Board of Motion Picture Censors are handling films, this complaint being confined to the reels that were exempted for a considerable length of time being in the nature of commercial reels in use quite a while before the law went into effect.

It seems that the exchange managers were given some little leeway on these reels, which in most cases they rent out at about a dollar a reel, but they did not feel like putting out the enormous amount of money that would be required to cover the thousands of such films that had been lying on the shelves for a long time and which were not good for anything but use as fillers. Of course, there often comes the time when the exchange manager is in need of an emergency show and the Washington managers thought that all they would have to do in such a case would be to shoot over the desired reels to the censors and get quick action.

Such an occasion arose recently with the K-E-S-E exchange here. Manager Berger had a number of commercials and other reels that he desired to have pushed through. He declares that he asked that the board look over the reels he sent it for inspection at as early a date as possible, but nothing but delay resulted and he lost several bookings because of this action. Mr. Berger says that he had been informed that he should have submitted these reels before the expiration of the time limit on free exhibition (without censoring).

This matter will be one of the more important issues at the next meeting of the Washington Exchange Managers' Association. It had been hoped that the dealing between the film men and the censors would be along harmonious lines. On several occasions there has been complaint to the contrary, much to the disappointment of the film interests, whose one desire has always been to co-operate with the Maryland officials.

New Lease on Princess Theater.

Washington, D. C.—G. F. Allwine, C. I. Smith and J. Ferman have recently secured from Mrs. Beatrice R. Chamberlaine a lease to the Princess theater located in the old Northeast Masonic Temple at Eleventh and H streets, northeast. Both Messrs. Allwine and Smith have had some little experience in the motion picture business. The former is serving as manager of the new acquisition. Mr. Smith is connected with the shipping department of the local World Film Corporation exchange.

Schedule of Good Children's Pictures Posted.

Washington, D. C.—Announcement has just been made that bulletins announcing the release of photoplays best suited for children and covering the general story of the play are being regularly posted in the reading room of the Public Library. These are the bulletins that are being sent out by the national committee on films for young people, which is affiliated with the National Board of Review. A number of pamphlets dealing with the efforts to secure pictures best suited to children have been received at the library and those interested in the subject are invited to use them.

Local World Film to Cover North Carolina.

Washington, D. C.—The Washington office of the World Film Corporation has just had reassigned to it the business of the State of North Carolina, handled last summer by the Atlantic office. The return of this territory to the Washington office is being welcomed by Manager H. C. Wales, who has made a very great many friends among the exhibitors of the Tar Heel State. It is to be remembered that Henry E. Friedman, who was formerly connected with he Washingon office, was the originator of the very successful North Carolina Motion Picture Exhibitors' League, and the World Film's ojce here has always been in close touch with their friends in North Carolina.

Recent Changes in Local Vitagraph Forces.

Washington, D. C.—William F. Ballenger, at one time with the General Film Company here, and more lately traveling representative for the International, has joined the sales force of the Vitagraph V-L-S-E. Mr Ballenger will cover the western part of Virginia and the western part of North Carolina for his new employers.

The assignment of Mr. Ballenger to the territory named has brought with it the reassignment of Alan Bachrach and Nat Glaser whereby the former will have an opportunity to be near home after having been almost continuously on the road for a year. He will be the road representative of the Vitagraph in Baltimore, for the eastern shore of Maryland, taking in Hagerstown, and in Washington. Mr. Glaser will cover those parts of Virginia and North Carolina not reached by Mr. Ballenger. All of these men are well known in their respective territories, and by reason of their connection with the film business have a knowledge of all angles of the game, which is proving of great benefit to both themselves and the people with whom they do business.

Film Stars Appear at Garden Theater.

Washington, D. C.—Lucile Lee Stewart and Huntly Gordon, starring in "The Ninety and Nine," appeared in person at the Garden theater last week and met with the sort of reception that is usually accorded film favorites. Both of the stars gave short talks and signified their pleasure at the ovation which they received. Miss Stewart told of the life of a motion picture actress, of the hard work incident to the production of some of the pieces, while Mr. Gordon gave sound advice for the benefit of such of the male members of his audiences as had an idea that they would like to have an opportunity of facing the camera as a "high-priced" star.

Prohibition Picture Seen at Press Club

Washington, D. C., Newspaper Men and Members of Both Houses of Congress See "The Man Who Forgot"—Came Apropos.

WASHINGTON, D. C.—More than two hundred newspaper men, members of Congress, and officials of the Government, witnessed the opening production in Washington of "The Man Who Forgot," at the National Press Club. The presentation was made by H. C. Wales, manager of the World Film Corporation, who was present with H. E. Flaherty and other members of his force. Mr. Hay, the author of the story, was formerly a Washington newspaper man and is now a writer of magazine stories and books of fiction. He is one of the leading members of the National Press Club, is very well known in and around Washington and is the son of Representative James Hay, of Virginia, who was chairman of the House Committee on Military Affairs and is now a judge of the United States Court of Claims.

Aside from the fact that "The Man Who Forgot" is the product of the pen of a Washingtonian and the fact that all of the scenes are laid in this city in and around the National Capitol and in the vicinity of the Press Club itself, this feature film will be of intense interest by reason of its make-up and the fact that at the time of its showing there was pending in the House of Repesentatives prohibition legislation around which the scenario might have been written had the thought but just come to the mind of the writer.

The story is a gripping one of a fight made and won by a reformed drunkard who had become a Representative in Congress, for nation-wide prohibition and the hand of the daughter of a United States Senator, leader of the opposition. It was but a comparatively few days before that the Senate passed a bill providing for prohibition in the District of Columbia and that bill has since gone to the House of Representatives.

Washington Club Women Appeal to Public

Federation Wants Help in Making the Special Children's Shows at Local Theaters a Decided Success—Need to Prove the Demand for Them.

WASHINGTON, D. C.—The Federation of Women's Clubs of the District of Columbia has sent out an earnest appeal to the general public for co-operation with its motion picture committee to the end that the box office receipts of eleven of the city's theaters for children's "pay" matinees may be kept up to the point reached in the attendance at the free matinees.

It is to be remembered that the motion picture men of Washington agreed to co-operate with the committee in putting on motion picture matiness for children. The use of the houses for two days one in each week, together with free films, operators' services, etc., are given the ladies. Of course, the exhibitors are more or less "doubting Thomasas," and they will not believe that there is a genuine demand for children's matinees until that demand is proven so that the ladies say:

"In order to demonstrate our ability and good faith in making good on the 'box office receipts,' we must keep the attendance of the pay matinees up to that of the free matinees. And we must continue to send the children regularly to the 'special performances,' keeping them away from the pictures that were made for the adult audience only.

"It is the duty of every man and woman in the District of Columbia to give his or her individual effort in this movement.

"This is not the time for criticism.

"The motion picture committee is doing the best that is possible with the material at hand; but unless we demonstrate with these we shall never get the kind we want. It is time for united effort in opening the eyes of the parents to the danger in allowing their children to see all that they do see when they are allowed to attend performances of pictures that were never manufactured with a view to either entertaining or educating a juvenile audience."

Pittsburgh Items

Royer and Wheeler Open Exchange.

Pittsburgh, Pa.—The opening of a new exchange at 238 4th Ave., Pittsburgh, has recently been announced by Messrs. Royer and Wheeler.

Both these gentlemen are widely known by the exhibitors in this teritory, and there is no doubt that the launching of this enterprise will prove a success. The name of this concern is the American Standard Film Service, and is a branch office of Chicago American Standard.

This concern will release at least two comedies a week, and from one to two features a month. The initial release will be four episodes of the "Tom and Jerry" comedies, produced by the Emerald Motion Picture Corporation, released exclusively through the American Standard Motion Picture Corporation to their branches.

Children's Saturday Matinees at the Liberty.

East Liberty, Pa.—The Liberty theater, Rowland & Clark's beautiful house at Penn and Shady avenues, in the East Liberty district, Pittsburgh, will inaugurate a special Saturday afternoon feature shown for children, beginning January 20. In addition to the regular short subjects and the feature picture, a multiple reel subject, selected especially with regard to its appropriateness for children, will be shown. The first attraction will be "Shadows and Sunshine," the Pathe production featuring Marie Osborne. On the following Saturday the Mary Pickford subject, "Fanchon the Cricket," will be shown.

Farmington Theater Burns.

Farmington, W. Va.—A fire which burned part of the business section of Farmington, W. Va., twelve miles from Fairmont, on January 14, destroyed the Majestic theater.

Pittsburgh Has New Booking Co.

National Film-Booking Service, a New Concern to Book for a Group of Theaters, Formed by Men Connected With Late International Local Office—Headquarters Are Located at 804 Penn Avenue.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—A new company has been established in Pittsburgh, known as the National Film-Booking Service, to handle films on the group or circuit basis and act as a clearing house for exhibitors. The personnel of the film and its promoters is made up largely of the members of the late International Film Service branch here. They are E. J. McGurty, formerly manager of the International exchange; R. Gilchrist, formerly in charge of the Erie, Pa., territory of the International; L. S. Johns, formerly cashier; E. A. McQuiggan, formerly booker; C. P. Wolcott, formerly city representative. All are men of tested ability and wide experience in the film business.

The plan of the National Service has been paterned after the circuits operated in New York, Philadelphia and Chicago, with the addition of several new departments that are to be available to the clients of the firm. The service will be in the nature of group bookings of the productions on the market for a number of theaters, on the basis of flat charges and not percentage. An information department covering the criticisms and reviews of films, information on the films as they are released and on their box-office status, will be maintained. Neither the concern or its membrs are in any way affiliated with film exchanges or theaters. Headquarters have been opened in the former offices of the International Film Service, 804 Penn avenue.

Specialties Company to Expand.

Pittsburgh, Pa.—The Motion Pictures Specialties Company, Inc., manufacturers and distributors of slides, lobby displays, photos, and other picture theater accessories, with headquarters at Penn avenue and Twelfth street, Pittsburgh, is about to expand its business by the establishment of branches in New York, Chicago and Hollywood, Cal. The concern has just been reorganized preparitory for the new undertaking. D. Leo Dennison, prominent in the film trade and recently appointed manager of the local branch of the Famous Players, has purchased the controlling interest in the Specialties company from James Steel. He has tendered his resignation as head of the Famous Players here. George M. McClain, formerly controller of the Famous Players exchange in Pittsburgh, has assumed the active management of the concern.

The Specialties company at present occupies the third floor of the Paramount building, but these quarters are proving inadequate for the rapidly growing business and a new location is being sought. Mr. Dennison states that plans are under way to broaden the scope of the company's products as well as its field of operations, and will shortly begin the manufacture of new novelties of various kinds for advertising theaters and films. The wide experience of the members of the new organization of the Specialties Company assure the growing success of the undertaking.

J. F. Wall Will Represent Supreme in Ohio.

Pittsburgh, Pa.—The Supreme Photoplay, Productions, 121 Fourth avenue, Pittsburgh, has transferred J. F. Wall, formerly special representative out of the Kansas City office, to the headquarters here and he will represent the company in the Ohio territory. Mr. Wall has met with much success during the past few months handling "Where Are My Children" for the Supreme. In Ohio he will handle "The Masque of Life," recently acquired by the Supreme.

Arthur Meyer, for the past year traveling representative of the Liberty Film Renting Company, joined the forces of the Supreme in Pittsburgh on January 15.

H. C. Berger Buys Poster Co.

Pittsburgh, Pa.—The Poster Company, 804 Penn avenue, Pittsburgh, one of the leading houses handling mounted paper, has been purchased by H. C. Berger, who was manager of the concern, from E. L. Harmon. Mr. Harmon has retired from the poster business, but has several other enterprises under consideration. The deal also included the transfer of the American Poster Mounting Company, and Mr. Berger is now owner of both businesses.

Harry Davis Books Some Big Films.

Pittsburgh, Pa.—Manager Harry Davis, owner of the chain of moving picture theatres conducted by the Harry Davis Amusement company, including the Grand, Lyric and Temple, has returned from a trip to New York, where he contracted for the following big subjects to be shown soon: "The White Raven," featuring Ethel Barrymore; "Hearts Afire," featuring Clara Kimball Young; "The Americano," featuring Douglas Fairbanks, and other forthcoming productions.

Coal Company Builds Theater.

Webrum, Pa.—The Lackawanna Coal & Coke Company, at Webrum, Pa., one of the largest industries in this section, has just completed a cozy moving picture theater for the benefit of its employes and shows are being given three nights a week. High class equipment and pictures are used.

Watching Wadsworth Sunday Closing Case

Exhibitors William Dunlap and William Stender Expect Supreme Court to Give Final Decision Soon—Case is Being Watched.

By M. A. Malaney, 218 Columbia Building, Cleveland, Ohio.

WADSWORTH, Ohio.—William Dunlap and William Stander, of Wadsworth, Ohio, are making a fight in the courts for Sunday opening, that is attracting the attention of exhibitors all over Ohio.

Some time ago they were arrested charged with unlawfully giving theatrical performances on Sunday. Before a justice of the peace they were tried and found guilty. They carried the case higher, through the probate court of Medina county, then the common pleas court and later through the court of appeals. The last named tribunal held them guilty and they appealed to the Ohio supreme court, which will shortly decide the case.

A petition containing 160 names was filed against the holding of picture performances on Sunday, and the defendants came back with a petition supporting them, containing 210 names.

Recently these exhibitors went to Cleveland where they received support of the exchanges and exhibitors in their fight.

Earl Metcalfe Weds Ethel Tully.

CLEVELAND, Ohio.—The wedding of Earl Metcalfe and Ethel Tully at New Bergen, N. J., may be described as a romance of the films.

These two stars recently played the leads in "Ignorance," a film made in Cleveland. At the end of the picture they were married. It was only a couple of weeks after finishing this picture that they were married in real life.

Serials Are Comings Back in Ohio.

Cleveland, Ohio.—Serials seem to be coming back in Ohio. At least that is the consensus of opinion after watching the results at various theaters playing them. "The Shielding Shadow," "The Secret Kingdom," "The Purple Mask," "The Great Secret" and others have been very active and exhibitors report good business on them.

Even the manager of the local exchange, Harry Reavey, who thought every town of any consequence had booked "Gloria's Romance" has been agreeably surprised lately to receive an average of three contracts per week from small towns for this serial.

"The Great Secret" opened in Cleveland to an enormous business. It was booked by the Alhambra and New Mall to run simultaneously. These houses ran it a week (the first chapter) and succeeding chapters will be shown four days each. These two houses went to much extra expense to put it over. They bought much advertising space and besides put up five 50 feet by 10 feet signs, three of them in the heart of the business district.

Exchange Men Arrested.

Cleveland, Ohio.—J. R. Johnson, manager for the Greater Vitagraph exchange here and J. E. Flynn, manager of the Cleveland General Film branch, were arrested last week, on warrants sworn to by Chairman Williams of the Ohio Board of Censors.

Mr. Williams charged they had rented films without making all the cut-outs ordered. He explained, however, that he didn't believe they had wilfully disobeyed the orders. They were fined $50 but the fines were suspended.

Elyria, Ohio.—Taking advantage of the wave of prosperity, the Bannon theater company, operating the new Bannon theater, Elyria, is selling stock at $10 a share.

New Chattanooga Theater Plans Shown

Signal Amusement Company's New Tivoli Theater to Be a Handsome Affair—Architect's Drawing in Lobby of Alcazar.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

CHATTANOOGA, TENN.—An architect's drawing showing the front elevation of the proposed Tivoli theater to be erected on Market street has been placed on exhibition in the lobby of the Alcazar. The new house will be constructed by the Signal Amusement Company, the plans and specifications for the theater having been drawn by Clarence T. Jones. Bids will be opened shortly, but the company has found that owing to existing leases on its theater site, no construction work could be undertaken for several months.

Efforts have been made to make an adjustment with the lessees whereby the buildings could be razed immediately, in order to break ground for the new structure, but no agreement has as yet been entered into. The property was acquired by the company months ago, and at the time it was expected that the new theater would be completed and ready for winter operation. Notice is posted at the Alcazar that the Tivoli theater will be opened in time for the 1917-18 winter vaudeville season.

The main floor will seat 850 and the balcony 750, or the auditorium proper 1,600 persons, exclusive of the boxes. On the second floor is to be a large smoking room for men. The building also is to contain a nursery where mothers can leave babies in charge of special theater maids while attending shows or motion pictures.

General Office Enlarges Scope.

Memphis, Tenn.—Following a recent assertion that the Memphis branch of the General Film would be used in future merely as a commercial distributing point for southern territory, A. S. Parker, cashier for General at this point, recently stated: "For a time this plan was more or less adherred to, as our newer service was temporarily taken away from us. From now on, however, we will be furnished with film direct from the manufacturers, thereby being upon equal footing with other General Film southern offices." The Memphis office is now conducted on an extensive plane, and since Manager W. P. Haslett assumed charge some weeks ago several changes have been noted for the better in the handling of business from this branch.

Nashville's Free Sunday Show.

Nashville, Tenn.—The first moving pictures exhibited in a downtown house on Sunday in many months were presented on January 14 at the Princess theater, when H. L. Brownell, safety engineer of Chicago, delivered a lecture, "Safety First," accompanied by a number of reels of pictures. The theater was packed, and although the performance was free, it stands to reason that a large majority of the onlookers would have gladly paid their admission fees for the sake of seeing a high-class program service at the local houses on Sunday.

Fox Players Return North.

Chattanooga, Tenn.—After having spent a number of weeks in the vicinity of Chattanooga, during which time a five-reel feature entitled "The Wisp of the Wilderness" was filmed in its entirety, the company of thirty-nine Fox players, directors and camera men have departed for New York again. June Caprice, Ned Finley, William Nye, etc., were included in the cast, and after having been run out of Florida and North Carolina on account of inclement weather conditions, the splendid locale surrounding Chattanooga in Tennessee and northern Georgia was advantageously employed in filming the story.

Harry Sudekum's Noise Wagon.

Nashville, Tenn.—One of the noisiest things in town, as well as one of the most conspicuous to the eye, has been the big automobile truck rigged out in posters advertising the Princess theater. The noise is made by a huge music manufacturer formerly used on an amusement carousal, and can be heard a mile off. The truck rambles right on through the uptown streets as well as on the boulevards, irrespective of the fact that conversation is impossible within a hundred yards, and has naturally attracted quite a bit of attention.

Tennessee News Topics.

Nashville, Tenn.—The members of the Tennessee Legislature, in session here, were the guests of the Princess Amusement company recently, during the run of the Government Forest Fire Pictures.

Nashville, Tenn.—The Strand was richly decorated with clusters of black butterflys during the run of the "Black Butterfly" with Petrova in the lead, being the clever work of Advertising Manager Billy Arnold.

Alabama News Notes

Undoubtedly It's a Sad World.

Birmingham, Ala.—Arlie Barber, curator of Birmingham's morals, thought he'd discovered a picture (movie) that needed censoring. The exhibitor invited the whole City Commission to view the film, and they voted Mr. Barber down, four to one.

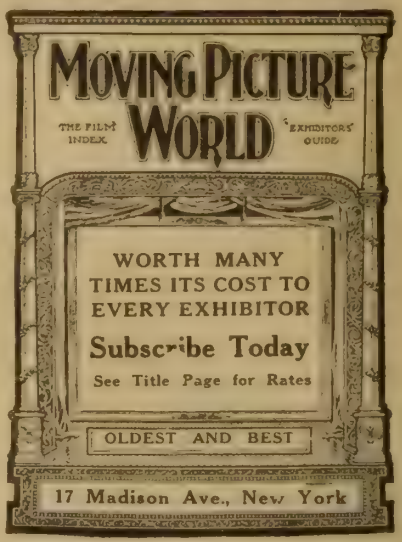
R. A. Root Takes Auto-Arc Agency.

Jasper, Ala.—R. A. Root, connected with the Colonial theater of Jasper, has taken the agency of the Auto-Arc of the American Auto-Arc Company of Chicago. This device controls the Arc on direct current. Mr. Root has installed two at the Crescent theater, Mobile, Ala., and two at the Alcazar of Birmingham.

Birmingham Business Notes.

Birmingham, Ala.—Manager A. M. Graham, known to his friends as "Doc," states that Queen Features are going so good at present that effective January his company has decided to release one feature per week, instead of one a month, as was the former policy. Mr. Graham also reports splendid results obtained from his Christie Comedies, and that his force has been working overtime in order to supply the exhibitors' demands.

A recent addition to the traveling staff of the Queen Feature Service is G. M. Wall, who will cover Alabama, Tennessee and Mississippi for this company. The trade is well established in this territory, and the addition of Mr. Wall insures efficient road service for this territory.



Birmingham, Ala.—Mr. Trimble, of the Trimble Amusement Company, Memphis, was a recent visitor to this city, at which time he reported that his business in Memphis was thriving, and expressed his approval over the fact that Birmingham conditions were similar, from a standpoint of prosperity.

Temperance Film Seen by Prohibitionists

At Atlanta's Grand Theater Leading Advocates of Dryness See "The Man Who Forgot," as Guests of Manager of the House.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

ATLANTA, GA.—Many prohibition advocates conspicuous in the campaign which resulted in the bill passed by the Georgia legislature last August, a year ago, and which drove clubs and near-beer saloons out of Georgia, last May, occupied a box at the Grand theater Monday night to witness the first southern filming of the temperance drama, "The Man Who Forgot," in which Billy Sunday, the noted evangelist, has taken such a keen interest.

Included in the party was Mrs. McLendon, honorary president of the Women's Christian Temperance Union; the Rev Brooks Lawrence, superintendent of the Anti-Saloon League; Judge W. H. Preston, Mr. and Mrs. G. B. Lindsay. The number included twelve or more, all guests of G. S. Greening, manager of the theater.

It was through the efforts of local prohibition workers that "The Man Who Forgot" was brought to Atlanta, even before it was released on Broadway. The drama was produced by William A. Brady, the film magnate, who predicted that America would go dry probably within ten years, and stars Robert Warwick, one of the screen's brightest luminaries.

Clara Kimball Young has broken her former record as a drawing card by packing the Criterion theater at every show for three days past in the film version of Thomas Dixon's "The Foolish Virgin."

Kentucky News Letter

Ohio Valley News Service, Correspondents, 1404 Starks Bldg.

Snowfall Smothers Business.

LOUISVILLE, KY.—Box-office receipts at the local moving picture theaters, and in fact all through the state and adjacent vicinity, have been cut down materially during the past few days, the country now lying under the heaviest snow known during the past twenty-five years. Many of the smaller showhouses out in the state have suspended operations temporarily, attendances having to be drawn from a distance, and that being impossible due to the bad weather and condition of the roads.

"Stink Bombs" in Theaters Again.

Louisville, Ky.—A number of the smaller theaters have complained to the police and health departments concerning "Anarchist bombs," also known as "stink balls," which rowdies have been explod-

ing in moving picture theaters, thereby driving crowds out of the houses. These bombs are made of sulphureted hydrogen, and the stench is such that it practically is impossible for the average person to remain in a theater after one has been exploded. As a result of the complaints, A. J. Montedonico, sanitary inspector, has been instructed by Dr. W. Ed Grant, head of the health department, to locate the concerns selling such balls, and stop the owners from selling any more. Inspector Montedonico later reported that he had the promise of all the dealers that no more would be sold. The perpetrators of the outrage were not discovered in any of the cases, of which there were several in the smaller, or nickel houses.

New Art Picture Co. Reduces Capital.

Louisville, Ky.—The New Art Picture Co. has filed amended articles of incorporation changing its stock issue, and reducing its capital from $125,000 to $57,000, divided into $50,000 of preferred stock, and $7,500 of common. It had been originally intended to give a large bonus of common stock with all sales of preferred, but it was later decided to cut the amount of common stock and likewise the bonuses, so that the actual working capital of the organization has not been cut through the change. At present there are 75 shares of common stock and 500 shares of preferred. L. J. Dittmar, president of the company, stated that the company would start manufacturing within a few days, having made all arrangements for producing pictures in colors, in New York.

Calnay Cinema Files Amended Articles.

Louisville, Ky.—The Calnay Cinema Corporation, recently incorporated with a capital of $10,000, for the purpose of manufacturing and producing films at Louisville, has filed amended articles increasing the capital to $100,000 and placing the debt limit at $25,000. The same incorporators also control the Dixie Film Co., recently organized at Nashville. These incorporators are James Calnay, O. G. Fairchild and Jack G. Brehme.

Kentucky Theater Notes and Changes.

Princeton, Ky.—A change has been effected in the management of the Savoy theater, whereby C. W. Eldred has turned the management over to Carl Wynne, the change taking effect on January 15.

Louisville, Ky.—Notice has been given through the local newspapers of the dissolution of the Strand Amusement Co., operators of the Strand theater, who recently sold out to the Keith interests. The notice is signed by Charles M. Talcott, president, and by Adrian C. Humphreys, secretary-treasurer and general manager. All claims against the company should be filed at once.

Mayville, Ky.—Arrangements have been made for the sale of the Gem theater, which has been in bankruptcy for several months. The theater will be sold by Referee Durrett the latter part of this month.

Louisville, Ky.—The Highland Civic League, at a recent meeting, inaugurated a movement looking toward operation of special moving picture shows for children in the Highlands every Saturday. Plans are being made to run the pictures shown at the Keith house in the morning, at the Baxter or Cherokee theater in the afternoon.

Greenup, Ky.—C. F. Taylor recently completed and opened his new picture theater on Main street, and is getting a nice volume of business. This house can truly be considered a family organization, as every bit of work about the place is handled by members of the Taylor family. Mr. Taylor has charge of the operating booth, while Mrs. Taylor handles the box office. Miss Carmen Taylor and her brother Benton Taylor are the musicians, Miss Taylor playing the piano and Benton a violin.

Toronto is Promised a 1,500 Seat Theater

Splendid New House to Be Built on Corner of Richmond and Victoria Streets—Work to Begin in March This Year.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Ontario.

TORONTO, ONT.—Arrangements have been made for erection of a 2,500-seat moving picture theater on the southwest corner of Richmond and Victoria streets, Toronto, according to information secured by the Toronto correspondent of The Moving Picture World. The term of the lease is for 84 years with an annual ground rental of $21,600, or a total of $1,814,000, for the entire period. The new building will be started in March.

Plans for the new theater, which will be similar in outline to the Majestic at Detroit, are being prepared by S. H. Crane, of Detroit, and Hynes, Feldman and Watson, of Toronto. Leasehold arrangements for the property were carried out by Harry Rottenburg of Toronto.

The proposed theater's name is being withheld. The building is to be ready for use early in 1918.

Regent's Children's Show Well Patronized.

Toronto, Ont.—Excellent judgment apparently has been used by Manager Roland Roberts of the new Regent theater, Toronto, in connection with the holding of children's matinees at eleven o'clock each Saturday. Approximately 1,000 children, with their parents or guardians, attended the fourth of these shows on January 13, although practically not a line of advertising had been used for this or any of the previous special performances.

The owners of the Regent had been finding some difficulty in securing a desirable tenant for a small store space off the lobby of the theater until Manager Roberts himself "rented" the store. The theater owners then discovered that Roberts had established a finely appointed waiting room for patrons. The idea struck them as being such a good one that they went Roberts one better by appropriating a goodly sum to provide more facilities in the way of furniture, mural decorations, magazines, etc. Roberts is now boosting the slogan, "Meet Me At the Regent," with fine results.

Agricultural Railroad Show in Ontario.

Toronto, Ont.—One of the two special railway coaches employed by the Ontario Agricultural College, Guelph, Ont., for demonstration and exhibition purposes in the farming areas of this province is a moving picture theater. Farming methods, sanitation arrangements and samples of grains, vegetables and fruits, grown in Ontario, are shown on the screen of this college on wheels. The show train will visit all parts of the province during the next two months.

Exchange Managers' Club to Co-operate With Exhibitors.

Toronto, Ont.—At a meeting of the Toronto Exchange Managers' Club, held on January 12, James Travis, formerly local Pathe manager, and now in charge of All-features, Ltd., was elected secretary in succession to Clarence Robson, who has become an exhibitor-manager of the Strand, Toronto.

A committee composed of Phil Kauffman of Famous Players, Mitchell Granby of Fox, and Barrett of the Mutual, was chosen to co-operate with the Ontario Motion Picture Exhibitors' Association in various ways.

Express Delays Annoy Film Men.

Toronto, Ont.—The cancellation of no less than forty-one passenger trains in and out of Toronto by the Canadian Pacific and Grand Trunk Railways has given considerable trouble to the fifteen moving picture exchanges in Toronto. The railroads decided to cut down the passenger traffic in order to relieve the freight congestion throughout Toronto.

Heavy traffic on the remaining passenger trains and heavy snowfalls have also had the effect of disorganizing the railway services. Moreover, some passenger trains have been making their scheduled runs without express cars and shipments of reels have been delayed on this account as well. Local trains have been running from six to eight hours late recently on account of snow and the greater number of people using the less frequent trains.

The situation has been acute, particularly with those exchanges which have releases for stated periods of thirty to sixty days. At these offices it is difficult to fill all the bookings for various subjects within the time limits and the days lost through railway delays are keenly felt.

Making a Census of the Trade.

Toronto, Ont.—W. A. Bach, publicity manager of the Canadian Universal, is compiling a directory of the moving picture industry throughout the Dominion. Mr. Bach is sending out coupons to all exchanges and theaters, which he asks to be filled in by all exchange managers, exhibitors and operators. When he gets all this data, he intends to have the names listed and printed for the use of everybody and anybody in the trade. This will be the first complete census of the moving picture business in Canada.

Manager Fined for Crowd that Gathered.

Toronto, Ont.—For permitting twenty-eight persons to stand in his moving picture theater, the Photodrome, 45 Queen street west, Toronto, Samuel McMillan was fined $5 and costs or ten days, by Magistrate Kingsford in the local police court, despite evidence submitted in favor of accused. McMillan was charged with allowing four persons to stand in the aisle and twenty-four persons to stand in the rear of the seats of his theater, but witnesses declared that the crowd gathered in the rear of the house to watch an argument between two big policemen and a small boy as to whether the latter had been unaccompanied by an adult when he entered the theater. Harry Thomas, an adult, swore in court that he had taken the boy into the theater and the charge against McMillan that he had allowed the entry of an unguarded child was dismissed. The magistrate refused, however, to believe that the twenty-eight persons had gathered in the aisle and lobby of the theater to hear the argument between the police and the boy.

Max Goodman With Famous.

Toronto, Ont.—Max Goodman, formerly of Stauntons, has been placed in charge of the customs department of the Famous Players, to expedite the passage of reels and paper from the United States and Europe through the Toronto customs house.

Martin Barnet is Monarch Road Man.

Toronto, Ont.—Martin Barnet, late of the United, has joined the road staff of the Monarch Film Company, Toronto, Canadian distributors of Clara Kimball Young releases.

Get "Witching Hour" Rights.

Toronto, Ont.—The Famous Players Film Service, Ltd., has announced the acquiring of the Canadian rights for the Frohman feature, "The Witching Hour," by Augustus Thomas.

The Famous Players have also secured prints of a new British official war film showing the tanks proceeding into action and also give more views of Canadian troops in France.

Covington, Ky., Picture Theater Destroyed

The Old Hippodrome, Owned by Nordmeyer & Berning, Burns—Was Inflammable and Carried No Insurance.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, O.

CINCINNATI, O.—The Hippodrome theater, at Seventh and Washington streets, Covington, was destroyed by fire on Sunday morning, January 14, together with a flour mill immediately adjoining, owned by the same firm, Nordmeyer & Berning, with a total loss of approximately $45,000. It is understood that the theater was without insurance. The house was the largest on the Kentucky side of the river, having been remodeled two years ago by the firm, and had a seating capacity of 1,400. It was the only five-cent house in Covington, and did a big business. The house was extremely old, having been built nearly fifty years ago, and while it had been modernized in various ways, it was of very inflammable construction which is the chief reason for its lack of insurance. Mr. Nordmeyer, one of the firm of owners, has not yet decided whether he will rebuild the structures, this depending largely upon the adjustment of the insurance on the mill, amounting to about $18,000.

Hoodlum Practices Again.

Cincinnati, O.—The distribution of "tear pellets" through the Park theater, in Hyde park, during the performance on Sunday afternoon, January 14, caused considerable discomfort to patrons, and the coughing, sneezing and weeping which resulted were a mystery until the cause of the trouble was located. Clifford Ruckel and Walter Greenbaum, former employes of the house, were arrested charged with having scattered the pellets.

McMahan & Jackson Get "Witching Hour."

Cincinnati, O.—McMahan & Jackson, the well known firm of exhibitors and feature owners, have returned from New York with another production which looks like a winner, being "The Witching Hour," produced by the Frohman Amusement Company. The picture has just closed a long and successful run at the Rialto, New York, and its success as a stage production, with John Mason in the leading role, is recalled by playgoers in Cincinnati and elsewhere. The first run of the picture in Ohio began at the Walnut theater, Cincinnati, with a week's engagement, starting on Sunday, January 14, and the firm reports heavy bookings for Cleveland, Toledo, Columbus and other of the larger cities. They declare that so far the business in sight looks larger than for "Neptune's Daughter," which heretofore stood in the McMahan & Jackson office as the limit in popularity.

Manager I. Libson Reduces Prices.

Cincinnati, O.—Manager I. Libson has reduced prices at the Walnut theater as a result, he states, of making more favorable arrangements for forthcoming attractions than prevailed lately. Instead of 25 and 15 cents, the new scale of prices is 15 and 10 cents, which will undoubtedly be more acceptable to a large number of people. The first attraction under the new arrangement was an engagement of Mary Pickford in one of the first of her own productions, "The Pride of the Clan."

Harry A. Bigie a District Manager.

Cincinnati, O.—Harry A. Bigie, for two years manager of the local office of the Kleine-Edison Company, and a popular member of the film fraternity here, has left to become district manager for K. E. S. E., with offices in Philadelphia. The name of his successor in Cincinnati has not yet been announced. He was tendered a farewell dinner at the Cuvier Press Club by the Cincinnati Screen Club, attended by most of the exchange managers and by other friends made during his stay in the city.

Further Developments of Fountain Square Project.

Cincinnati, O.—The United Theaters Company, owning Keith's theater, and backing the project for the construction of a large building on that site, as well as for construction on Fountain Square, which may include one of the largest and finest moving picture houses in the city, has indicated its intention to carry out its plans by securing the fee title to the necessary real estate at and around the northwest corner of Fifth and Walnut. It paid the Fountain Square Theater Company, predecessor of Keith's, $180,000 for three parcels of ground covered by the theater, several other pieces bringing $100,000, $80,000 and $30,000, respectively.

Dayton, O.—The Majestic management has completed arrangements for the coming engagement of the great Ince production, "Civilization." Advanced prices will prevail, as the case has been in other Ohio cities. Reports from Piqua, where the picture was shown at May's opera house, tell of big houses at prices ranging from 25 cents in the gallery to $1 for the best seats.

Covington Ministers Ask for Local Censors

Chief of Police Calls a Conference of Local Film Men to Go Over Situation—League President Strotman Makes a Statement.

COVINGTON, KY.—The censorship ques question is up in full force here, through the efforts of the Covington Ministerial Association, which is bending its influence to obtain some form of local censorship. A conference of moving picture exhibitors to meet with the Association has been called by the chief of police, in order to thresh out all details of the matter as fully as possible. President Strotman, of the Covington Moving Picture Exhibitors' League, has pointed out that local censorship has never proved practicable, as the work involved and the wear and tear on the films would prove too great. There has never been any form of censorship in Kentucky other than that exercised by the police in stopping objectionable films, a measure proposing state censorship failing of passage in the legislature. Censorship by the police, under a definite agreement with exhibitors, has proved satisfactory in Covington, and exhibitors hope that there will be no change in this system.

Indianapolis Has Endorsed Film Matinees

Parent-Teacher Organizations Are Boosting Special Shows for Children—"Family Night" Programs at Local Theaters.

By Indiana Trade News Service, 816 State Street, Indianapolis, Ind.

INDIANAPOLIS, IND.—Through the parent-teachers' organizations of this city a system is being established indorsing good motion picture shows in different neighborhoods and calling the attention of children to places where these pictures may be seen. At the Garick theater a children's matinee of indorsed pictures is to be given each Saturday. At the Hamilton, on East Tenth street, a "family night" is observed on Fridays, with a special children's matinee on Saturday. The Victrola will also observe "family night" on Fridays.

Mrs. J. W. James, president of the board of indorsers of Brazil, has submitted a list of pictures indorsed by the Brazil society. Mrs. C. M. Duncan takes an active interest in the work at Bedford, where the Woman's Club and women of the Round Table, assisted by the superintendent of schools, have established Saturday matinees of indorsed pictures alternating in the various theaters. Mrs. M. A. Royse has charge of the work in Paoli.

New Policy at Grand Opera House.

Bluffton, Ind.—The Gaiety Theater Company, recently incorporated, has leased the Grand opera house in this city from John H. Painter and will in the near future open the theater with a number of high class attractions, including motion pictures.

The Gaiety Theater Company includes Mr. and Mrs. J. F. Bommerscheim and Jack Belger, the owners of the Gaiety theater on East Market street.

Royal Theater Being Dismantled.

Warsaw, Ind.—The Royal theater is being dismantled and will be replaced with a more modern structure. W. R. Deaton, who has operated the Royal for years, has moved his show into the old Grand theater on North Buffalo street. The new show is known as the Royal-Grand.

Indiana Theater Changes.

Columbia City, Ind.—Charles Copeland, agent for Adams Express at North Manchester, has purchased the Crystal theater from Mrs. Sadie Henry of South Whitely, where she intends to purchase another theater.

Sabbath Exhibitor Acquitted.

Marion, Ind.—Howard Spurr, manager of the Royal Grand theater, of this city, who was arrested a few weeks ago for violating the Sunday closing laws by operating a motion picture show on Sunday, has been acquitted by a jury in the Grant county Circuit Court.

Indianapolis, Ind.—The Lenwood Amusement Company, of this city, has filed incorporation papers with the secretary of state to engage in the motion picture theater business. The capital stocks is announced at $50,000. The directors are H. H. Woodsmall, C. F. Henderson and F. B. Leonard.

Shelbyville, Ind.—The Coza theater, a local photoplay house, has closed its doors. George J. Rapp, the proprietor, has announced that competition was too strong.

Indianapolis, Ind.—The large two-story brick business block, occupied by the Peter Pan theater on the ground floor, and two apartments on the second floor, has been bought by David S. Brenneke, of this city.

Bluffton, Ind.—The Mystic theater of this city suffered a slight fire loss last week. Paul Moomaw, the operator, was burned about the face, arms and ears when he attempted to throw a burning film out the window. The flames were extinguished by employes of the theater before the people in the audience had time to become frightened.

Logansport, Ind.—The Colonial theater, a local photoplay house, was one of three buildings destroyed last week in a fire that swept the Barnes business block,

Detroit Business Notes.

Detroit, Mich.—William F. Klatt, president of the Regent Theater Company, Detroit, and holder of the first-run franchise on Paramount pictures, speaks very favorably of the value of Paramount as a box-office attraction, declaring that business at the Regent has increased very remarkably since the installation of Paramount first-run service. Earl Hennessy, the new Regent manager, is hard at work to make the Regent even more popular than ever, and he will shortly announce a number of innovations that are certain to create widespread interest.

Paul Mooney, division manager of the Fox corporation, was in Detroit, January 11, 12 and 13. He told the World correspondent that the Fox film comedies were going well and that all of the branch offices were making a strong drive for business on the new comedies.

"Intolerance" played three cities in Michigan the week of January 22—Battle Creek, Kalamazoo and Grand Rapids. It will be some time before it will appear in other cities. These three places were booked in order to break a long jump from New York to Minneapolis. Prices ranged from 25 cents to $1.50.

The Michigan Motion Picture Supply Company, 97 Woodward avenue, Detroit, of which Bert Weddige is the proprietor, is having a fine business on the Kline colored portrait cards and on Powers' projection machines. Bert says that January is the best month he has since in the business—and by the way, he was the first motion picture supply man in Detroit.

Charles A. Meade Is Pathe Special Representative.

Detroit, Mich.—Charles A. Meade, newly appointed special representative of the Pathe, will make his headquarters at the local Pathe exchange in order to be more closely identified with the Michigan trade than he could be at the Cleveland office.

Mr. Meade has had experience both in the exhibiting and distributing ends of the business. He was an exhibitor when he came to the General Film office in Kansas City some years ago. He spent many weeks in the shipping, booking bookkeeping and other departments, and with this experience he has made good as a salesman and has been connected with the Mutual and the V-L-S-E.

Michigan Faces State Censorship

Eaton Bill Now Before the State Legislature and It Is High Time for Exhibitors to Be Busy—Should Write or Wire Their Members of the Legislature—Petitions Also Should Be Circulated.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The State of Michigan is once again face to face with the serious problem of state censorship of motion pictures. A bill calling for state censorship was introduced into the Michigan legislature on Tuesday, January 16, by Congressman Fred L. Eaton of Saginaw. As previously noted in the World, the bill is somewhat along the lines of the Ohio bill. It calls for a censor board appropriation by the state of $1,500; the board to comprise three members to have headquarters in Detroit, and that all film must be shown to this board before it can legally appear on the screen of Michigan theaters. It calls for a fee of $1 for the first thousand feet of film and $2 where the film runs over 1,000 feet.

In a letter to the Detroit correspondent of the World, Congressman Eaton writes: "The bill provides for a board which shall inspect all films before they are shown. Those which are not offensive shall be stamped with the Board's approval, and may be shown; otherwise not. I would claim for the measure that it creates a body responsive to local sentiment and opinion, which might be expected to reflect the standards of Michigan people, rather than the standards by the producers. The bill follows the Ohio law. I would be glad to have your views."

Now, several of the exhibitors throughout Michigan have already written the World Detroit office that they are opposed to censorship and have asked what they should do in the matter of showing their opposition.

A Word to Michigan Exhibitors.

May we suggest the following to the exhibitors of Michigan:

First of all, get in immediate communication with the representatives in the legislature from your particular district, and explain to them that you are opposed to censorship, because it is unfair and un-American, that it is no more just to censor motion pictures than it would be to censor newspapers, magazines, theatrical productions, etc. That it is not fair to make 90 per cent. of the producers and exhibitors suffer for the acts of the other 10 per cent. Tell them the police have power enough and that the framers of the state constitution intended them to use it. If the local government isn't trustworthy change that; don't tamper with the guarantee of liberty.

Second, get your theater patrons to sign petitions also showing that they do not favor censorship. The real leaders of the country are against censorship. Blank petitions ought to be printed and every exhibitor should have several at work.

There isn't a question on doubt that there are pictures on the market today that should not be and that are more or less distasteful to intelligent and amusement-loving people, but it is certainly unfair to make everybody suffer for these few. There are certainly other and better ways to clean out this class of film. Local censorship is expensive and awkward at best. It is inefficient from a business view and makes ill feeling without need.

The World will keep Michigan exhibitors in close touch with the censorship bill, the dates of hearings, etc. But as a reminder, let every exhibitors get in direct touch, by mail or in person, with his congressmen, both Senators and Representatives.

Family Theater at Port Huron Opens.

Port Huron, Mich.—The Family theater, Port Huron, opened January 6. The house is roomy and beautifully tinted in old rose and ivory, with a total seating capacity of 812, practically all on the main floor. The heating system is overhead, and every detail as to ventilation, etc., has been carefully considered. The booth is equipped with two Powers' 6B machines, a double dissolver and a Hallberg 20th Century Motor Generator. E. C. Bedford, house manager, says business since the opening has held up exceedingly well.

A. W. Blankmeyer Gets Christie Comedies.

Detroit, Mich.—Art W. Blankmeyer, president and general manager of the Tri-State Film Co., 120 Broadway, Detroit, announces that he has also the Christie comedies for Michigan and that they will be released through the Superior Features at the same address.

John Kunsky Enters Metro Directorate.

Detroit, Mich.—Michigan exhibitors will be interested in learning that John H. Kunsky, of Detroit, has been elected to the directorate of the Metro Pictures Corporation, succeeding J. A. Fitzgerald of Detroit, who has withdrawn.

L. G. Parkhurst Goes to Kansas City.

Detroit, Mich.—L. G. Parkhurst, former manager of the Detroit office of Pathe, has been transferred to the Kansas City branch. Mr. Parkhurst was well liked in Michigan and had many, many friends. C. A. Meade is now in full charge of Pathe's Detroit branch.

Local Business Notes.

Detroit, Mich.—Frank H. Marshall, former manager of the Detroit office of the International, is giving all his time to the Patria serial, now being released through the Pathe offices. The Orpheum theater, Detroit, has the first-run on this serial and is running each episode an entire week.

Modern Film Building Proposed in Milwaukee

Film Distributors in Merrill Building Have Been Notified to Vacate by Building Inspectors—Nathanial Stone Plans New Building.

By Frank H. Madison, 628 South Wabash Avenue, Chicago, Ill.

MILWAUKEE, WIS.—The erection of a building costing $100,000 to meet with the requirements of the local film industry is contemplated by Nat Stone, of the Boston store. Recent activities of the building inspection department have caused the removal of exchanges from certain downtown office buildings, because, it was announced, the safety conditions are not properly met.

The film companies in the Merrill building have been notified to vacate. The local law provides that permits for the storing of films should not be issued within fifty feet of the nearest wall of any building occupied as a school, theater, church or other place of assembly.

Milwaukee School Buildings and Films.

Milwaukee, Wis.—Moving pictures cannot be given in school buildings unless they comply strictly with the laws for adequate fire construction. This has been announced by William D. Harper, building inspector. On the terms of the order only the Washington and the Riverside high schools can continue their shows. The order requires building must be of fireproof material throughout, that shows must be given only on the first floors, and that projectors must be protected.

James V. Bryson Distributing "Twenty Thousand Leagues."

Milwaukee, Wis.—James V. Bryson of Milwaukee and Minneapolis, who has taken over the rights to four states, including Wisconsin, on "Twenty Thousand Leagues Under the Sea," may locate an office in Milwaukee to handle the production.

Worth a Passing Glance.

Stevens Point, Wis.—The Parish house has booked "The Birth of a Nation" for a return engagement of one day and a night.

Lancaster, Wis.—The Hatch opera house was damaged by fire.

Milwaukee, Wis.—The regular Paramount program was transferred from the Princess to the Alhambra theater while the former was running the Artcraft picture. The Triangle program was moved to the Orpheum.

Milwaukee, Wis.—The Merrill theater celebrated its first anniversary with Henry Walthall in "The Truant Soul."

Prairie-du-Chien, Wis.—C. C. Vivian of this city has purchased the opera house at Cedar Falls, Ia.

No Croakers in St. Louis Exchanges

Gibler Puts on Clean Cuffs and Jots Down Notes as He Goes Among the Local Exchange Men—Finds No Complaints Recorded—What the Leading Managers Think About Business Prospects for the Year.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST. LOUIS, MO.—We said: "We will gird ourself with a nice block of white paper and a soft lead pencil, and go out along the highways and byways of filmdom and get some impressions of business prospects for the coming year."

The pencil part was all right, they are not using that kind of lead in the unpleasantness over in Europe; but with news print at seven cents a pound—and still on the elevator—we changed our mind on the paper proposition, then we changed to our other shirt with the detachable cuffs—and set forth.

There was a double purpose in this preparedness, however. We had heard certain rumors—the grape-vine telegraph, which in this town seems to be managed and operated by a set of croakers, had been sending out wireless reports that business was not good for 1916, and that prospects for 1917 were not so bright that we would need smoked glasses to look at them.

We figured that if we ran into a hard luck story, the narrator might be inclined to curtail his tale of woe if he saw that we had very little note-taking material.

But we didn't get a single croak!

And the boost stuff and the golden prophecies we heard would make the talk of a mining stock promoter sound weak. But the best of it is that this talk is true "good dope," every bit of it, and documents were produced and books opened to show the "goods" in black and white.

We didn't take down one tenth of all we heard, there is a limit to one pair of cuffs, but we got enough to show conclusively that St. Louis has had a good year, and that 1917 is going to be a record smasher.

What Exchange Men Answered.

The first place we struck was the Mutual exchange, at 13th and Pine, where we found Manager Fred Keller up to his eyes in work, but he stopped long enough to give us the first lot of optimism.

"Things have been good here," said Keller, "and if everyone has as few kicks for 1916 as the Mutual, they ought to be happy; and the year that is just starting looks not only as good, but better."

Next, we dropped up to the St. Louis end of the Kansas City Feature Film company, on the second floor of the Gayety Theater building, where George W. McKean and his boys dispense Paramount pictures.

"Good, bully," said George W., before we got our question half asked. "We are going at top speed, and see here—we are doing four hundred and fifty dollars a week more business than we did at this time last year."

Jack F. Burhorn, who holds down the executive chair for the K-E-S-E at 3315 Olive street, was our next visitee. Mr. Burhorn was almost covered up with a bunch of papers he said were inquiries from anxious exhibitors who wanted to know about the Max Linder comedies; and the assistant manager (*) was so busy taking care of customers that all he could do was to look up with a "Van" little smile and say "Hello," and wave a feeble and work-weakened hand at us. But, as evident as were the signs of prosperity here, they were no more so than at the L. C. F. headquarters, next door but one.

Manager Fegan was as busy as the proverbial cranberry merchant, with "Yellow Menace" bookings and a lot of new five and six reel stuff, and on top of that he was making plans for "fixing" up the office and making it possible to do still more work.

(*Van Craenbroeck, called Van by everybody.)

Upstairs, Floyd Lewis, who expoits Triangle films, was busy with an exhibitor, but he stopped long enough to voice the usual and prevalent sentiment that business, while good for the year that has passed, showed every indication of being better for the coming year.

We also found I. P. Rosenberg, who looks after Selznick productions, wearing a wide smile which he assured us was the result of the outlook for 1917, and we believe him, for he also showed us some documents to prove his statements.

That Plaza building is a regular nest of film merchants. Just when we thought we had seen all of them we ran into Henry Slocum, who has just established offices for the distribution of the McClure pictures. Mr. Slocum is one of the pioneers in the St. Louis exchange field, and he was just full of jubilancy and promises; and to judge by his previous record, Mr. Slocum is just the man to turn the promises into performances before the young year is old.

From here to the Pathe exchange, which looks more like a bee-hive than anything else since the amalgamation of the International with the Pathe; part of the office force has come over with E. W. Dustin, manager for the International end of the business, among them Bob Worth, who had great things to say about the success of "Patria." Both Dustin and Worth have nothing but good luck forecasts for the future. Adding the big volume of business the International already had to the Pathe activities makes things stir around pretty lively.

Mr. Edwards says the first two weeks in January topped any other two weeks in the history of his office.

They have a new assistant manager at Pathe, in the person of H. E. Jameyson, who came on from Kansas City about a month ago. Jameyson is one of those fellows with a "I'll go after the business and get it" look to him, and Edwards says he works just like he looks.

Across the street at the Dixon Film Service, things were moving along at the same old busy gait, with not a speck of evidence of slow speed anywhere.

Barney Rosenthal, the Generalissimo at the Universal offices at 2116 Locust street, was the next optimist we saw. Barney had just got back from Chicago, where he had been in consultation with Carl Laemmle and a few more of the "big bugs" of the Universal, and he was full of the Company's new plans of helping the exhibitor make money with films after they have booked them. Barney proudly pointed to his publicity department, where a publicity expert, so buried with papers, pictures, dope sheets, press matter and advertising copy that we couldn't see his face, and a brand new stenographer in the person of Miss Herzberg, were toiling away at first aid schemes for exhibitors.

And they took us down to the booking offices and showed us in cold figures that more films were being shipped out of the office than at any time before. And we said "Good boy, Barney," and "Goodbye, Barney," and dropped in on Sidney "Bluebird" Baker.

We asked about things in general. "Bluebirds are flying and singing better than ever," said Baker. "The only thing the matter with them is that they cannot really fly. If they could we could stop the clamor of lots of exhibitors who want them quicker. And by the way, do you remember the remark of Mr. Shakespeare, when he said "The play's the thing" Well, Bill was right; we are proving it right along. If you don't believe it, looky here —" business of more documents being produced.

Out at the Grand and Olive street end of Film Row, Manager Miller, of the General Film plant, said: "We expect great things here. Our new plan of handling films on a percentage basis will result in more business than ever. Under the new plan we can buy more film than is in demand; when one subject takes better than another we are justified in buying more copies. This will satisfy exhibitors and give them what they want without our working the films too hard. This plan will work to every one's advantage, producer, exchangeman, and exhibitor, and on top of all that, things just look good. There is lots of money in the country, everybody is prosperous, and of course the film business will get its share."

Weil's Interest Creating Scheme.

Manager Weil, of the World and Brady-made pictures, was at home when we dropped into his sanctum, and he told us business was going to be better than ever, and he produced a dandy little publicity scheme that he is putting into practice, which will undoubtedly go far in producing the results he prophesies. Weil's plan is to get in touch with the patrons of every theater he books films to and create a following for the pictures, make them want to see World pictures. The names of the patrons are furnished to the World office and then they get busy with the interest-creating scheme.

Charles Werner, the Metro man, whom we referred to once as being up in the air because his office is up in the Empress Theater building, says he is still up in the air as far as location is concerned, but on absolutely solid business ground. With things looking rosier all the time—and to prove what he thinks of the future—he is enlarging the offices by taking in more floor space to accommodate the rush.

Short Length Films.

Downstairs, a few doors to the west, we found Sam Werner, who presides over the destinies of the Unicorn films. Sam had the same brand of optimistic promise that his brother Charles, of the Metro, gave us. Sam is a great believer in the short length films, and a glance over his boking sheets would convince anyone that a great many exhibitors have the same foudness for them.

At the V-L-S-E office we interviewed Mr. Webster, who is a newcomer to Film Row, but an old timer in the business, and we don't believe that manager Webster has any words in his dictionary but husle and business and good promises for the new year. Mr. Webster is a most affable and convincing person, and there is no doubt but that he will put V-L-S-E over in just the shape he says he will for 1917.

We surely got two ears full of optimism at the Fox offices. Sam Shurman is the head fox there now, and the youngest manager in point of service on Film Row, but he is not the slowest, by any means, and he told us more good things about the eight big Theda Bara and William Farnum films he will release in 1917 than William Fox himself could have told us. As Theda and Bill are prime favorites in this territory, we honestly believe Sam when he says that he will not only tear the lid off, but he will throw it away in 1917.

Taking it all by and large, things look exceedingly good for the film business in St. Louis for the coming year.

The 10th Anniversary Number will be referred to for years as a guide to the progress made in this industry from 1907 to 1917. Biggest advertising value ever offered. March 10th. Advertising forms close February 23rd.

NORTHWESTERN NOTES.

Miss Ormi Hawley at the Colhoun.

Minneapolis, Minn.—Miss Ormi Hawley, screen favorite, appeared at The Calhoun theater here in person Monday and Tuesday, Jan. 15-16, previous to going on a tour of Northern Minnesota theaters. Good crowds greeted Miss Hawley at The Calhoun.

Miss Hazel Wise Writing Publicity.

Minneapolis, Minn.—Miss Hazel Wise has taken charge of the publicity work for The Calhoun and The Dewey theaters here.

Morton Nathan Handing 'Em Out.

St. Paul, Minn.—Manager Morton Nathan was forced to lay in a large supply of cigars recently owing to the fact that he became father to a handsome 7½ pound baby boy. The youthful Mr. Nathan will register by the name of Daniel Arthur because his dad has no desire to raise his boy to be a moving picture man. Mrs. Nathan and the baby are both well.

Local Theater Notes.

Pukwanan, S. D.—A new picture theater will be opened here shortly in the building previously occupied by Wing Bros.

DeSmet, S. D.—The Opera House theater here is nearing completion and is expected to be ready for the opening within a few weeks.

Fargo, N. D.—Clifford Rice has purchased R. B. Hustad's interest in the theater at Tower City, N. D.

Dickinson, N. D.—Mrs. W. G. Ray has opened the Ray theater to the public.

Opheim, Mont.—Edward Combs has opened his new theater here.

Malta, Mont.—Wallace D. Coburn, Great West Film Co. star spent the holidays with his family here.

Billings, Mont.—The Strand theater has been opened here.

Eveleth, Minn.—Manager Lerner of the Strand theater here has booked Selznick features and will show "The Common Law" shortly.

Grand Forks, Minn.—The Real theater here has been opened to the public by M. Garber and J. M. Freeman.

Albert Lea, Minn.—Herman Goebel has taken over the management of the B. B. Theater here.

St. Bonifacius, Minn.—A picture theater will be opened here shortly.

Staples, Minn.—H. E. Poole is to be the manager of the new theater here now in the course of construction.

Hamburg, Minn.—The Home Amusement Co. recently organized will conduct a motion picture theater here.

Lefor, N. D.—A moving picture show has been opened in the Lefor hall.

Canova, S. D.—G. S. Buchanan has sold his interest in the Idle Hour theater to R. S. Hede.

Morristown, S. D.—L. B. Hale has sold his interest in the moving picture theater here to C. O. Dunning.

Wahpeton, N. D.—The firm of Murphy & Snyder which operated the new Photoplay theater has been dissolved.

St. Paul, Minn.—Ruben & Finkelstein have announced that Paramount pictures will be taken from The New Majestic to The New Princess theater here shortly to allow for the return of vaudeville into the former theater. Vaudeville was taken out of the Princess recently and transferred to The New Palace a new house erected by Ruben & Finkelstein and the former theater has been running Fox, Paramount and Vitagraph features since.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Form Permanent Association

Minneapolis Exchange Men Organized at Meeting of Northwest Advisory Committee of the Motion Picture Industry—Managers of Fox, Paramount, Vitagraph, World, Universal and Mutual Exchanges Attend.

MINNEAPOLIS, MINN.—At a meeting of the Northwest advisory committee to the National Association of the Motion Picture Industry recently a permanent Minneapolis Exchange Managers' Organization was formed.

Managers of the Fox, Paramount, Pathe, Vitagraph, World, Mutual, and Universal exchanges attended and each did his share of the work of getting the organization started off. The organization will hold weekly meetings and assist the national association in every way possible in working out its different plans. H. E. Friedman, Pathe exchange, is chairman of the permanent advisory organization with S. N. Robinson, Fox, vice-president and W. K. Howard, Vitagraph, secretary.

Anti-Advance Depositors Gain Recruits.

Minneapolis, Minn.—Ruben & Finkelstein, the largest exhibitors in Minnesota have informed Secretary Wm. Koenig of the Northwest Exhibitors' Corp. that they will lend their assistance in battling the advance deposit system. The addition of these two gentlemen to the ranks of the exhibitors' anti-advance depositors means much in the warfare now going on in these parts. Feb. 1 has been set as the date advance deposit exchanges must surrender.

Benjamin Drum Still Very Sick.

Minneapolis, Minn.—Benjamin Drum, manager of the Artcraft exchange here is reported to be slightly improved at the Asbury hospital where he has been confined to his bed for two weeks with internal complications. Doctors hold out little hope for Mr. Drum's recovery although the Artcraft manager has displayed a marvelous constitution. Mrs. Drum is managing the Artcraft office while her husband is in the hospital.

The Helikers Are Good Bowlers.

Minneapolis, Minn.—A. and L. Heliker of the "Amusements" bowling team are high men in the Film Men's Bowling league here at the second turn in the league's schedule. A. Heliker holds the individual high game record of 222 and his brother has made 590 for three games. The Mutuals still maintain first place with "Amusements" and the DeLuxe teams tied for the cellar title.

"Daughter of Gods" Coming to Lyric.

Minneapolis, Minn.—"A Daughter of the Gods" featuring Annette Kellermann will begin an indefinite run at The Lyric theater here Jan. 21 following the close of a four weeks' run of "The Crisis." Herbert Brenon who directed the filming of "A Daughter of the Gods" received some of his first theatrical training at The Lyric. Manager Frank A. McInerny of The Lyric has arranged to put the Kellermann feature on in the same big way "The Crisis" was handled and special orchestral numbers will accompany the film.

Getting Ready to Exploit "Under Sea" Picture.

Minneapolis, Minn.—James V. Bryson, former manager of the Universal exchanges at Minneapolis and Los Angeles, and at present manager of the Northwestern Motion Picture Equipment Co. here has gone to New York to complete arrangements for advertising his new territorial acquisition "Twenty-Thousand Leagues Under the Sea." Mr. Bryson stopped off at Chicago on his way East and upon his return here he expects to arrange for the opening of exchanges at Fargo, N. D., Milwaukee, Wis., and Minneapolis. Being well acquainted with the exhibitors of the territory Mr. Bryson believes he will have no difficulty in "putting the film over" in a big way.

Five Copies of "Civilization" on Tour.

St. Paul, Minn.—The run of "Civilization" at the Metropolitan theater here has been extended two days. W. S. Baldwin, general manager of the "Civilization" department of the Supreme Feature Film Co., Inc., Minneapolis has announced that five companies are now entour and each has reported success with the feature. The companies and managers now on the road are: Co. A., Earl Odette, manager, Minnesota and South Dakota; Co. B., Howard Tibbetts, manager, Iowa; Co. C., C. F. Rose, manager, Montana and North Dakota; Co. D., Nate Natelson, manager, So. Wisconsin; Co. E., William McMahon, manager, No. Wisconsin.

John Mason at the Strand.

Minneapolis, Minn.—John Mason, star of "The Libertine" was the guest of Manager J. A. Keough of the Strand and Manie Gottlieb of the Favorite Feature Film Corp., at a private showing of the film feature at the theater, Jan. 16. Mr. Mason had not seen the film on a large screen before and expressed himself as pleasantly surprised by the way his every move protographed and showed on the curtain. Mayor Thos. Van Lear and other prominent local men met Mr. Mason and viewed the film at The Strand.

Surprise Party for Manager Mustard.

St. Paul, Minn.—Partners of William A. Mustard in The Blue Mouse theater here tendered him a real surprise party on his birthday, Jan. 12. Mr. Mustard, away from the theater and his residence while preparations were being made was pleasantly surprised when he found among his unexpected guests Oliver A. Rowe, Mr. and Mrs. Charles W. Campbell, Miss Ormi Hawley, screen star and Willis Kent of Chicago.

Minneapolis Business Notes.

Minneapolis, Minn.—"It May Be Your Daughter" completed the first week of its run at The Regent theater here, Jan. 13 and began a second with a good business.

Minneapolis, Minn.—Manager Lowell V. Calvert of the New Garrick has booked "Blind Justice" for a showing at his theater shortly and will charge 15 and 10 cents admission for the feature. Pauline Frederick in "The Slave Market" did a good business for four days beginning Jan. 14, at the Garrick.

Minneapolis, Minn.—The Westcott Film Corp. here has had many requests for bookings for large Minnesota theaters following the close of a good week's run at the Strand, Minneapolis, at twenty-five cents admission.

Minneapolis, Minn.—The Sherman-Elliott, Inc. offices have announced that "The Crisis" will begin a week's run at the St. Paul Strand theater, Feb. 4, following a short trip through Iowa. Manager Glickauf of the "Crisis" Co. B. has announced that this show will play two days at Nebraska City, Neb., Jan. 19-20 before opening a run at the Brandeis theater, Omaha. Nicholas Wagner, former manager of The New Palace, St. Paul is out in advance of Co. B.

Barker-Swan Co. Goes Into Bankruptcy

Charles H. Dixon Appointed a Receiver—Failure Is Due to Insufficient Capital—Hope for a Reorganization.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

PEORIA, ILL.—A reorganization of the Barker-Swan Film service is hoped for as the result of the filing of a petition in bankruptcy against that concern in the United States District Court at Springfield. The bankruptcy proceedings were instituted by Attorney Merrick A. Whipple, representing Chicago creditors. Charles H. Dixon of Peoria has been appointed received by Judge J. Otis Humphrey. A. H. Shields, who is in charge of the company's studio at Main and Frink streets, hopes for reorganization. He states that the failure is because of the lack of capital for operation purposes. The plant is valued at $50,000. Attorney Whipple expects to sell the plant to some company which will operate it. The company was organized a year ago by Edwin L. Barker.

Kilbourne to Have Worthwhile Theater.

Kilbourne, Ill.—"That Old Home Town of Mine" has attained the dignity of a ground floor moving picture theater. Kilbourne, with its 500 souls and incidentally the native town of the Illinois correspondent, has been satisfied with regular shows in a second story hall, but now Frank Draper, of the Amuse-U Company, has purchased a concrete building and will use it for an opera house, the attractions being principally photoplays. An extension will be built, balconies placed and a stage installed.

Two New Companies.

Springfield, Ill.—Secretary of State Louis L. Emmerson has issued a certificate of incorporation to:

Imperial Film Manufacturing Company, Chicago, capital, $1,000; incorporators, Edmond W. Potle, William Dreifus, Laurence B. Jacobs.

Kline's Film Enterprises, Chicago, capital, $2,500; incorporators, Maurice Kline, Sadie Kline, Arthur W. Shipman.

Booked "The Daughter of the Gods."

Quincy, Ill.—W. L. Busby, manager of the Empire-Hippodrome, was in Chicago to see "A Daughter of the Gods" and booked the film for four days in February.

Centralia, Ill.—Mr. and Mrs. George Pittenger went to Chicago and after viewing the big Fox film featuring Annette Kellerman, arranged for a future date for the Pittenger Grand.

Illinois Theater Changes.

Brockton, Ill.—Day Dunbar has sold his interest in the Star theater to his partner, Bruce Gillis, who is now sole proprietor.

Canton, Ill.—George Hewis has sold the Dreamland theater to W. T. Spamn, J. C. Silvernail and W. C. McCann.

Freeport, Ill.—Joe King is now manager of the Orpheum theater, which has been operated by Christ Buhl and Fred Thompson. He will use moving pictures and tabloid musical shows.

MICHIGAN FILM NOTES.

Want Local Exchange Clubs to Combine.

ESCANABA, MICH.—Managers of the local exchanges, including the Mutual, the Standard, the Universal, and the Metro, have made formal applications to have the upper Peninsula Association allied with the F-i-l-m club of Chicago and the Film Exchange Cooperative Association of St. Paul, Minneapolis and Detroit.

Michigan Town Wants a Picture Show.

Mendon, Mich.—Commercial clubs used to be known largely for their optimistic offers to bring to their towns factories employing countless workers, but the town boosting organization here feels that it is a part of its duties to provide residents with proper amusements. Over the signature of the Commercial Club it is advertising in a Kalamazoo paper for a motion picture house.

Michigan Theater Notes.

Beaverton, Mich.—Lee Perry has purchased the moving picture theater here from Mamel McCormick.

Houghton, Mich.—Thomas A. Cosgrove, proprietor of the Bijou motion picture theater, has taken steps to organize a stock company, capital $2,500, for the erection of a moving picture theater in L'Anse.

Battle Creek, Mich.—Battle Creek was the first city in Michigan to get a showing of Griffith's "Intolerance," which was at the Post theater for three days.

PRAIRIE STATE NOTES.

By Frank H. Madison.

Omaha Show Man Invents Twinoscope.

OMAHA, NEB.—Wilfrid Ledoux, manager of the Empress theater, has filed patent claims for the twinoscope, a device intended to show two pictures relating to the same subject on the same screen at the same time.

The idea is to show two concurrent scenes. If a picture shows some one telephoning it will not be necessary to switch to another scene to show a person at the other end of the line. They will both be on the screen, side by side. The promotors of the device figure that a subject now requiring five reels can be shown in the time ordinarily taken for the projection of three reels.

The screen will be wider than the ordinary one. Two projectors connected by a shaft to insure uniform speed will be used. The only division on the screen is that made by light rays.

A Nebraska corporation is being organized to market the twinoscope.

Nebraska Theater Notes.

Fremont, Neb.—The Methodist church at North Bend has purchased a moving picture machine which will be used in connection with church services.

Kearney, Neb.—The Crescent theater loaned its house to the high school for the projection of four reels showing the resources of Nebraska. The Crescent is a friend of the high school, having recently turned over its house for a benefit performance for the football team.

Omaha, Neb.—The Sun theater had a fire in the organ loft in the course of a performance but so well was the situation handled that none of the patrons knew it until the blaze was extinguished.

Dakota Jottings.

Marmarth, N. D.—A new moving picture theater will be erected here.

Hannaford, N. D.—A. K. Boyd of McHenry has opened a moving picture theater operating on Tuesday and Friday nights.

Belfield, N. D.—Martin Brotten and Carl Peterson have opened the Lyric theater here.

Des Moines Exchange Men Form Association

Closer Relationship Between Distributors and Exhibitors Wanted—Censorship and Sunday Closing Ideas in Iowa.

By Dorothy Day, Register-Tribune, Des Moines.

DES MOINES, Ia.—The Des Moines film exchange men have formed an association for the purpose of establishing a closer connection between the exchangemen and the exhibitors, and to collect delinquent accounts and eliminate the deadbeat exhibitor. The new association is to be called either the Des Moines Film Exchangemen's Credit Association or the Des Moines Exchangemen's Association. A meeting is to be held next week to elect officers and to really get the new body working. The Hoy system for collection will be introduced.

Censorship and Sunday Closing in Iowa.

A. H. Blank, president of the Iowa Exhibitors' League, and W. C. Eddy, also an officer in the League, are engaged in the preliminary arrangements for the inevitable battle in the Iowa legislature over Censorship and Sunday closing laws. John R. Freuler, president of the Mutual company, has given his personal assurance of every aid possible in the fight to Mr. Eddy.

General Exchange Notes.

Des Moines, Ia.—The General exchange in Des Moines is announcing that owing to the high cost of white paper it will be necessary for them to charge their exhibitors a modest rental for all advertising paper.

O. H. Garland, formerly the booker at the Des Moines General exchange, starts Monday on the road. Bruce Gould, the shipping clerk, will do the booking during Mr. Garland's absence.

Heard at the Mid-West Offices.

Des Moines, Ia.—A. H. Blank, president of the Mid-West Corporation, has left for St. Louis and Kansas City to see about the Triangle distributing offices in those cities. It is possible that the St. Louis office will be transferred to Des Moines, making the Des Moines office the center of the Iowa and Nebraska.

Miss Etta Arthur, the only woman film representative in this part of the country and formerly employed by A. H. Blank when he was the head of the Garden Feature Film, is now traveling in Nebraska with the Clara Kimball Young pictures and "War Brides."

The Des Moines office of the Mid-West Photoplay Corporation is distributing "War Brides" on a percentage basis and as a road show.

Theodore Goldstein, formerly one of the Garden Feature Film stockholders, has been made one of the company managers of "War Brides."

John L. Shipley, publicity man for the Mid-West Photoplay Company in Des Moines, will go with the "War Brides" production to Waterloo and Cedar Rapids, but will come back to this city the 21st to handle the publicity for the production.

The New Theater at Leon, Iowa, Opens.

Leon, Ia.—Cris Campen opened his New theater in Leon, Ia., Saturday, the 12th, with a 2:30 o'clock matinee. Mr. Campen is an experienced man in the motion picture trade. The New theater has been in process of building for nearly three months, the new proprietor having spent several thousand dollars in remodeling the corner room in the Mullinnix block. The floor has been dropped six feet, a beautiful new front put in, interior decorating and electrical fixtures, and 247 opera chairs put in. Two electric driven Simplex machines, a gold fibre screen, and the best pictures obtainable will afford the people of Leon a fine place for amusement.

Iowa Theater Notes.

Estherville, Ia.—F. H. Graff suffered a severe loss Wednesday, the eighth of the month, when his Grant theater and cafe in connection burned. The Pathe picture, "The Shine Girl," issued from the Des Moines Pathe exchange, was destroyed in the fire.

Afton, Ia.—Anna S. Hutzell purchased the Palace theater in Afton from R. C. Thomas.

Chariton, Ia.—Becker and Bowen of Chariton disposed of their opposition when they bought out Bob Percefield.

Corydon, Ia.—Mrs. Cora Wiatt purchased the American theater in Corydon.

Lamoni, Ia.—Rogers & Chasey purchased the Grand theater in Lamoni from I. R. Anderson.

Lorimer, Ia.—R. E. Burkheimer bought the Electric theater in Lamoni from C. W. Bryant.

Murray, Ia.—Albert and Beulah Stewart purchased the Gem theater of R. S. Lower of Murray.

Osceola, Ia.—The Lyric theater in Osceola has changed hands, the new owner, R. E. Carson, succeeding J. Waller.

Bennett, Ia.—J. T. Soenken sold the Lyric theater in Bennett to Lewis Lamp.

Altoona, Ia.—Virgil Hawkins of Altoona, owner of the opera house in that city, has purchased the House of Quality in Freemont, Ia.

Lost Mason, Ia.—B. S. Skelley has sold his opera house in Lost Mason to Henry Pahling.

Local Film Business Items.

Des Moines, Ia.—R. C. Li Beau, manager of the Des Moines Film and Supply Company, is making a week's tour in the Eastern part of the state on business.

Des Moines, Ia.—A. H. Blank, after returning from St. Louis and Kansas City will go at once to Omaha on business concerning his big Strand theater there.

Des Moines, Ia.—Harry Sherman, of Sherman and Elliott, was in the city last week. He has secured "Intolerance" for the same 17 states through which he held the rights for "The Birth of a Nation." His picture, "The Crisis," will open at the Lyric in Minneapolis on the 24th, and after a Chicago showing will be exhibited in this city, probably at the Majestic. "The Birth of a Nation" will be given a return showing at the Majestic beginning the 11th of February.

KANSAS CITY NOTES.

Miss Simpson's Hands Full.

Topeka, Kan.—Miss Carrie Simpson, a member of the state board of moving picture censors, has instituted a new plan by which the state may be provided with suitable pictures. She is beginning at the very beginning, to secure such pictures—censoring the scenarios before they are submitted to producers. The stream of scenarios which is coming to her to be reviewed, started when she announced that she was assisting in preparing a juvenile program, and that proper stories were desirable. Miss Simpson makes suggestions to the writers for improving their stories, and her work is doing one thing in addition to its service to the writers—it is helping to educate the public to her ideals of moving picture stories.

Greater Vitagraph Items.

Kansas City, Mo.—The Vitagraph Company has secured the New Center theater at 15th and Troost streets for a private showing of the "Girl Phillipa."

F. F. Nine, formerly the booker for the Vitagraph Company, Kansas City, is now the assistant manager of the office. He has been with the Vitagraph company for the last two years.

J. H. Kilinsky, who has been with the Vitagraph Company for the last seventeen months as a traveler, is taking a hard earned rest.

Kansas City, Mo.—P. H. Goldstone, president of the Federal Film Company, is the largest states rights buyer in Kansas City. His company is securing more calls for the "Little Girl Next Door" and "War's Women" than they can fill.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Mignon Feature Co. to Exploit "Civilization"

Missouri, Oklahoma, Kansas and Texas Rights Have Been Secured and a Company Has Been Formed to Exploit the Big Spectacle.

By Kansas City News Service, 861 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The big Ince spectacle, "Civilization," has scored big in Kansas City. A syndicate of oil men bought the rights to "Civilzaton" for Missouri, Kansas, Oklahoma and Texas, and will manage the distribution of the picture from Kansas City.

The picture was shown at the Grand opera house, which is accustomed to making records, and one week of its four here was while the New York Hippodrome show, "Hip, Hip, Hooray," was at Convention hall.

Fifteen Prints in Four States.

The new states rights company will open branch offices for handling fifteen prints in four states. W. P. Culler will manage the Kansas City end of the business. A. C. Langan will make headquarters at St. Louis and Dallas.

From Kansas City the print will go to Wichita, where it will be shown at the local convention hall, with large orchestra and many special arrangements. Indeed, the new company will probably organize an orchestra to accompany the pictures, and will also have its corps of special operators, and will go systematically about the work of organizing local committees to exploit the picture.

The Mignon Feature Company is the name of the organization that bought the rights, purchasing from the Harper Film Company of New York for a price said to be $100,000.

Rev. Charles M. Sheldon Will Give Film Performance.

Topeka, Kan.—The Rev. Chas. M. Sheldon, pastor of the Central Congregational Church at Topeka, Kan., is arranging to give a moving picture performance at his church January 19. Dr. Sheldon is the author of several widely known books, among them are "In His Steps," and "The Crucifixion of Phillip Strong."

The Paramount feature, "The Martyrdom of Phillip Strong," is taken from one of these two books, and is particularly adapted to local settlements, churches and other up-lift organizations. It will be shown at Dr. Sheldon's church.

A special presentation will be arranged. Dean Whiteham and Professor Guidi of the School of Fine Arts at Washburn College, Topeka, will have charge of the musical program.

Frank Powell Visits.

Kansas City, Mo.—Frankie Powell, owner of the Mission and Majestic theaters at Ponca City, Okla., was in Kansas City recently attending the New York Hippodrome show. While in Kansas City he took occasion to visit the Paramount office and meet an old friend, L. D. Balsley, advertising manager of the Kansas City Feature Film Company. The two were old time school friends at Blackwell, Okla., and received their musical education there, both belonging to the school band and orchestra known as the "Boy Wonders."

To Build a Larger Willis Wood.

Kansas City, Mo.—The Willis Wood theater, which burned the morning of January 8, with a loss of $60,000, will be rebuilt immediately. It will be made much better than it was before. About $100,000 will be expended in renewing the building. The gallery, which has been such a perilous place to sit in, will be cut out entirely and the theater as a whole made much larger. It will continue as a moving picture house.

Local Theater Changes.

Wichita, Kan.—C. G. Bard has purchased from Don Powell the Colonial theater at Wichita, Kan.

Riverside, Ia.—Mr. Schnoebelen has purchased the half interest of Mr. Yaro of Yaro & Wingler, proprietors of the Subway theater, Riverside.

De Soto, Kan.—W. A. Orr, manager of the Electric theater, De Soto, Kan., was in Kansas City recently. Mr. Orr is a member of a large bakery firm at De Soto. He runs features two nights a week and is showing to good houses.

Springfield, Mo.—Jack Truitt, proprietor of the New Sedalia theater, at Sedalia, Mo., recently leased the Jefferson theater, at Springfield, Mo.

Lacygne, Kan.—The Stewert & Wilburn Company has opened the Knights of Pithias theater at Lacygne, Kan.

Sherrill, Kan.—The opera house at Sherrill, Has been opened up under the management of W. L. Sherrill.

Russell, Kan.—F. T. Martin has sold his theater at Russel to A. G. Jones. Mr. Martin has taken over the Electric theater at Quinter, Kan.

Lawrence, Kan.—Lyod Ware, owner of the Bowersock and Varsity theaters at Lawrence, was a recent visitor in Kansas City. Mr. Ware has been showing to very good audiences, the students of the university there comprising about half of his attendance.

Visitors to Kansas City Exchanges.

Kansas City, Mo.—Some visitors in the Kansas City exchanges recently were: J. G. Swanson, Odean theater; G. Farrety, Novelty theater, Winfield; Chas. Goodnight, Starr theater, Warrensburg; A. W. Bell, Alamo theater, Fayette, Mo.

Changes at Local World Film Office.

Kansas City, Mo.—R. E. Kerley, formerly booker in the World office at Indianapolis, Ind., has recently been transferred to the Kansas City office. J. Crandell, whose place he takes, is now in charge of the shipping department.

T. W. George, who has been with the Indianapolis office for the last year in the capacity of road man, is now connected with the Kansas City office in the same capacity.

E. D. Long, formerly road man in the Kansas World Film office, is now cashier of the office.

M. M. Montgomery of the World Film is now the manager of the Kansas City exchange. Richard Robertson, the former manager, has a very good proposition in view which he is not ready to disclose yet.

A. J. Reed With Triangle.

Kansas City, Mo.—A. J. Reed, former Kansas representative, is handling the McClure pictures through the Triangle office, Kansas City, Mo.

Universal Bowlers Doing Well.

E. W. Williams, head of the service department of the Universal, Kansas City, Mo., has left for a week's trip to book the "Purple Mask."

The Universal bowling team is now running third place in the tournament being held at the Grand bowling alleys, and has a good chance of getting a first, showing the versatility of moving picture men.

"The Purple Mask" is in great demand among the Kansas City exhibitors and is snapped up as fast as it is open.

The Federal Film Company has taken the Unusual line of pictures.

J. E. Schlank, with the Federal Film Corporation, is now in New York closing a deal to secure the "Eyes of the World" and "Twenty Thousand Leagues Under the Sea," Ince and Keystone productions.

Denver's Paris Theater Sold

Deal Gives Local Theater to Company Composed of Baxter, Swanson and Nolan Will Be Remodeled Inside and Out—New Policy of Big Features and Long Runs—Frank Hall Will Be the Manager.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, COLO.—One of the most important deals in the history of the Denver moving picture industry was closed this week when the Paris theater, one of the largest of the downtown picture houses, was sold to a company in which a number of Denver's leading amusement men are interested. The consideration was not made known.

The new owners are Samuel N. Baxter, present owner of the Isis theater; William H. Swanson and Harry T. Nolan, owners of the Swanson-Nolan circuit of moving picture theaters and supply houses. They will be president, vice president and secretary-treasurer, respectively.

More than ordinary significance attaches to the transaction. It marks the entrance into the Denver field of the Swanson-Nolan company, which operates a string of picture houses in Colorado, Wyoming and Utah. It also gives this city its first house to be devoted almost exclusively to extra big features.

The Paris will be closed immediately and will be thoroughly remodeled. When the doors are again opened it will have been renamed by the new owners; it will have a new front; an entire new dress within; a new manager, and a new policy.

Frank Hall, former manager of the Grand theater at Pueblo and the Rex theater at Salt Lake, both of which are owned by Swanson and Nolan, will be manager of the new theater.

The reopening will be marked by the showing of "The Daughter of the Gods," the Fox spectacle, the local rights for which Mr. Baxter obtained early this month. This will be given a 15-day run and will be followed by other big features of a like nature. Nothing in the way of a motion picture production will be too big for the company to handle, according to a statement made to the correspondent of the Moving Picture World by the officials of the new concern.

A minimum admission of 10 cents will be charged with the prices graded up according to the magnitude of the attraction. For several months the Paris has been a 5-cent house. An orchestra will be installed to supplement the pipe organ with which the house is now equipped.

Big Feature House Needed.

Its establishment as a big feature house should prove a big success, as it fills one of the long felt needs of Denver. Heretofore the lovers of big pictures have been deprived of seeing them because none of the exhibitors was willing to break into his regular run to show higher priced productions. "The Birth of a Nation" was compelled to lease a legitimate house for its first showing, and most of the other special pictures have had the same experience.

It was this condition of affairs that led to the sale of the Paris. S. N. Baxter, president of the new company, has had numerous opportunities as owner of the Isis theater to get first run contracts on special productions, but could not handle them for the reason that he feared to jeopardize his established business by breaking into it with higher priced pictures.

Baxter is one of the pioneer exhibitors of this territory, being one of the first, if not the very first, to open a moving picture theater in Denver. In associating himself with the Swanson-Nolan firm he joins the pioneers in the film exchange business in the city. Since the independent exchange has given way to the branch offices of the producing companies Swanson and Nolan have gone into the supply and exhibiting business. They have a chain of half a dozen supply houses and theaters in the west and are planning to extend this to include two more Colorado cities. This is in line with a tendency noticeable at present.

Two New Denver Theaters About to Open

The America, Built by Bishop-Cass Company, on Sixteenth and Center Streets—De Witt C. Webber's New House at Bayaud and Broadway.

DENVER, COLO.—Two new Denver moving picture theaters, said by their owners to be the last word in the art of building amusement palaces, are about ready for opening.

The America Theater.

They are the America, which takes its place on Denver's most prominent business corner, at 16th and Curtis streets, in the heart of the Great White Way, and the Webber, at Bayaud and Broadway, the center of a thickly populated residential section in South Denver.

Neither house has definitely fixed an opening date, but at both the finishing touches are being put to the decorating, and each will be going full blast before the last of the month.

The America was built and is owned by the Bishop-Cass Investment Company. It formerly operated the Lyric theater, which occupied a rear space on the site of the new theater building. A. G. Talbot, who managed the Lyric, will be manager of the America. He has announced E. H. Sothern in "An Enemy to the King" as his opening attraction, having signed a contract for first run releases with the Greater Vitagraph Company.

The open booking policy will be followed by the America. It will charge a minimum price of 10 cents, with a graded admission scale when large productions are undertaken. "Civilization" has been booked for showing at the new house for a later date, and it is the intention of Manager Talbot to stage other special attractions from time to time.

The Webber Theater.

The Webber theater is owned by De Witt C. Webber, veteran amusement man of Denver. It was built under his personal supervision and his original ideas and tastes are reflected in its many and varied features. The Webber is without doubt a most artistic, most modern and most elaborate neighborhood moving picture house.

It has 1,000 seats, all on the ground floor; is equipped with modern heating and ventilating systems; has an asbestos roof, which is the only one of its kind in this section; is equipped with a double dimmer indirect lighting system that, though it hides every light in the house, is capable of making the interior as bright as day or as dark as may be necessary for the best screen effect. The interior decorating effects are original and elaborate. The exterior will be illuminated at night by a flood lighting system.

Among the features are an aviary and an aquarium located at the rear on either side of the theater. The operator's booth, in keeping with the other features of the house, is a thing of elegance. It is entirely enclosed in glass and trimmed with rich draperies and will be illuminated by a series of inverted lights so that it will at once catch the eye of a patron leaving the theater and at the same time not effect the showing of the picture on the screen.

The booth will be located on a small balcony at the rear of the house. This balcony will be equipped with individual plush arm chairs for the comfort of those who desire exclusiveness. It will be known as the conservatory and an additional charge will be made for admittance to this quarter.

The policy of the Webber will be open booking. The owner will introduce a new departure in that he will book only first run pictures, the first time this has ever been attempted in any but a downtown house. A standard of 10 cents has been adopted as the general admission price. The owner plans to run short reel programs as well as features. The theater will be open only in the evenings unless it is decided later to give Saturday and Sunday matinees.

J. E. Rickards Buys Theater.

Phoenix, Ariz.—Jo E. Rickards, founder of the Phoenix Amusement Company, of Phoenix, and one of the pioneers of pictures in that state, has disposed of his interest in the above concern and purchased the Lion theater of Phoenix. He has completely remodeled the house and renamed it the Hip. He is running Greater Vitagraph, Pathe Gold Rooster, Kline Edison, Mutual Star, Chaplin and Max Linder specials, as well as all the big state right features on rental basis. Mr. Rickards' new venture bids fair to be the success his management assured his first love in the Baby State.

PACIFIC COAST NEWS.

California Briefs.

Vallejo, Cal.—The Vallejo theater, formerly the Republic, was opened late in December under the management of Bert Langley. The house has a gallery and can accommodate 1,100.

Napa, Cal.—Plans are being drawn by Architect L. M. Turton for a two-story reinforced concrete moving picture house, 61 by 165 feet, to be erected on Main street by John and Samuel Garibaldi. There will be a large gallery and the equipment will be of high grade.

Oakland, Cal.—The management of the T. & D. theater has made arrangements with the owners of a large market to keep an arcade open through this in the evening and patrons are enabled to pass from Twelfth to Eleventh street without going around the block.

Children's Matinees in Santa Barbara.

Santa Barbara, Cal.—The Palace theater, Santa Barbara, is co-operating with the Recreation Center in providing a special children's matinee on Saturdays. It has proved a great success. Recreation Center is a community house, conducted by the Neighborhood House Association. It is purely philanthropic, devoting itself primarily to young people. The building was opened three years ago and one feature is Saturday night dances that are always well patronized.

Reference to the children's matinee was made January 8 in the annual report of Mrs. Emmett G. Ord, the secretary.

Engagement of Exhibitor Announced.

San Francisco, Cal.—The announcement of the engagement of A. Goldberg to Miss Rita Salomon has just been made, the wedding to be an event of the early spring. Mr. Goldberg is one of the most popular exhibitors of the city, conducting the Peerless theater on Third street, an enterprise in which he has met with marked success, and his bride-to-be is one of the popular members of the young set.

All Star Feature Distributors News.

San Francisco, Cal.—Sol L. Lesser, head of the All Star features, has purchased the California, Arizona and Nevada rights

to the ten-reel Selig production, "The Garden of Allah," and will release this following "War Brides" and "Civilization." The legitimate stage production was shown here recently at the Columbia theater and the wide publicity it received is expected to be of great value to the screen presentation. "Neptune's Daughter," recently purchased by Sol. L. Lesser has been booked for a two weeks' run at the Theater St. Francis, early in February.

Sol L. Lesser plans to leave for New York late in January to make other purchases of film and to look after eastern interests. His assistant, Miss Freda Rubenstein, who arrived home recently from an extended eastern trip, is attending to office duties again.

Bans Improper Pictures.

Stockton, Cal.—An ordinance has been passed by the City Council prohibiting the exhibiting of motion pictures of "any nude human figure, of any lewd or lascivious act, or of any matter or thing of an obscene, indecent or immoral nature, or offensive to the moral sense." The measure is effective in thirty days.

Pathe Cameraman Completes Long Trip.

San Francisco, Cal.—Ralph Radnor Earle, who conducts a large printing and developing plant at 451 Eddy street, San Francisco, Cal., and who was commissioned by the Pathe Exchange, Inc., last summer to make moving pictures of all the national parks, returned recently from a trip on which he covered more than 7,000 miles, and on which he took upward of 10,000 feet of splendid pictures. The entire journey was made by automobile and he was accompanied on the trip by Mrs. Earle. The trip from San Francisco was made by way of some of the most scenic spots in the Pacific northwest and the Yellowstone park was first given attention. From there Mr. and Mrs. Earle went to Glacier national park, one of the latest of Uncle Sam's pleasure grounds, and some of these pictures are expected to prove a revelation to tourists. The trip home was by way of Crater lake, Oregon, and the picturesque lake country of Northern California.

Following a short stay in San Francisco Mr. Earle expects to go to the Yosemite valley to secure winter scenes and will also revisit the Yellowstone park to take pictures of the elk herds. In January he will attend the ice carnival at St. Paul, Minn., and later he will go to the Grand Canyon of the Colorado and through the country of the Cliff Dwellers in New Mexico and Colorado.

Sunday Closing in California?

Among the Measures Before the New State Legislature Is a Sunday Closing Act—A Bill Providing for Films in Public Schools—Film Board of Trade Is Keeping Close Watch on All Legislation Affecting the Trade.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SACRAMENTO, CAL.—The California State Legislature convened in bi-ennial session on January 9 and already a large number of bills have been introduced. Among those of interest to the moving picture industry is a Sunday closing act, but the proponents of this were induced to make it as mild as possible and theaters and other places of amusement have been removed from its scope. However, there is an element in the state legislature that seems disposed to insist that the law be general in its character, if it is to be passed, and it is not unlikely that amendments to it will be made. The measure will be handled in the senate by Henry H. Lyon, of Los Angeles, and in the assembly by C. W. Morris, of San Francisco.

Another measure of interest to be introduced is one designed to make moving pictures a part of the curriculum of the public schools. The bill will carry with it an appropriation for placing a moving picture machine in every school in the state and will arrange for a library of educational film.

The moving picture trade is expecting a number of other measures to be introduced, and the Film Exchange Board of Trade of San Francisco is keeping a close watch on legislative proceedings, with the idea of sending a representative there in case there are any brought forward that promise to be detrimental to the industry.

T. & D. Circuit News.

San Francisco, Cal.—The Turner & Dahnken circuit has met with so much success with its tea room at the new Oakland house that it has been decided to add a similar innovation at the Tivoli theater in this city, and estimates on the work are now being taken. As many as 500 cups of tea are served some afternoons at the Oakland T. & D., and ladies are finding this a very convenient place to meet friends or to await the beginning of feature attractions on the screen.

A. E. Northy, who has been manager of the Berkeley T. & D. for some time, has been transferred to the Richmond house, and his place at Berkeley has been taken by E. J. Merlin, formerly assistant at the Oakland T. & D. The Turner & Dahnken circuit has purchased the equipment of the Campus theater at Berkeley, and it is unlikely that this house will be reopened as a moving picture house.

Rapid progress is being made on the erection of the new house at Stockton, Cal., and it is anticipated that this will be ready for occupancy some time in February. The lobby and stage of the Sacramento T. & D. theater have been remodeled and the entire house redecorated, while a large addition is being made to the organ at the San Francisco house, making a seventy-one stop instrument of it.

Hayakawa Week a Big Success.

San Francisco, Cal.—Hayakawa week at the Imperial theater early in the year proved to be a success beyond all expectations and proved to Manager J. L. Partington the fact that good pictures can be brought back for presentation, no matter how old they may be, if the stars are still popular. "The Typhoon" did double the volume of business it did when first shown here, while receipts on "The Cheat" were about $75 a day greater than they were when this picture was shown in 1915. The orchestra of the Imperial theater has been augmented and is now under the leadership of Severi, a prominent local concert master.

Careless Exhibitors Criticised.

San Francisco, Cal.—Frequent complaints are being made by local film exchange men of the poor condition in which their property is being returned from certain moving picture houses, and plans are being considered for the better protection of films. Badly torn film, resulting from use on poorly adjusted machines, comes in frequently, and just a short time ago a film inspector in one of the largest exchanges in the city suffered a severely cut hand, the result of a pin that had been used by an operator to patch a broken film.

D. J. Grauman to Handle Pictures.

San Francisco, Cal.—D. J. Grauman, one of the pioneer theatrical and moving picture men of this city, is making extensive purchases of films on a state rights basis and will shortly be ready to release some of these. The Empress theater in this city is to be transformed into a moving picture house, and the organ for this is expected to be in place within a month. His son, Sidney Grauman, has taken a lease on a magnificent 2,850-seat house, to be erected at Los Angeles, and the films that are purchased will be shown at both of these houses and then released. Mr. Grauman states that he has entered the field as a buyer on account of the tendency of producers and distributors to place their best productions in legitimate houses in direct competition with their regular customers.

H. L. Knappen Becomes Special Pathe Representative.

San Francisco, Cal.—H. L. Knappen, formerly manager of the San Francisco office of the International film service, and who was slated to take charge of the Los Angeles branch of the Pathe Exchange, Inc., following the recent consolidation, has been appointed instead to the position of special representative in the western territory and has left for Denver to assist in getting that office in shape and will then cover the northwest. H. I. Krause, formerly of the Salt Lake suboffice, will be assistant to Mr. Loper at the Los Angeles branch of Pathe.

Ralph Radnor Earle and Mrs. Earle Making Tour of the National Parks.

Need Organization in Oregon

Beaver State Exhibitors Woefully Lack Union—Legislature Is Passing Laws and Film Men Apparently Have No Representation—Reformers Are Represented—There Is a Nucleus for Strong Film Organization.

By Abraham Nelson, 601 Journal Building, Portland, Or..

PORTLAND, ORE.—The meeting of the state legislature at Salem during the forty days beginning January 8, without a single representative or spokesman in that body working in the interests of the moving picture men in Oregon, denotes a woeful lack of interest among the state's exhibitors in their own affairs. Or, perhaps it would be better to say, a woeful lack of interest in all matters except getting the money—today. Just what the Oregon legislature is going to rib up that will concern the industry—tomorrow—no one knows nor, apparently, cares. But the lobbyists for the alleged reforms are all there at Salem.

The direct reason for the apparent unconcern among exhibitors is the absence of organization. The nearest thing to a successful union of film men in Oregon is the Oregon Motion Picture Men's Association, its membership including men from all branches of the industry. The organization has its headquarters in Portland and its officers are among the most prominent exhibitors and exchange men in the state's metropolis. Its membership is from all parts of the state.

But, alas, the Oregon Motion Picture Men's Association is at present hibernating. It will undoubtedly blossom forth in style when the censors become overbearing. Its inactive state is regretted by the men who have tried to make it live and booming and who would rather have it an organization that is on the offensive, speaking in terms of the battlefield, than one that is on the defensive, and only alert when stepped on.

The local branch of the Exhibitors' League of America died a natural death nearly two years ago, although the name of the organiaztion still embellishes the big windows over the Majestic theater.

Individuals Apt to Be Narrowly Selfish.

Men who claim to know about these things give as a reason for the indifferent success of exhibitors' associations in Oregon that individuals are at times inclined to be selfish in considering the purposes of organization and refuse to act unless they will be personally benefitted at the moment. This seems to the writer, who has watched the situation for nearly two years, to be a logical reason and a reason which has disheartened those men who have given their time and services freely and unselfishly for the future benefit of the industry. Another reason is undoubtedly the fact that in Oregon there are 200 theaters in 96,000 square miles, and that outside of Portland, the average town has two or three theaters, the owners of which are occasionally engaged in scalp getting competition.

It is hoped that the so-called reformers will not be able to influence the Oregon legislators to clutter the statutes with further Sunday closing measures or obnoxious legislation concerning amusements. But should the legislative grist of forty days' session contain such enactments, they may serve the noble purpose of uniting Oregon's exhibitors before "the next time."

Parker Now Owns Majestic.

Portland, Ore.—The Majestic theater, the city's pioneer first run house, has been acquired by J. J. Parker, who has bought the interest of Edwin F. James in the James Amusement Company. Mr. Parker is in entire control of the big Washington street theater and is maintaining the same first class policy there as that under which the house has been conducted heretofore.

The deal was undoubtedly consummated about the time Mr. James leased the Broadway and rumors were current to that effect. The verification comes directly from Mr. Parker.

Reliable Film Service Moves.

Portland, Ore.—The Reliable Film Service, formerly located on Broadway, has joined the rest of the film fraternity by moving to Film Row. Their new stand

Reliable Film Service Office and Manager C. H. Johnstone.

is at 14 North Ninth street in the storeroom formerly occupied by Metro. The Reliable's equipment and stock occupied the entire depth of the store and half the next room, besides a spacious balcony. The shipping entrance is on Burnside street. The sales room is gurnished with comfortable seats and feels real homelike. C. H. Johnstone is the manager.

Series of Children's Shows.

Portland, Ore.—Under the auspices of the Parent Teachers' Association, Miss Alice M. Ryan and Miss Rachael Clark have been showing children's programs in several theaters of the city during the holiday week. "Hiawatha," a four-reel subject, has been the film used and it has been interpreted by a reader. The shows at the Broadway and the Elite were very successful.

"Movie Week" in Portland.

Portland, Ore.—"Movie week" was featured here by the newspapers the week after New Year's. The reason was that by coincidence there was a bigger array of features in the downtown theaters than there had ever been at one time before. The Columbia showed "The Pride of the Clan," the Peoples "The Foolish Virgin," the Star "The Slave Market," the Broadway, "20,000 Leagues Under the Sea," Majestic, "The Price of Silence,' Sunset, "Hearts Adrift," and the Eleventh street playhouse continued with "Intolerance."

James' Broadway Claims Record.

Portland, Ore.—Edwin James, of the New Broadway, claims the record for one day's attendance in a moving picture theater in Portland. He says he showed "20,000 Leagues Under the Sea" to over 9,000 people Sunday, January 7. The best previous record, said Mr. James, was at the Majestic, when "Tillie's Punctured Romance" played to 8,500 people in one day.

Esther Sundquist, who was a popular violinist at the Majestic about two years ago, is appearing at the Broadway and has more admirers than ever.

Exchange Men Callers.

Portland, Ore.—Film row was recently honored by a visit from Arthur S. Kane, Artcraft, San Francisco, and H. G. Rosebaum, his Seattle representative, arranging to place the Cohan feature.

F. C. Quimby, manager of Pathe at Seattle, was in Portland arranging some of the details of the affiliation of Internationaal with Pathe, the films coming from Seattle.

Whitcomb Moves to Winlock.

Winlock, Wash.—V. A. Whitcomb, formerly at the Electric theater, Hood River, Ore., has opened the Winlock theater, equipment being furnished by the Service Film Company of Portland. Mr. Whitcomb recently sold his interest in the Electric to his partner, Art Kolstad.

New Show for Bend.

Bend, Ore.—G. W. Shriner, who operates the Hippodrome ice rink, is arranging to use his amusement place as a picture theater part of the time. He made a trip to Portland recently regarding equipment.

Heard on Film Row.

Portland, Ore.—George Bligh, he of Salem, came through Portland en route from British Columbia, where he had acquired a new vest. It was a classy imported fuzzy affair, but alas, it was minus the green buttons.

George H. Leatherby, Pacific coast manager for Wurlitzer, was a visitor in Portland, coming recently from Idaho. He reports big business for 1916 and expects this year to exceed it.

Kendrick, Idaho.—J. H. Brown will open a new theater here. Carl V. Brown will manage it.

Portland, Ore.—Among the visiting exhibitors on film row were: Sam Harris, of Ackerman & Harris, San Francisco; A. H. McDonald, Rex, Eugene, Ore.; C. C. Ferguson, Baker theater, Newburg, Ore., and A. C. Kreiger, Hubbard, Ore.

Seattle Parent-Teacher Matinees Start

Association Wants a Children's Show Each Week in Every District of City—Lack of Funds the Great Difficulty.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Realizing the importance of motion pictures in the education and development of children of today, the Parent-Teachers' association of Seattle plans special children's matinees in each residence section of the city every week. So far they have given these performances in only two theaters, the Queen Anne on Queen Anne hill, and the Majestic in Ballard; but this is only the second week. If the plan is as successful as it is hoped, many exhibitors beside Manager Frank Shaw of the Queen Ann theater and Managers Kastned and Jonson of the Majestic, a desire to join with the parents and teachers of the city in making the weekly matinee the event of the week.

The difficulty, it is claimed, is in getting suitable film for the program. The plan is to show the pictures in one locality one day, then in another locality the next, and so on through the week. Therefore only one or two good films are needed each week, but it is just this fact, i. e., the smallness of their order, together with the variety required, which makes trouble in dealing with the exchanges. Also the fact that the association has very limited funds makes it impossible for them to sign funds for any one service.

It seems to us that the best way to solve the difficulty is for the Parent-Teachers' Association of this city to join with that of Tacoma and all the towns in this vicinity and combine their funds, so as to make it worth some feature company's time to send East and buy films to supply proper programs for all the organizations in the combine. By extending the road show plan to the other cities and towns the children in the entire territory could see good pictures, and the shows would be presented at a minimum cost.

B. R. Latz Managing Local "U."

Seattle, Wash.—B. R. Latz arrived this week to take charge of affairs at the Seattle Universal office following the resignation of G. A. Hager.

Business Notes and Personals.

Seatle, Wash.—A. T. Lambson, of the Lambson exchange, left Seattle on January 8 for New York, where he expects to spend some weeks in looking over the field and investing in some states rights pictures. Mr. Lambson announces that he will make a specialty of pictures intended for children's programs, and that he has already arranged for the booking in this territory of all of Dittmar's animal pictures.

W. C. Chalmers and his booking agent, Mr. Coffee, who have been playing the pictures of the Pendleton round-up through the principal towns of Washington, Oregon, Idaho and Montana, spent several days in Seattle while the Pendleton round-up was running at the Colonial. Mr. Chalmers is a member of the company that made the pictures of this famous cowboy event.

Carl Stearn, K-E-S-E. manager, is spending a few days in the Spokane territory.

Fred C. Quimby, northwest manager for Pathe, is also in Spokane on business.

H. G. Rosebaum, Artcraft manager, is in Portland the second week in January, while Guy Navarre, his assistant, is covering the Spokane territory.

C. J. Kerr, manager for Metro, was in Portland last week.

M. J. Klein, manager of the Starland theater in Aberdeen, and of the Liberty in Hoquiam, was a visitor in Seattle this week, attending to the purchase of new equipment and making new bookings.

Manitoba Censors Make Misstep

Pass a Picture With Proviso That It Be Shown to Segregated Audiences Only —Social Service Workers' Club Protests That the Practice Has Proved Harmful —Ask to Have Restriction Rescinded.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

WINNIPEG, MAN.—A strong protest against the action of the censor appeal board of Manitoba in recommending that the Mutual feature, "Damaged Goods," be shown before segregated audiences was recently made in the form of a resolution passed unanimously at a special meeting of the Social Service Workers' Club.

The resolution declares in part: "That there is already evidence of the evil effects of this segregation; that the principle of segregating the sexes for any picture which is fit to be shown, is wrong; and that the appeal board be requested to urge that the restriction of the segregating the sexes for the balance of the showing of this picture be withdrawn forthwith, and the order-in-council making such segregation possible be rescinded."

The Social Service Workers point out that they are not raising the question as to the fitness of the picture to be shown to the public, but are taking exception to the principle of segregating the audiences as to sex, believing that such a course results in more evil than good. No action was taken by the appeal board, however, and the Bijou theater, at which the film was shown, continued its policy of setting aside certain hours for either men or women exclusively. No one under eighteen years of age was admitted at any time.

The Separate Boards.

On January 1 the new system of censoring pictures for Manitoba and Saskatchewan went into effect, and the two boards now judge the films submitted independently of one another. The Manitoba board for the present consists of J. W. Horn and Mrs. V. Patriarche. Pending the appointment of an additional member, any difference of opinion between these two will be submitted to A. Hedle-Garland, chief inspector of public amusements, who will cast the deciding vote. Charles Robson, who represented the Saskatchewan government on the former inter-provincial board, will continue as the representative of that province, passing or rejecting films without regard to the decisions of the Manitoba board.

The last film condemned in 1916 was Universal's "The Narrow Creed," on account of what the censors designated as "suggestiveness." No appeal was taken by the Universal company.

National Film to Handle Triangle.

Vancouver, B. C.—W. P. Dewees, managing director of the Rex Theater Company, and of the National Film Service, Ltd., distributors of the Triangle program in western Canada, has just returned from New York, where he made another contract with the Triangle heads, providing for the handling of these productions by the National in this territory throughout 1917. Mr. Dewees reported that trade conditions in western Canada are far from good, although somewhat better than a year ago.

In an effort to provide the best programs possible, the Rex is now using one Triangle and one Paramount each week, selecting the most desirable Triangle subject and allowing the other to lie idle.

Mr. Dewees informed the World correspondent that as a result of the action of the Manitoba military authorities in suppressing the Kay-Bee feature, "Shell 43," it is unlikely that it will be shown at all in western Canada excepting in British Columbia.

W. A. Wilkinson Sells Interest in Empress Theater.

Kamloops, B. C.—W. A. Wilkinson has recently sold out his interests in the Empress theater and the Kamlops Opera House to A. K. MacMartin, a newspaper and theatrical man with considerable experience in this line. Mr. Wilkinson, who has brought moving picture entertainment in this city up to a high standard, is not to sever his connection with the local business at once, as he will have charge of the orchestra at the Empress.

Ralph Ruffner Analyses His Year's Business

Finds Clean Pictures the Best Box Office Attractions in Spokane — Some Noteworthy Hits and Records for Attendance.

By S. Clark Patchin, E. 1811 11th Avenue, Spokane, Wash.

SPOKANE, WASH.—Clean pictures are best, and attracted the largest crowds of the last year to the Liberty theater, according to the figures given out by Ralph Ruffner, manager. The Liberty this month closes the second year of its history, and Manager Ruffner has been analyzing his figures.

The Sunday attendance record was established and broken five times in succession during the year by the following pictures, in turn: "American Aristocracy," with Douglas Fairbanks; "The Common Law," with Clara Kimball Young; "The Devil's Double," a western drama, with Will S. Hart; "The Foolish Virgin," with Clara Kimball Young, and "The Matrimaniac," with Douglas Fairbanks.

A significant thing is that Clara Kimball Young pictures, which broke the previous records twice, were shown at increased prices. "The most phenomenal engagement of the lot is 'The Matrimaniac,'" said Manager Ruffner. "Its record at the Liberty on Sunday has not been excelled by any picture."

The Liberty seats 1,061 people. Seven performances of "The Matrimaniac" were given. When the box office closed Sunday night the ticket machines showed that 7,031 people had seen the picture, almost capacity at every performance. Manager Ruffner believes this to be the biggest attendance, in one day, in any Spokane theater.

Spokane Film Notes.

Spokane, Wash.—Will Potter, manager of the Universal Film & Supply Company, has returned from a successful trip to the Poluse country, and has signed up quite a few new customers. While in Lewiston, Idaho, Mr. Potter visited I. M. Binnard, owner of several moving picture houses in Lewiston.

A. H. Hilton expects to open a new moving picture house in Lewiston, Idaho, within the next thirty days. All the moving picture men of Spokane have been invited to attend the opening.

Carl Stearn of Seattle, manager of the K. E. S. & A., has been in Spokane the past week.

H. B. Dobbs, representing the Mutual, reports business is increasing all through his territory.

"Intolerance," David Wark Griffith's latest film spectacle, will be seen in Spokane at the Auditorium theater for six days, February 6 to 11. Manager Charles York announced the booking of the picture, which is being presented in this territory by Sherman & Elliott, who presented "The Birth of a Nation" on its last appearance.

MORE SEATTLE NOTES.

Triangle Manager Resigns.

Seattle, Wash.—Ray R. Grombacher, for the past few months manager of the Triangle office in this city, has resigned, and P. N. Brinch, special representative from New York, has just arrived to take charge of affairs until a new manager arrives.

De Luxe Features Notes.

Seattle, Wash.—M. Rosenberg, manager of De Luxe Features, left New Year's night for Chicago and New York. He will pend some time at the Selig studios in Chicago, and will remain about three weeks in New York visiting the Selznick studios. He will prorably return by way of San Francisco.

B. L. Lipman, traveling representative for De Luxe, returned for the holidays from a trip through eastern Oregon and Idaho.

Vancouver, B. C.—Andrew P. Keegan, western general manager for Pathe in Canada, informs the World representative that the Pantages theater in this city has booked the newest Pathe serial, "Pearl of the Army," to follow "The Shielding Shadow." This house also ran "The Iron Claw."

Calendar of Daily Program Releases

Releases for Weeks Ending January 27 and February 3

(For Extended Table of Current Releases See Pages 752, 754, 756, 758.)

General Film Company

Current Releases

(Serial No.)

MONDAY, JANUARY 22, 1917.

SELIG—On Italy's Firing Line (Three parts—Dr.) 21655-56-57
VITAGRAPH—The Vagabond (Drama) 21658
SELIG—Selig-Tribune No. 7 (Topical) 21659

TUESDAY, JANUARY 23, 1917.

ESSANAY—What Would You Do? (Black Cat Feature—Two parts—Drama) 21660-61
KALEM—The Blundering Blacksmiths (Comedy) 21662

WEDNESDAY, JANUARY 24, 1917.

ESSANAY—Canimated Nooz Pictorial No. 23 (Cartoon Comedy) and Alaska scenic on same reel 21663
KALEM—The Wolf of Los Alamos (No. 23 of "The Girl from 'Frisco") (Two parts—Drama) 21664-65

THURSDAY, JANUARY 25, 1917.

SELIG—Selig Tribune No. 8 (Topical) 21666
VIM—The Love Bugs (Comedy) 21667

FRIDAY, JANUARY 26, 1917.

KALEM—The Violet Ray (Episode No. 15 of "Grant, Police Reporter") (Drama) 21668
VITAGRAPH—His Little Spirit Girl (Comedy) 21669
VIM—It's All Wrong (Comedy) 21670

SATURDAY, JANUARY 27, 1917.

ESSANAY—The Magic Mirror (No. 7 of "Is Marriage Sacred?") (Two parts—Drama) 21671-72
VITAGRAPH—The Valley of Lost Hope (Three parts—Drama) 21673-74-75
KALEM—The Railroad Claim Intrique (No. 116 of "The Hazards of Helen") (Drama) 21676
SELIG—The Luck That Jealousy Brought (Drama) 21677

General Film Company

Advance Releases

MONDAY, JANUARY 29, 1917. (Serial No.)

SELIG—Lost and Found (Two parts—Drama) 21678-79
VITAGRAPH—The Battle Hymn of the Republic (Drama) 21680
SELIG—Selig-Tribune No. 9 (Topical) 21681

TUESDAY, JANUARY 30, 1917.

ESSANAY—Three Ways Out (Black Cat feature—Two parts—Drama) 21682-83
KALEM—The Safety Pin Smugglers (Comedy) 21684

WEDNESDAY, JANUARY 31, 1917.

ESSANAY—Mr. Wright in Wrong (Comedy) 21685
KALEM—The Dominion of Fernandez (Episode No. 25 of "The Girl from Frisco" (Two parts—Drama) 21686-87

THURSDAY, FEBRUARY 1, 1917.

SELIG—Selig-Tribune No. 10 (Topical) 21688
VIM—The Other Girl (Comedy) 21689

FRIDAY, FEBRUARY 2, 1917.

KNICKERBOCKER STAR FEATURE—Crossed Trail (Three parts—Drama) 21690-91-92
KALEM—The Net of Intrigue (Episode No. 16 of "Grant, Police Reporter") (Drama) 21693
VIM—A Job for Life (Comedy) 21694
VITAGRAPH—A Lady in the Library (Comedy) 21695

SATURDAY, FEBRUARY 3, 1917.

ESSANAY—Shifting Shadows (No. 8 of "Is Marriage Sacred" (Two parts—Drama) 21696-97
VITAGRAPH—The Mystery of the North Case (Two parts—Drama) 21698-99
KALEM—The Death Siding (No. 117 of "The Hazards of Helen" (Drama) 21700
SELIG—The Saddle Girth (Drama) 21701

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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HARRY MYERS &
& ROSEMARY THEBY
IN
"IT'S ALL WRONG"

Calendar of Daily Program Releases

Releases for Weeks Ending February 3 and February 10

(For Extended Table of Current Releases See Pages 752, 754, 756, 758.)

Universal Film Mfg. Company

	Serial No.
SUNDAY, JANUARY 28, 1917.	
REX—The Old Toymaker (Drama)	02121
POWERS—Boomer Bills Awakening (Cartoon-Comedy), and Behind the Great Wall of China (Dorsey Educational) (Split Reel)	02122
BIG U—A Jungle Tragedy (Two parts—Drama)	02123
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 5, "Ablaze in Mid Air" (Two parts—Drama)	02124
MONDAY, JANUARY 29, 1917.	
RED FEATHER—Love Aflame (Five parts—Drama)	02125
NESTOR—Why Uncle! (Comedy)	02126
TUESDAY, JANUARY 30, 1917.	
GOLD SEAL—June Madness (Three parts—Drama)	02127
VICTOR—Some Baby (Novelty), and "Nellie, the Fireman's Daughter" (Comedy) (Split Reel)	02128
WEDNESDAY, JANUARY 31, 1917.	
L-KO—Faking Fakirs (Two parts—Comedy)	02129
UNIVERSAL—Animated Weekly No. 57 (Topical)	02130
BIG U—The Gold Lust (Drama)	02131
THURSDAY, FEBRUARY 1, 1917.	
VICTOR—It's Cheaper to Be Married (Comedy)	02132
UNIVERSAL SPECIAL—The War Waif (Two parts—Drama)	02133
IMP—The Diamond Thieves (Drama)	02134
FRIDAY, FEBRUARY 2, 1917.	
IMP—The Forbidden Game (Two parts—Drama)	02135
UNIVERSAL SCREEN MAGAZINE—No. 6 (Topical)	02136
VICTOR—The Hero of Bunko Hill (Comedy)	02137
SATURDAY, FEBRUARY 3, 1917.	
BISON—The Boonton Affair (Two parts—Drama)	02138
JOKER—His Coming Out Party (Comedy)	02139
SUNDAY, FEBRUARY 4, 1917.	
IMP—Diamonds of Destiny (Drama)	02140
POWERS—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy) and "In North China (Educational)	02141
REX—Life's Pendulum (Two parts—Drama)	02142
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 6 "The Silent Feud" (Two parts—Drama)	02143
MONDAY, FEBRUARY 5, 1917.	
RED FEATHER—The Scarlet Crystal (Five parts—Drama)	02144
NESTOR—His Wife's Relatives (Comedy)	02145
TUESDAY, FEBRUARY 6, 1917.	
GOLD SEAL—Won by Grit (Three parts—Drama)	02146
VICTOR—The Valley of Beautiful Things (Juvenile Comedy)	02147
WEDNESDAY, FEBRUARY 7, 1917.	
L-KO—That Dawgone Dog (Two parts—Comedy)	02148
UNIVERSAL—Animated Weekly No. 58 (Topical)	02149
BIG U—Red Vengeance (Drama)	02150
THURSDAY, FEBRUARY 8, 1917.	
REX—The Melody of Death (Two parts—Drama)	02151
POWERS—Giants of the American Forests (Educational)	02152
FRIDAY, FEBRUARY 9, 1917.	
IMP—Avarice (Drama)	02153
VICTOR—The High Cost of Starving (Comedy)	02154
BIG U—Title Not Yet Decided	02155
SATURDAY, FEBRUARY 10, 1917.	
BISON—The Outlaw and the Lady (Two parts—Drama)	02156
JOKER—Out for the Dough (Comedy)	02157
LAEMMLE—A Studio Cinderella (Drama)	02158

Mutual Film Corporation

	Serial No.
SUNDAY, JANUARY 28, 1917.	
VOGUE—A Circus Cyclone (Two parts—Comedy)	05297-98
GAUMONT—Reel Life No. 39 (Subjects on Reel: X-Rays in War Time; Decorative Butterflies; Salt; The Real Hula-Hula) (Mutual Film Mag.)	05299
MONDAY, JANUARY 29, 1917.	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 3, "Shorty Goes to College") (Two parts—Drama)	05300-01
MUTUAL STAR PRODUCTION—Pardners (Five parts—Drama) (No. 167)	
TUESDAY, JANUARY 30, 1917.	
GAUMONT—Tours Around the World, No. 13 (Subjects on Reel: Teheran, Persia; Coast Resorts of Normandy; Winter in The Vosges Mountains (Travel)	05302
WEDNESDAY, JANUARY 31, 1917.	
MUTUAL—Mutual Weekly No. 109 (Topical)	05303
GAUMONT—See America First, No. 73 (Subject: San Diego, Cal. (Scenic) and "Never Again" (Kartoon-Komic)	05304
THURSDAY, FEBRUARY 1, 1917.	
CUB—Jerry and His Pal (Comedy)	05305
FRIDAY, FEBRUARY 2, 1917.	
MUTUAL—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders") (Topical)	05306
SATURDAY, FEBRUARY 3, 1917.	
AMERICAN—Nature's Calling (Drama)	05307
SUNDAY, FEBRUARY 4, 1917.	
VOGUE—Sticky Fingers (Two parts—Comedy)	05308-09
GAUMONT—Reel Life No. 40 (Subjects on Reel: Making Lace by Machinery; The "Toddle," New York's Latest Dance Craze; Raising Fresh Water Fish; Design Your Own Evening Gown (Mutual Film Magazine)	05310
MONDAY, FEBRUARY 5, 1917.	
MUTUAL STAR PRODUCTION—Where Love Is (Five parts—Drama) (No. 168)	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 4, "Shorty Goes Insane") (Two parts—Drama)	05311-12
TUESDAY, FEBRUARY 6, 1917.	
GAUMONT—Tours Around the World, No. 14 (Subjects on Reel: Picturesque Landscapes of Holland; The Temples of Luxor; The Rocky Coast of Dalmatia) (Travel)	05313
WEDNESDAY, FEBRUARY 7, 1917.	
MUTUAL—Mutual Weekly No. 110 (Topical)	05314
GAUMONT—See America First, No. 174 (Subjects on Reel: The Mississippi Coast: Gulfport, Biloxi, Pass Christian, Beavoir (Scenic), and "Old Roue Visualizes") (Kartoon Komic)	05315
THURSDAY, FEBRUARY 8, 1917.	
CUB—Jerry's Big Raid (Comedy)	05316
FRIDAY, FEBRUARY 9, 1917.	
MUTUAL—Uncle Sam's Defender Series (No. 6, "Bulldogs of the Deep") (Topical)	05317
SATURDAY, FEBRUARY 10, 1917.	
AMERICAN—The Old Sheriff (Drama)	05318

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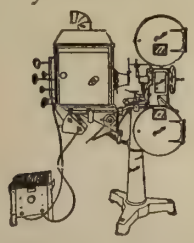

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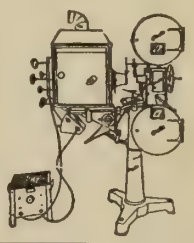

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Stories of the Films

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KNICKERBOCKER STAR FEATURE

THE ROOM OF MYSTERY—(Three parts—Jan. 19).—Florence Boyd, of the Secret Service, saves a boy from drowning. Word reaches the boy's parents that he has drowned; they rush to the beach, and delighted at Florence having saved the child's life insist upon her accompanying them home.

It is a beautiful house but with a strange atmosphere. The supposed father lacks affection and is surrounded by shrewd looking assistants. Florence reports the incident to the Secret Service and is advised that the man (Watterson), is suspected of being a spy. Watterson is struck by Florence's beauty and advertises for a governess believing she might fall into the trap.

The superintendent of the Secret Service, whose wife left him six years before, taking with her their only child, is in love with Florence, but he will not marry until he knows his wife is dead. He tells Florence to accept the position as governess. She is received with great pomp and taken into Watterson's private office, where they are disturbed by Watterson's being called out of the room. She takes advantage of the opportunity to search his desk. This was Watterson's ruse. He supposed she was a detective and informs her that she is a prisoner and that he can find use for her beauty and cleverness.

Her only means of being saved is to get word to the superintendent but every door is locked and guarded. Finally, the little boy she saved takes her message through a secret passage way which he innocently discovered, to the telegraph office. Help arrives, and examination of the house brings to light the missing wife of the superintendent who avenges betrayal on the man who would betray Florence and in so doing meets her death and makes possible the superintendent's marriage to Florence.

KALEM.

THE BLUNDERING BLACKSMITHS—(Jan. 23).—The cast: Our blacksmiths (Ham and Bud); The belle of Cobweb Corners (Ethel Teare); Hiram Hardheart (Henry Murdoch).

It is Sunday in Cobweb Corners. The ring of hammer in our hero's blacksmith shop is silent. The melody of a hymn steals out of the village church. Village belle is flirting with the simple hearted smith.

It is Monday, and the village belle is plunged in sorrow. Hiram Hardheart demands her hand in marriage. He will foreclose the mortgage. Enter the smith. Exit the villain.

Fate opens the way to pay off the mortgage. The smith challenges One Punch Murph. They fight for a purse of $1,000. The village belle in boy's clothing sits near the ring, to urge her sturdy champion on.

Round one. Saved by the bell. Round two. The blacksmith knocks out everybody, including the referee. Hardheart gets the money and the smith gets the girl.

WOLF OF LOS ALAMOS—(Episode No. 24 of "The Girl from Frisco"—Two parts—Jan. 24).—The cast: Barbara Brent (Marin Sais); Ace Brent, her father (Frank Jonasson); John Wallace, Barbara's fiance (True Boardman); Jose, a Mexican vaquero (Edward Clisbee). Written by Robert Welles Ritchie. Directed by James W. Horne.

Barbara Brent and her fiance, John Wallace, are watching the punchers practising stunts. Across the ranch comes a runaway horse pulling a buggy in which is seated old man Silver, a neighboring ranchman. Barbara spurs her horse forward and lassoes the animal. As she helps Silver from his buggy a pouch falls, spilling some of its gold pieces. The money is seen by Jose, the vaquero and by Raghun, the Hindoo cook.

An hour later Silver returns to the house to get his bag of gold. He does not reappear and upon investigating it is found that he has been murdered. Near the body is Jose's kerchief. Jose has ridden away and the punchers start in pursuit of him.

Barbara finds the prints of sandals on the wet floor. Brent and Wallace search the Hindoo quarters and Barbara follows the footprints outside the window through which the murderer has entered.

She finds Rahhun rifling his shack. He locks her in, then departs. Breaking the window Barbara follows him on horseback. Raghun shoots her and in falling she rolls over a cliff but only slightly wounded finally overtakes him and returns to the ranch with her prisoner. She is just in time to save Jose's life whose confession showed that he had been sent on an errand by the Raghun who placed Jose's kerchief by the body of Silver.

THE VIOLET RAY—(Episode No. 15 of "Grant, Police Reporter"—Jan. 26).—The cast: Tom Grant (George Larkin); Orloff (Harry Gordon); Dimitri, his accomplice (Robert Ellis); James Manlove (Cyril Courtney); Marjorie, his daughter (Ollie Kirkby). Written by Robert Welles Ritchie. Directed by Robert Ellis.

James Manlove, a retired naval engineer, with the aid of his daughter Marjorie, perfects his discovery of the powerful violet ray for the use of the United States government. With the announcement of his success, his laboratory is invaded by agents of a rival government, who bind the inventor and blind him with his own machine when he refuses the information they seek. Marjorie, escaping, faints in the arms of Grant, police reporter on the Chronicle, who is homeward bound through the park. Calling a taxi, Grant places the girl in it and has her left in care of his landlady while he goes to summon a doctor.

Dimitri sees Grant help the girl and returns for Orloff. They capture Marjorie and take her back to the laboratory. Marjorie's plight is seen by Grant who is just returning with the doctor. Following them Grant reaches Manlove's home but his entrance is barred. Climbing a telephone pole on the other side of the yard, Grant walks across the wires until he can swing into a third story window.

With a revolver shot he smashes the switch controlling the violet ray machine as the foreign spies are about to use it on Marjorie. Grant's story in the Chronicle creates a sensation.

THE RAILROAD CLAIM INTRIGUE—(No. 16 of "The Hazard of Helen"—Jan. 27).—The cast: Helen (Helen Gibson); Fleming (G. A. Williams); Barstow (G. A. Routh); Duncan (Richard Johnson). Directed by Walter Morton.

Barstow, a crook, conceives the idea of buying old automobiles, staging "accidents" with them, and settling with the railroad.

At the Lone Point crossing one of his machines is hit by the train and the flagman is discharged because it appears that he has been negligent.

Helen, the telegraph operator, gets a day off and starts for the hills on horseback. She meets Duncan, a railroad detective sent to investigate the increasing number of crossing accidents. Through Duncan's field glasses they see the discharged flagman set upon by Barstow and one of his associates, rendered unconscious and driven towards the Lone Point crossing.

Realizing that the fast freight is due and the crooks are planning another fake accident, Helen rides to a point ahead of the crossing. As the freight passes she leaps from the saddle and clasping her arms about a stick of lumber protruding from a car, draws herself up, dashes forward and warns the engineer just in time.

ESSANAY.

WHAT WOULD YOU DO?—(Black Cat Feature—Two parts—Jan. 23).—The cast: James Martin (Richard C. Travers); Roger Blakely (Ernest Maupain); Ruth Walton (Frances Benedict).

Ruth Walton is a country girl whose ambition leads her to refuse to wed her simple but prosperous suitor, James Martin, and go to the city. She finds, however, that the pathway to fame in the city is a stony one. After losing successive positions, she is entrapped by the evil designing Roger Blakely. Her soul crushed, Ruth returns to her country home and marries "Jim." Just as happiness begins to dawn upon her, though, Blakely turns up, as a friend of her husband. What would you do, if you were Ruth? She asks that question of friends to whom she has been reading the manuscript of her first photoplay, for, instead of being a reality her plight is one she has simply conceived for the plot of her script.

CANIMATED NOOZ PICTORIAL No. 23—Jan. 24).—The first unauthentic picture of the North Pole has been camerized by Canimated Nooz. Through the brave efforts of its notably unreliable correspondent, Dr. Stew, the picture was obtained at Hundred-below, a settlement at the top of the world. The pole looks pretty much like a barber's pole. Dr. Stew enjoys the hospitality of a Polar bear and his family. The two speediest chickens in the world are seen in a race at Tapioca, Cal. "Mayzie" would have won, but she became frightened at an extremely wild flower. The jockeys wear long mustaches as eye-shields. William Jynx Bryan and Col. Tedious Roosevelt pat each other on the back at a luncheon at Oyster Bay, New York.

IS MARRIAGE SACRED?—(No. 7 "The Magic Mirror"—Two parts—Jan. 27).—The cast: Nellie Fallon (Marguerite Clayton); James Delmore (Edward Arnold); Edna Fallon (Lillian Drew); Oliver Wood (Sydney Ainsworth); Joseph Fallon (Thomas Commerford).

To make playthings of the hearts of men is Edna Fallon's one interest in life. Nellie, her sister, is different. She likes to bake bread, sew and keep their home in order. She has never had a love affair until she meets James Delmore, Edna's current beau. James is the one man whom Edna believes she should countenance as a husband, but he falls in love with Nellie.

Time passes and gradually Edna finds herself facing the dreaded spinsterhood. She has lost practically all of her admirers because of her reputation as a flirt. It is after Nellie's marriage to Jim that Edna finally agrees to marry Oliver Wood, the very man of all of her suitors whom she disliked most.

THREE WAYS OUT—("Black Cat Features" Two parts—Jan. 30).—The cast: Timothy Grogan (Harry Dunkinson); Gladys Carlock (Gertrude Glover); Samuel Carlock (John Cossar).

Gladys Carlock, the daughter of Samuel Carlock, a banker, who has speculated and lost his depositors' money, loves an Irish lad, the son of old Tim Grogan. Tim is rich but the marriage is objectionable to Carlock because the Grogans are shanty Irish. Rather than permit Gladys to wed the Grogan boy, a union which would furnish him money to make up his defalcations, Carlock decides to kill himself when in rushes his daughter, old Tim and Tim's son. The young couple have eloped and become man and wife. Old Tim sizes up the situation with Carlock in a moment, gains the confession from the banker that he was going to commit suicide, lends him the money to cover up his speculations, and brings happiness to all.

MR. WRIGHT IN WRONG—(Jan. 31).—A pretty maid, a clambake and a milk bottle put Mr. Wright in wrong. He employs the pretty maid and, because she is pretty, is more gallant towards her than Mrs. Wright thinks he should be. Complications arise when the maid is sent out with the baby to the park, and Mr. Wright goes to a clambake. The maid loses the baby's milk bottle in the park, and Mr. Wright wins a milk bottle as the booby prize at the bake. He and the maid get in at the same time, she without the milk bottle and he with one. Nobody can make Mrs. Wright believe that her spouse was not out with the maid. Trouble keeps the Wright house in wrong all night; then the next morning's papers announce that Mr. Wright won the milk bottle at the clambake. The dove of peace again perches in the Wright household.

The other half of the reel depicts beautiful western scenic.

IS MARRIAGE SACRED?—(No. 8—"Shifting Shadows"—Two parts—Feb. 3).—The cast: Julia Casey (Marguerite Clayton); John Sanderson (Edward Arnold); Nettie Arliss (Lillian Drew); Angus McDonald (Sydney Ainsworth); Patrick Casey (Thomas Comerford).

It is a case of too much money for John Sanderson. As a poor machinist he is happy, but when he perfects an invention and makes $100,000, it goes to his head. He marries Julia Casey of poor parentage, and they set out in great style. They snub Angus McDonald, Nettie Arliss and even Julia's father, Patrick, a delightful old Irishman. Then John begins to speculate in stocks. He was a good inventor but a poor speculator. He goes broke, and must again go back to work in the machine shop. But they take it cheerfully. It was a good time while it lasted. Patrick forgives their snobbery, and Angus and Nettie invite them to "stand up" for them at their marriage.

The 10th ANNIVERSARY NUMBER will be referred to for years as a guide to the progress made in this industry from 1907 to 1917. Biggest advertising value ever offered. March 10th. Advertising forms close February 23rd.

SELIG.

SELIG-TRIBUNE No. 4—(Jan. 11).

Oakland, Cal.—As a part of the New Year celebration arranged by the Chamber of Commerce, the oldest dated Christian bell in the world rings out the old year.

Red Bank, N. J.—Ice yachting marks the New Year celebration under the lee of Sandy Hook.

Boston, Mass.—Young and old alike enjoy the toboggan slide erected by the city.

Amarillo, Texas.—Ranchmen participated in a three day rabbit drive extending over 12,000 square miles.

San Francisco, Cal.—Twenty-five German prisoners from Australia arrive, enroute to Denmark for exchange.

Slidell, La.—The launching of the largest steamer ever constructed south of Newport News, marks the beginning of a new industry in this part of the South.

San Diego, Cal.—The Exposition dies here with the dawning of the New Year, after establishing a record by a continuous run of two years.

Seattle, Wash.—With Mrs. Guy E. Davis acting as sponsor, the new $500,000 U. S. submarine N-1 is launched with impressive ceremonies.

Galveston, Texas.—Grecian costumes present no terrors when worn in the mid-winter dance festival on the beach at Galveston.

Washington, D. C.—Thousands of persons enjoy the sport of skating in the nation's Capitol City.

Philadelphia, Pa.—The "Mummers" parade this year is especially noticeable for its weird costuming.

SELIG-TRIBUNE No. 5—(Jan. 15).

Columbus, Ohio.—James M. Cox is inaugurated Governor of Ohio to succeed Governor Frank B. Willis.

Paris, France.—Prince Arthur of Connaught, acting in the name of the King of England, distributes decorations to French officers and soldiers.

London, England.—Following the re-opening of the Courts of Justice, the Judges attend service at Westminster.

San Francisco, Cal.—200 Olympic Club members hike through Golden Gate Park to the beach and plunge into the waters of the Pacific.

Pasadena, Cal.—The Annual Rose Tournament, a mid-winter feature of the Pacific Coast, brings out many entries.

Springfield, Ill.—With simple but impressive ceremonies, Frank O. Lowden is inaugurated Governor of the State of Illinois, to succeed Edward F. Dunne.

Los Angeles, Cal.—The beaches furnish an excellent setting for artists of international fame, who come to rehearse forthcoming musical productions.

El Paso, Texas.—The 8th U. S. Cavalry hold their annual parade and masquerade jubilee.

Denver, Col.—Colonel William F. Cody, "Buffalo Bill," soldier, hunter and scout, dies here at the home of his sister. Picture shows him and brother members of the Showmen's League of America, visiting the Selig Polyscope Studios, Chicago.

Chicago, Ill.—Two youthful chimpanzees, belonging to William N. Selig, president of the Selig Polyscope Company, are photographed during a playful moment in their quarters at Lincoln Park.

DELAYED IN TRANSIT (Two Parts—Jan. 15).—The cast: Sheriff Smith (Frank Campeau); Dell Hawkins (Tom Mix); Bill Hawkins (Wm. Hutchinson); Loretta (Victoria Forde). Written by Gilson Willets. Produced by E. A. Martin.

There are three Hawkins brothers: Dell, a cowpuncher on the McCreedy ranch; Eddie, a bartender in a border town, and Bill, a miner, who for years has fruitlessly searched for gold.

Loretta, a beautiful Spanish girl, is a flirt, but she really loves Bill Hawkins.

Invitations to the wedding of Eddie Hawkins and Hortense McGish have been issued, and relatives and friends gather for the ceremony. Following the wedding, Dell Hawkins offers to bet $50 that he will have married Loretta to his brother Bill within two days.

In rivalry for Loretta, a shooting affray occurs between cowboys, and Sheriff Smith vows someone will have to pay for the death of one of the men. Loretta fears she will be implicated though she is innocent, and Dell Hawkins gives her his horse and urges her to speed to Bill's cabin in the mountains. Later Dell arrives with a parson and Bill and Loretta are married.

Dell again goes to Bill's cabin after celebrating the wedding of his brothers. He is followed by the parson, who recalls an undelivered message which arrived on Eddie's wedding night. "That telegram," says the parson to Dell, "states that an inheritance of half a million dollars goes to the Hawkins brother who remains unmarried."

"That's me," exclaims Dell.

CUPID'S TOUCHDOWN (Jan. 20).—The cast: Blondy (Jack Pickford); Polly (Clara La Moyne); Captain Jack (Scott Beal); Pickles (Sidney Smith). Written by Marjorie B. Cooke. Produced by Frank Beal.

Henry Blondy Burton, a country boy, goes to college, where he meets Polly Starr, a pretty co-ed. Blondy goes through the usual ordeals, but finally blossoms forth into a full fledged freshman.

A college prank in which Blondy disguises himself as a girl and calls upon Polly threatens to result disastrously. The faculty suspend Blondy and his boy companions for a week.

The deciding football game of the season is due. Blondy, as substitute, is given an opportunity for regular service. Polly tells him she wishes him to do his best, for to win plaudits on the football field would be to win a double victory. By a sensational play, Blondy wins the game for his team.

Universal Film Mfg. Co.

BISON.

THE BOONTON AFFAIR—(Two parts—Feb. 3).—The cast: Mary Hatfield (Irene Hunt); Jack Walton (King Baggot); Bill Hatfield (Frank Smith); Jim Calahan (Jack Newton). Written and directed by King Baggot.

Mary Hatfield, a moonshiner's daughter, resents the advances of Jim, another moonshiner who determines to have revenge. Jack Walton, a revenue officer, arrives and proves a friend in need. Mary is attracted by the stranger's attentions.

Meanwhile the moonshiners see her talking to the stranger whom they believe is a revenue officer. They attack and bind him, and lock Mary in an adjoining room when she attempts to intercede for him.

Jack begs for a chance, asking that he be allowed to fight a man out in the open. They scoff at him and begin to drink heavily.

Doby, a friend, becomes suspicious and returns to town for help. Mary hears the men declare that they are going to lynch Jack. Her father, who attempts to interfere, is struck on the head with a pitcher. Then Doby "holds up" the men and frees Mary and Jack.

They discover her father badly hurt and Jack rides across the hills for a doctor.

She sees him attacked and successfully resist his pursuers. He returns with a doctor and determines, because Mary's father has been implicated, to forget his duty for once. The old man gives his daughter and Jack his blessing and declares his intention of having nothing more to do with the gang.

VICTOR.

SOME BABY—(Jan. 30).—Gertrude, a young hopeful, demonstrates her love for flowers by attempting to chew half a dozen roses. Then she proceeds to smoke a pipe, smears herself with jam and indulges in a mud-bath, which is followed by a conventional one.

NELLIE, THE FIREMAN'S DAUGHTER—(On same reel as foregoing).—Eddie, the brave fire laddie, loves Nellie, the captain's daughter. Lee, a villain, has designs on the girl. With the help of two cutthroats, he abducts her. Eddie fights his way into the villain's lair but is overpowered.

The cutthroats carry the girl away; Eddie bursts his bonds, and from the window lassoes the villain's revolver. He then shoots six blocks down the street, and each of his bullets ring the fire gong.

In the meantime, the Justice of the Peace, at the point of a revolver, is marrying the villain and the girl. The hero escapes and joins the fire department, which is speeding toward the Justice's office. The girl is rescued as the villain jumps into a cab and blows himself up with a dynamite bomb.

IT'S CHEAPER TO BE MARRIED—(Feb. 1).—The cast: Bill (Ralph McComas); Fritz (Milton Sims); Lizz (Eileen Sedgwick). Scenario by W. Warren Schoene. Produced by Allen Curtis.

Because Fritz has eaten the best of the lunch, Bill, his business partner and also a bachelor, goes to "Hash House Kate's" for a square meal. Lizz waits upon him and is smitten with Bill's appearance.

Bill reads an article in the newspaper warning the bachelors of New York that a heavy bachelor tax has been levied. Determined not to pay any such tax, Bill begins to regard Lizz with great interest. They later are married.

Fritz receives a letter informing him and Bill that their uncle has just died, and not wishing to have his money squandered, the uncle willed the entire fortune to either nephew who had the most money at the time of the reading of the will. Fritz hides the letter and determines not to tell Bill about it.

But, when he learns Bill is married, he figures that they have the most money. Fritz burns the money just as the tax collector arrives and levies a big fine because he is a bachelor.

THE HERO OF BUNKO HILL—(Feb. 2).—The cast: Bertie Bellew (Billy Musgrove); Casaga (Liane Carrera); George (Al McKinnon); Joe (Eugene Walsh).

Bertie Bellew, a leading man, is apprised by his manager that the company is almost bankrupt and that means must be devised to raise funds. George and Joe, two of the actors in the troupe, are sent out to solicit funds for old soldiers, but their real intention is to abscond with the money.

Bertie has been carrying on a mild flirtation with Casaga, who lives with a wealthy aunt. George and Joe call at her home and the aunt tearfully tells them of her only son who was a soldier. In the photo they see a strong resemblance to Bertie and persuade him to impersonate the lost son.

He visits a dentist and has his teeth removed; he has his body tattoed only to be revealed as a fraud.

UNIVERSAL.

ANIMATED WEEKLY No. 55—(Jan. 17).

Again Rules Ohio.—Unique pageant precedes second inauguration of Governor J. M. Cox after two years out of office—Columbus, Ohio.

Wouldn't be Launched—Ship held on ways two days by frozen grease, finally glides into water—Chelsea, Mass. Subtitle: Mrs. Kaja Iswald, sponsor.

Picketing the President.—Silent sentinels stand before White House to win Wilson to suffrage—Washington, D. C.

Buffalo Bill Dead.—Col. W. F. Cody, world's most famous scout and plainsman, with pet bison on his ranch—Cody, Wyoming. Subtitle: Meeting Universal officials Carl Laemmle and P. A. Powers.

Reducing High Cost of Living.—Twelve husky policemen will try three-week plan to live on meals costing 25 cents a day—New York City. Subtitle: Commissioner Woods enjoying dinner with Dr. Fisher.

Grim Relics of War.—Man-killing devices from Europe's battlefields arrive for Allied bazaar—Chicago, Ill. Subtitle: Aeroplane that saw active service.

Welcome King Snow.—State noted for flowers and sunshine also offers Winter enjoyment—Truckee, Cal. Subtitles: Clearing way for train. Enjoying battle in snow. Tobogganing. Around camp fire at night.

Where Nature Blooms Her Richest.—Millions of flowers make gorgeous floats in greatest flower carnival—Pasadena, Cal.

Snow Shoe Hikers.—100 Mountaineers on annual outing in Paradise Valley's 13 feet of snow—Rainier National Park, Wash.

East Meets West.—Visitors win Winter polo clash after cross-continent trip—Coronado, Cal.

$25,000,000 Explosion.—Animated Weekly cameraman enters death's zone when large ammunition plant takes fire—Kingsland, N. J. Subtitles: View from Hudson River, 9 miles away. Morning after the blaze. Projectiles picked up on fields.

Racing Through City Streets.—Athletes thread way among horses and autos in speed contest—San Francisco, Cal. Subtitle: Winner and second man.

Cartoons by Hy Mayer, World.

IMP.

THE DIAMOND THIEVES (Feb. 1).—There is a mysterious flooding of the American market with gems of astonishing brilliancy which alarms the Kimberly interests controlling the output. Unable, through their own efforts, to locate the source of the new stones, they secure the services of Westerly, a detective.

Westerly gets a clue on Shedah, who is always guarded by two Hindoo servants. Only through his double, disguised to represent himself, is he able to shadow Shedah to the sacred laboratory, where the alchemist manufactures the diamonds. He is found and a fight takes place. The detective is battered out of the place, as Shedah destroys the laboratory with all its secrets. They elude the detective and his assistants for some time.

Westerly traces the Hindoo party to another seaport and at length rounds them up at a fashionable ball. Again they escape. Here the Hindoos are overpowered, and again they are followed to their private yacht, here the Hindoos are overpowered and as the alchemist is about to be taken in the cutsody of the law, he slips from his pocket a small bottle of poison and drinks it. A minute later he drops to the floor dead, taking with him the secret of the manufacturing of the fake diamonds.

THE FORBIDDEN GAME (Two Parts—Feb. 2).—The cast: Frank Forsythe (Ed Hearn); Grace (Fronzie Gunn); Clax (Tom Walsh);

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Larry (Richard Ryan). Written by Ben Cohn. Produced by Harry Millarde.

Forsythe, a supposed wealthy jeweler, plans the operations of a band of crooks and then recuts the stones and sells them. He does not wish his sister, Grace, to whom he is devoted, to visit the tenement districts, fearing she might learn something about him. She, however, visits the slums without his knowledge and meets Larry, a reporter; when Forsythe learns of this, he forbids her seeing Larry.

Clax, the gang leader kills a banker and after a row with Forsythe, takes part of the gang and plots to "get" Forsythe. He kidnaps Grace.

Slim, one of the gang who remained with Forsythe, discovers Clax. Larry and the police, and Forsythe with his gang, attempt to rescue the girl. A fight takes place in which Clax and Forsythe are wounded, but before Clax dies he discloses Forsythe's dual life.

Forsythe, dying, exacts a promise from Larry that he will let this knowledge remain a secret from Grace. Although inconsolable for a time, Grace later finds happiness with Larry.

DIAMONDS OF DESTINY (Feb. 4).—The cast: Jane Lowe (Louise Lovely); Dan Willis (Alfred Allen); Corey Houston (Victor Rothman); Ramsey Clark (Marshall Hageman). Scenario by Ryder and Cunningham. Produced by Maxwell Ryder.

Dan Willis is the dominating mind of a band of diamond thieves. Corey Houston, an importer, purchases several wonderful gems. A fight in a saloon has resulted in an innocent chap being accused of murder of a "squealer." Drunk, he sprawls over a table while the real murderer places a revolver in his hand. Peggy tries to arouse him to make his escape, but they are discovered and taken into custody.

Jane Lowe, a crook through circumstances, learns of her brother's arrest on a murder charge, just as she determines to "go straight."

Willis pushes his advantage and she says she will steal the diamonds from Houston on condition that Paul is freed. For the purpose, Jane takes a suite in Houston's apartment. He is attacked in the park and Jane, arriving at the right moment, takes him home. A friendship ensues and Jane asks if she may bring her uncle to see the gems. As Houston is called from the room, Willis orders her to put the gems in a wine glass. Recalling her brother's plight, she obeys. Houston returns to the room and begins the search just as officers surround the house, and Jane turns over her wine glass, depositing the gems on the table cover. The fact that Willis is the murderer is discovered, and Houston, Paul and Jane find happiness together.

L-KO.

FAKING FAKERS (Two Parts—Jan. 31).—The cast: Phil (Phil Dunham); Springboard Sally (Lucille Hutton); Mabel Carryflesh (Merta Sterling); Charlie (Charles Inslee). Directed by J. Howe.

Springboard Sally and Mabel Carryflesh pull all the sightseers to their sideshow. Phil and Charlie, in love with Sally, are in despair when they hit upon a plan to try to get her into their booth. They make love to her until Phil opens and reads a telegram addressed to Sally. In it Takeing Ways, attorney-at-law, informs the diver that she is the heiress to $50,000, left by her aunt.

To steer Charlie from her, Phil hits on the plan to rewrite the telegram, making Miss Carryflesh the heiress, and when Charlie sees this, sure enough, straightway to Rev. Dr. Jones does he and the weighty one march. When he discovers that Sally is the heiress, he hates Phil.

Sally, informed of her legacy, takes a satchel all filled with greenbacks over to her husband's tent, Phil following and receiving a surprise on learning that she is already wed. Consternation follows when he grabs the money and runs away. The entire outfit of side-shows give chase. Phil succumbs when the valise with the coin is taken from him by Sally, and she pins a rose upon his chest as he reclines in peace in the amusement park.

JOKER.

HIS COMING-OUT PARTY (Feb. 3).—The cast: Gale (Gale Henry); Bill (William Franey); Milt (Milburn Morantl); Lillian (Lillian Peacock). Written by Karl Coolidge. Produced by W. W. Beaudine.

Gale objects to having her husband, Bill, play cards, and when Milt calls and wants Bill to take a walk with him, she protests.

Bill, with a royal flush tucked in his vest pocket, pretends he is sleepy, and that after he has his bath he is going to bed. But he manages to conceal his clothes under his bathrobe, puts them on and departs.

Lillian, Milt's wife, tells Gale that Milt spends all his time gambling, and Gale suggests that they cure him. They do, after various experiences in which the tables are turned.

NESTOR.

WHY, UNCLE! (Jan. 29).—The cast: Harry (Eddie Lyons); His Uncle (Fred Gamble); Milton (Lee Moran); Lizette (Priscilla Dean). Scenario by Charles J. Wilson, Jr. Produced by Louis Chaudet.

Harry and his uncle have awful headaches "the morning after." Uncle receives a telegram that his nephew Milton, whom his mother describes as an angel, is coming to visit them.

However, Milton is just finishing a very interesting game of poker. On his way to his compartment he meets and flirts with Lizette of the Follies, and she asks him to call. Milton, who imagines his uncle and cousin are of the angelic type, prepares to meet them on their own ground.

Complications arise when each keeps up his "role," a climax being reached when "uncle" is discovered at supper with three blonde beauties.

BIG U.

THE GOLD LUST (Jan. 31).—Two miners come across a hut where a man has been [illegible] by his partner, a half-breed, and is dying. He tells them where they can find gold. Jim wishes to get all the gold for [illegible]. So he attempts to poison the other man by filling his bottle with poisoned water.

After strolling away from camp he realizes what he has done, and starts back to try and save his partner. Upon his arrival he finds that the bottle has been broken in a fight with the half-breed. He says nothing, but works fifty-fifty ever after.

POWERS.

IN NORTH CHINA, AS SEEN BY DR. DORSEY (Feb. 4).—With Dr. Dorsey, another trip to China is taken, showing the caravan from Mongolia, the Chinese at work, their street vocations, an outdoor barber and a boy shoemaker. Other interesting views showing the shoeing of a mule, the making of willow chairs, the making of joss-sticks, rope-making, peddling coal, baking sweet potatoes and a real candy cart make the film of unusual interest.

MR. FULLER PEP—HIS WIFE GOES FOR A REST (Cartoon Comedy—on Same Reel as Foregoing).—Mr. Fuller Pep has every intention of obeying wife when she goes to the country on a vacation, but he decides that a flivver will bring him the very best of company. And it does—also mild and varied flirtations and lots of experience. Result—a sadder but wiser hubby.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE—(No. 6—Feb. 2).—This issue begins with the making of Old Glory, and shows every step in the process as it is conducted at the Brooklyn Navy Yard. Here the flags which are used in our navy are made. The stripes are cut, sewn together by machine, the union added to the corner, the stars cut out by another machine, and stitched in place. Lastly, the flag is pressed and the rope and canvas heading added. Then the completed banner is hoisted.

Next comes a trip through the residence section of the city of New York, showing the homes of some of America's most famous sons, such as Charles Schwab, the steel baron; Henry Frick, the steel magnate, and many others.

Beauty hints come next, posed by Catherine Calvert. She illustrates the care of the hair. Egg inspection by the New York City Department of Health makes a timely subject. The process of candling eggs is shown, and many other interesting views of the preservation of the egg.

Animated sculpture, one of the greatest art novelties of the screen, the work of Willie Hopkins, closes this issue. We see the Evolution of Eve in clay, from the celebrated lady of the Garden of Eden, to the present siren of the beach.

GOLD SEAL.

JUNE MADNESS (Three Parts—Jan. 30).—The cast: Jay Sax (Roy Stewart); Martin Bellman (Wadsworth Harris); Lem Barlow (Frank Brownlee); June, his daughter (Gypsy Hart); Tom Coast (Lloyd Whitlock). Written by Willis Woods. Produced by Hobart Henley.

Jay Sax, junior member of the firm of Sax & Bellman, is a woman hater. At his office he finds a letter from a man in the west asking if someone connected with the firm could go west to investigate his gold mine. Sax and his partner laugh at this, as they are in the habit of getting letters of this sort.

Later in the morning Sax's chum calls and insists that Sax act as best man at his wedding. In vain Sax hunts for an excuse, but after his friend goes, he gets the idea that there might be something in that western gold mine. He tells his partner that he will be gone a month. Bellman has read of a woman bandit in the vicinity where Sax intends to go, and warns the latter to be careful.

Sax arrives, and, being thirsty, he goes into the saloon. Tom, engaged to Barlow's daughter, is standing at the bar and notices the size of the roll with which Sax pays for his drink. Sax secures a horse and starts for the Barlow ranch. In a lonely part of the trail a woman holds Sax up and takes all his valuables away, among them being a ring.

Tom tells June that they must be married the next day. Then he slips the ring that he took from Sax, on her finger. Sax reaches the Barlow place. After he has told June and her father about the hold-up, the latter suggests that they visit the mine. That evening Sax sees his ring on June's finger, and demands to know where she got it. June realizes that if she tells the truth she will betray Tom, but before she has time to reply Sax accuses her of being the female bandit. Sax asks Barlow if he will lend him the money to get back to town. Barlow orders a horse for Sax. June, in the meantime, has gone into the house, written a note, left the back way with a gun concealed in her skirt and given the note addressed to Tom, to one of the punchers.

Sax bids Barlow good-by. As he passes the place where the hold-up occurred he again is held up by a female bandit. This time she makes him dismount and, covering him with a gun, tells him that he must stay there all night. In town Tom receives the note. He is playing cards and is forced to deal another hand before he can escape. One of the men present discovers that he is cheating and also finds the note and reads it aloud. They realize that Tom is the female bandit and he is arrested. June released Sax, but he has not gone far before he finds that he cannot go on without her, so he turns back and takes her in his arms.

UNIVERSAL SPECIAL FEATURE.

THE WAR WAIF (Two Parts—Feb. 1).—The cast: Colonel Daw (Allan Holubar); Mrs. Daw (Irene Hunt); Zoe (Zoe Rae); the boy (Eugene Walsh); nurse (Nellie Allen); grandmother (Nanine Wright); butler (George Pearce). Scenario by Male Havey. Produced by Allan Holubar.

Colonel Daw, a hero of the Boer war, regrets his uselessness in his country's present need. Crippled and living a lonely life in the country, while his young wife seeks the pleasures of the city, he becomes cynical.

Through the request of one Red Cross service, he turns his home into a hospital for the wounded soldiers. Among them are two Frenchmen, Francas and a boy, who appear to be great friends. Francas tells Colonel Daw how his wife died when their babe was tiny and how the aged grandmother had since cared for the child. Then he recited the story told by the boy, who had tried to escape with the baby when the grandmother was killed, but while going in search of food, had lost the little one. Breaking down, Francas begs Colonel Daw to find his child and protect her.

As he sits by the fire, gazing at the baby face of the picture given him, Colonel Daw falls asleep and dreams of the coming of Zoe, the lost infant. Suddenly awaking, he sees his wife leading a small girl by the hand. He immediately recognizes the little waif as the child of Francas. She had been brought from France by the nurses and was found by his wife at the station amid a lot of luggage.

It is Christmas Eve. Francas has recuperated since seeing his baby. The Christmas tree is gayly decorated and Zoe distributes the presents to the soldiers and nurses, while Colonel Daw sits with his arm about his wife. Wistfully she is telling him that the child has awakened her love and that she is going to stay with him to try to make up for her past neglect.

THE PURPLE MASK (Episode 6, "The Silent Feud"—Two parts—Feb. 4).—The cast: Patricia Montez (Grace Cunard); Detective Paul Kelly (Francis Ford); Mrs. Van Nuys (Jean Hathaway); Silk Donahue (John Duffy); Pete Bartlett (Pete Gerald); Bull Sanderson (Jerry Ash); Stephen Dupont (John Featherstone); Jacques, the butler (Mario Biannchi).

The aeroplane had fallen into a tree, so its

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Last forms close Feb. 23rd.

occupants were able to make their way to the ground before they were seriously burned. Farmers, attracted by the glare, come to the rescue of Phil Kelly and Pat. The pilot returns on foot to the hangar. In a few hours Pat and Kelly are able to return to their individual homes in Paris.

After an interval of quiet they meet in the small principality of Dufrane where King Fergus has aroused the displeasure of his subjects through his determination to thwart the wishes of his late queen, who had bequeathed a valuable necklace to be sold and the proceeds distributed among the poor. The king decided to keep the money. He brought Phil Kelly to fathom plots against the throne. Prince Angus covets the jewels and plots to secure them, while Duke Hesta, a friend of the people desiring the queen's will, obeyed. He organizes a league and Pat is brought from Paris to secure the jewels and see that they are disposed of as the queen had willed. Duke Hesta tells Pat the combination to the king's safe and she obtains entrance to the library, secures the jewels and takes them to a diamond merchant who has declared himself ready to pay cash for the gems immediately they are brought to him. Pat goes to the meeting place of the league and turns the proceeds into the treasury. She then goes to the palace to secure her passports and in the library is confronted by the king, who has discovered the robbery, and by Phil Kelly, who realizes that he has been once more baffled by the girl.

Mutual FilmCorporation

GAUMONT.

REEL LIFE, NO. 40 (Feb. 4).—The first "article" in this issue shows how lace is made by machinery. Every woman will appreciate this instructive exposition of a great industry. The entire process is shown from the time an artist sketches a pattern until the manufactured product is ready for shipment. The patterns are perforated on long strips of cardboard which guide the machine. The lace is finished by hand, and then pressed, starched and dried on long tables. The machines are shown in operation.

G. Hepburn Wilson, the inventor of the "Toddle," the dance of the season, illustrates it himself for "Reel Life" spectators. Mr. Wilson is head of the Inner Circle, the national dancing association.

"Raising Fresh Water Fish" shows how the fry are hatched and transported. Many of the pictures were taken in California, showing how the Fish and Game Commission plants eighteen million trout in mountain streams.

The fourth section of this reel shows how a fashionable evening gown is designed.

TOURS AROUND THE WORLD, NO. 14 (Feb. 6).—Three picturesque series of views are shown in Gaumont's "Tours Around the World," No. 14. These are "Picturesque Landscapes of Holland," "The Temples of Luxor, Egypt," and "The Rocky Coast of Dalmatia."

The Holland views are not of any particular locality, the editor of the reel preferring to show characteristic scenes that typify the entire country. There are pictures of houses built on piles, for fear the sea will break through the dykes, windmills with great canvas wings, meadow lands where sheep graze, canals laden with water craft, and peasants in their native garb. One-fourth of Holland is below sea-level. These pictures supplement pictures of Amsterdam shown in "Tours Around the World," No. 3.

"The Temples of Luxor" afford glimpses of a vanished civilization that is still giving up its secrets as the shifting sands of the desert disclose monuments of the past. Biblical students will appreciate these pictures of the grandeur of Egypt fourteen centuries before the birth of Christ. The temple of Medinet-Habu is shown from several points of vantage, even the inscriptions upon the walls being pictured. There are also pictures of the Temple of Stehos I, the Temple of Deirel-Bahri, and statues of Rameses II and Memnon.

Now that the Allies have promised Dalmatia to Italy, this dependency of Austria comes into prominence in the world's news. Answering the demand made upon it for information, the Gaumont Company now puts out pictures of Dalmatia's rocky coast with a panorama of the port of Gravosa.

SEE AMERICA FIRST, NO. 74 (Feb. 7).—The beautiful scenery that accounts for so much of the charm of the Gulf of Mexico is adequately pictured in Gaumont's "See America First," No. 74, a release devoted to "The Mississippi Coast." These pictures show the principal points of interest at Pass Christian, Gulfport, Biloxi and Beauvoir. These towns give an excellent idea of life in the state which is so hospitably southern and historically interesting.

At Pass Christian are pictured the home of John M. Parker, Progressive candidate for Vice-President last year, the beautiful Beach Shell Road along the coast, and the Herndon cottage which is occupied by President Wilson when he winters in the south. Gulfport offers views of its beautiful resort hotel, its country club, and thousands of feet of yellow pine, for Gulfport is one of the largest shipping points in the world for this lumber.

Beauvoir is notable for its echoes of the Confederacy. First in importance in the pictures is the home of Jefferson Davis. Hither he retired after the war to write the history of the Lost Cause. There is also a Confederate Soldiers' Home. Biloxi is commercially the most important town on the Mississippi coast. The pictures show the Bay of Biloxi, Howard and Benarchy avenues, as well as typical scenes near the city.

On the same reel is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer. It is called "Old Roue Visualizes." The story deals in humorous fashion with the desires of a man who has lived life to the full to change with various animals which come to mind. Their peculiar antics always cause him to change his mind.

MUTUAL.

MUTUAL WEEKLY, NO. 108 (Jan. 24).

Philadelphia, Pa.—"Piano Marathon" is latest sport. Endurance test for continuous playing lasts 65 hours and 7 minutes.

Marblehead, Mass.—Hydroplane built to control torpedo by wireless has first test.

Brocton, Mass.—Inaugural shoes for President Wilson. Making the shoes which he will wear when he takes the oath of office on March 4th.

Washington, D. C.—M. Ljoubomir Michaelovitch (on left). First Serbian Minister to the United States.

Kingsland, N. J.—Munition plant blows up. Shakes six states. Four million dollars' loss. Subtitle: The streets of this little village resemble a European battlefield.

Washington, D. C.—Suffragists "picket" the White House. The President is reminded daily that women would vote.

New London, Conn.—The Spanish submarine Isaac Paral. Passing through Cape Cod Canal. Will load munitions here.

New York City.—Pontine Coat designed and made by Royant of Paris. Hat of same material. Subtitles: Posed exclusively for the Mutual Weekly by Miss Sybil Carmen of The Midnight Frolic. Bag carried on walking stick to give parasol effect. The bag of Pontine to match hat and coat. Hosettes are the latest novelty for walking, beach and boudoir. (Courtesy Aristo Hosiery Co., Inc., N. Y.)

New York City.—What the men will wear. (Courtesy Nat Lewis, haberdasher, New York.) Subtitles: Walking suit, black and white English stripe trowsers, white flannel waist coat; Oxford grey cutaway coat. Motor coat and cap to match. Mustard colored unfinished worsted box pleat in back.

A field postoffice. Handling Tommy Atkins' mail at the front.

New York City.—A dog chauffeur. Trained collie drives an automobile through city traffic.

New York city.—Traveling at 500 miles an hour a possibility. Chicago may become a suburb of New York. Congress of scientists discuss plan.

Dewey funeral.

San Francisco, Cal.—Forest rangers entertained by city firemen. Woodsmen see how city fires are fought.

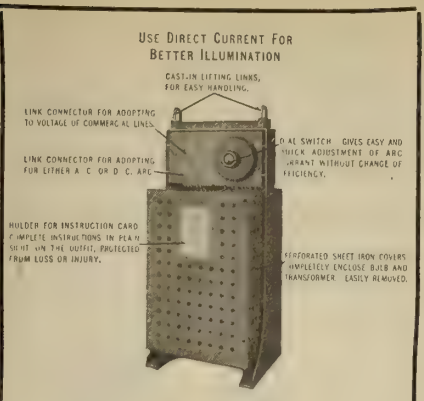
Stevens Point, Wis.—Almost plunged into frozen river. Engineer killed.

Ranier National Park.—"Mountaineer" Club enjoys hike. Twelve feet of snow covers Paradise Valley.

CUB.

JERRY AND HIS PAL—(Feb. 1).—The cast: Jerry (George Ovey); His pal (The Elephant); His father (Jefferson Osborne); His sister (Goldie Coldwell); His landlord (George George). Produced by Milton H. Fahrney.

Jerry's family is in dire straits. His mother is sick, rent is due and there is no money to meet current debts. Father works but refuses to support his family, and spends all his earn-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ings at the saloon. Jerry and his sister decide that both shall go to the saloon and bring father back, leaving their infant brother in charge of Jerry's pet elephant as the nurse.

Father refuses to listen, so Jerry hits upon a new plan. He takes the elephant to the saloon. The occupants scatter and the elephant starts on a course of destruction, ending by picking up the cash register and carrying it home.

Father, who has preceded Jerry, begs forgiveness, and receives it upon condition that he promise never to drink again. With the money in the cash register Jerry pays the doctor and the landlord and buys a sumptuous repast, of which all, including the elephant, partake with relish.

VOGUE.

A CIRCUS CYCLONE—(Jan. 28).—The cast: The artist (Ben Turpin); The girl (Gypsy Abbot); Baron Moon (Arthur Moon); Jasbo, the dog faced boy (Paddy McGuire).

Ben, a struggling artist, is in love with the daughter of a wealthy widow. He is thrown out by the girl's mother and Baron Moon, a fake baron, is received royally. Ben discovers Moon is a janitor in a side show next to the concession where Paddy, as "Jasbo," the dog faced boy, works. Paddy quits his job and gets one as a model with the living models. Ben puts in a one-man circus and breaks up Paddy's show by letting loose a bunch of rats; then Paddy breaks up Ben's show, by squirting water all over everyone. The baron steals a necklace from Gypsy's mother and is finally caught. Then the mother gives Gypsy to Ben.

STICKY FINGERS (Two Parts—Feb. 4).—The cast: The boys (Paddy McQuire and Billy Mason); the girl (Lillian Hamilton); the boys' fathers Larry Bowes and Harry Huckins); the detectives (Geo. Monberg and Glenn Gano).

Two college boys, finding their funds low, meet a young girl and manage to "borrow" fifty dollars from her purse, without her knowing it. The theft is reported and the next day the boys write their fathers, asking them for money. The boys borrow fifty dollars from a pawnbroker and manage to slip it back into the girl's purse. The fathers of the boys arrive and are arrested as the thieves. The girl, however, gets the real thieves and they all meet at the police station. Here the girl finds her money is all intact and the matter is thought to be cleared up when the pawnbroker comes on the scene and demands his fifty. A chase follows and the boys are finally caught.

AMERICAN.

NATURE'S CALLING (Feb. 3).—The cast: Jack (J. Warren Kerrigan); his mother (Louise Lester); his sweetheart (Pauline Bush).

Jack, a young Easterner, goes West for his health. Here he and his mother get to love the country and the boy sends for his sweetheart. At first the girl is fascinated with the country and has great times exploring the surrounding mountains with Jack. He proposes to her and she accepts him. Later the West begins to pall on the girl, and she longs for society and New York. Finally, unable to stand it any longer, she tells Jack that she must go home and begs him to return to civilization with her. Jack refuses, feeling the call of nature, so he sends the girl home and remains with his mother.

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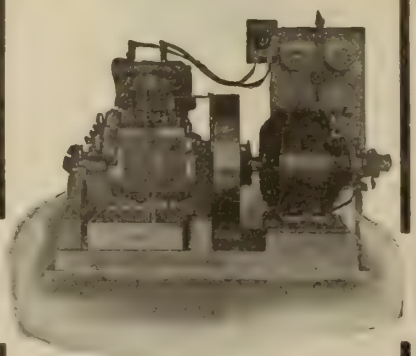

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MONOGRAM.

SHORTY GOES TO COLLEGE (Third of "The Adventures of Shorty Hamilton"—Two Parts—Jan. 29).—Ralph, the son of the boss of the ranch, home on a vacation, sees in "Shorty" the makings of a fine addition to the college football team. He offers the fellow a free education if he will go to college to try for the team. Shorty, anxious to do everything in his power to get on an even footing with Anita, consents, and so leaves for college. He makes the team and is the hero of the hour.

Ruth Estey, the daughter of the dean of the university, sees in Shorty her ideal and manages to meet him. One of the college professors is in love with the girl, and is jealous of Shorty. Ruth is a somnambulist and is seen by Shorty hiding some diamonds. Shorty, to avert suspicions, takes them and is seen by the professor. Anita Keller is called in to track the thief and finally is forced to arrest Shorty. Ruth confesses her somnambulistic tendencies, however, and Shorty is cleared. Anita, thinking Shorty is in love with Ruth, congratulates him, but when he tells her it is she he loves she laughs at him.

MUTUAL.

SCOUTS OF THE SEA AND SKY (No. 5 of "Uncle Sam's Defenders"—Feb. 2).—This chapter contains interesting views of the guiding and propelling mechanism of the twenty-two-inch torpedoes, the aviation corps at Pensacola, Florida, showing the latest type of bi-planes and a trip over Pensacola in a Curtiss "Flying Fish." There are also scenes of U. S. submarines in maneuvres.

Feature Subjects

BLUEBIRD FEATURES, INC.

THE DEVIL'S PAY DAY (Five Parts—Jan. 29).—The cast: Gregory Van Houten (Franklyn Farnum); Jean Haskins (Leah Baird); Hazel Davidson (Gertrude Aster); James Hanley (Charles Perley); Mrs. Haskins (Countess Du Cello); Mr. Haskins (Seymour Hastings). Scenario written by Fred Mynton. Directed by William Worthington.

When Gregory Van Houten went to the country to recuperate he intended to remain only a few weeks and then return to plunge into the swirl of city gayeties. But when Van Houten returned he brought with him a country-girl wife and set upon himself the seal of new duties and obligations.

Jean Haskins was the daughter of Farmer Haskins who owned the place where Van Houten boarded. She was a simple child of nature, trustful and devoted to the new ideals of happiness that Van Houten brought into her young life. Farmer Haskins warned the young folks that they were storing trouble for themselves in marrying; he told them that their lives had been so different that they would eventually find that they could not continue happily. They, nevertheless, were married, and the Van Houtens returned to town happy. At the first social function the Van Houtens attended Gregory realized that his wife had not been prepared for the butterfly life.

One of Gregory's club friends, James Hanley, saw in the young bride a conquest. His attentions to Jean soon centered Gregory's suspicions upon them, Gregory, meanwhile, turning to a woman in his own set for companionship. Upon an incident that looked worse than it really was, Gregory based cause for a divorce and won his case. Then he married the other woman, a society butterfly.

The shock changed Jean's good and wholesome nature completely—she turned into a viper, bent upon revenging herself upon the man who had violated his obligation and made a mockery of her love. Hanley gained his point, but in possessing himself of Jean gained more of companionship than her love as recompense.

The years passed before Gregory and Jean again met—and then Jean's beauty fired his heart with desire. Jean connived to reap her vengeance.

When Hanley was called away Jean refused to accompany him, setting up as an excuse that a few months' separation would lead them to a better understanding of their posi-

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tion. Gregory takes advantage of a free field and Jean coyly leads him on. Gregory neglected the wife he married when he divorced Jean and turned all his attentions to Jean. Suddenly Hanley appeared upon the scene—and Jean made a way to a greater revenge than she had ever planned.

The men engaged in a personal encounter and when Hanley seemed to be getting the better of the fight, Jean fired a revolver at the struggling forms and killed Hanley. The sudden outcome of the combat benumbed Gregory's senses. Jean placed the revolver in his hand just as the police entered and they found Gregory bending over the prostrate form of his rival. In the trial that ensued Jean swore that Gregory fired the shot, and her vengeance is almost completed by the verdict of the jury that Gregory was guilty of deliberate murder.

But when the court guard goes to bring the prisoner to hear his doom, they find him dead upon the cot of his cell and Jean is left to contemplate the sad ending of her youthful romance.

UNITY SALES CORP.

GLORY (Six Parts—January).—The cast: Glory Glory (Juanita Hansen); Louis Bohn (Wm. Kolb); Mike Plotts (Max Dill); June (May Cloy); James Strong (Wellington Playter); Tom Strong (Alan Forest); Richard Graham (Wm. Lampe); Glory, the child (Doris Baker).

The story opens in the office of an oil company. The president received a letter from a friend notifying him there is oil in the town of Glory. He forms a dummy railroad company and sends a representative to Glory to get rights to the property by promising that the dummy company will establish a station at Glory.

While getting the rights to the property, the oil representative goes through what he supposes a fake marriage with the postmistress of the village.

Time passes and the postmistress leaves the village for a neighboring town, where she gives birth to a child. Unable to support the child, she brings the baby to the village hotel run by two Germans, and, under cover of darkness, leaves the baby there. The baby is adopted by the village, named Glory Glory, and brought up by the two Germans.

In the meantime the mother has made her way to the city and drops from exhaustion in front of the president of the oil company's house, when she is picked up and carried in. Upon examination by the doctor he finds the fall has caused her to lose her memory. The president is a widower and upon the woman's recovery decides to have her stay as governess and bring up his young son.

Several years pass by and both Glory and the president's son are grown up. They accidently meet and fall in love. The oil company decides to take possession of the property at Glory and then a fight ensues, the son taking sides with the girl he loves and her people.

During the lapse of years the man who put through the original deal for the oil company and who married the postmistress has risen to be a judge. The case is brought before him and he dismissed the charges of the citizens of Glory. The son decides to assist and steals the papers relative to the case. The judge and president of the company finally decide to make restitution. The marriage is found to be legal. The people get the oil property back, and Glory is happy with her sweetheart.

WORLD-PICTURES.

TILLIE WAKES UP (Peerless—Five Parts—Jan. 29).—The cast: Tillie Tinkelpaw (Marie Dressler); Mr. Pipkins (Johnny Hines); Henry Tinkelpaw (Frank Beamish); Mrs. Luella Pipkins (Ruby de Remer); Mrs. Nosey (Ruth Barrett); Mr. Nosey (Jack Brown). Scenario written by Frances Marion. Directed by Harry Davenport.

On the third floor of the apartment house at 003 Findlet avenue lived Mr. and Mrs. Henry Tinkelpaw. The neighbors said it was a shame the way he neglected his poor wife, but Tillie's averdupois seemed to belie the rumor.

Directly above lived the Pipkins. In this case, however, it was the young wife whose numerous clubs called her frequently from her fireside, affording gossip for the neighbors. However, unmindful of the discussion of their affairs, Tillie continued to cook dainty dishes for her unappreciative husband, while Luella Pipkin found fault with everything her meek husband did to please her.

For several weeks it happened that Tinkelpaw and Luella would accidentally meet at the door, and naturally would walk down the street together. However, on one occasion where Mr. Tinkelpaw had been less appreciative than usual, and departed leaving Tillie in tears, she went to the window, hoping he might relent and throw her a kiss. At the same time Luella was out of sorts on account of having lost at bridge, and when she left, Pipkin also went to the window to see if she had really gone.

What they saw affected them like a cold plunge. Both of them wrote to their faithless mates informing them that all was over; and on starting out into the world met in the hallway. Each recognized in the other a kindred soul; so linking arms, they set forth.

On Luella's return she found the note, and frantically started in search of her husband. Tinkelpaw had also found a similar communication; so together they left in search of the truants.

After following a devious trail they came upon them as they were attempting to use a photographer's automobile as an ocean liner As the bedraggled Tillie is enfolded in her repentant husband's arms she winks slyly at Pipkin who is being fondled by a much chastened Luella.

FOX FILM CORP.

THE PRIMITIVE CALL (Five parts—Jan. 22).—The cast: Betty Malcolm (Gladys Coburn); Brain Elkhorn (Fritz Leiber); Bart Jennings (John Webb Nillion); Percy Malcolm (George Alan Larkin); John Malcolm (Lewis Sealy); Elsie Jennings (Velma Whitman); Buttons Jennings (Kittens Reichert). Written and directed by Bertram Bracken.

Betty Malcolm meets Brain Elkhorn, an Indian, at a reception. Brain's father, Chief Elkhorn, is carrying on negotiations with Betty's father, John Malcolm, through the white man's agent in the West, Bart Jennings. At the reception, Brain sees one of the guests substitute a paste necklace for the diamond one that Betty wears, and he forces the man to give up his prize. When he returns the real necklace to Betty without explanation, she thinks that he took the ornament.

A few days later Betty goes on a yachting party with friends. While she is holding Brain up to ridicule, by mimicking the native Indian dances, she toppies over in the water. Brain rescues her.

Meanwhile, Jennings' affairs in the West are not prospering. He cannot induce the old chief to sign the contract until his son, Brain, returns, and passes an opinion on it. So Brain is called West. Betty and her brother, Percy, follow him on the next train; the girl has resolved that she will force the Indians to sign the contract by using her wiles on Brain.

The beginning is successful. She pretends to be thrown from her horse when she sees Brain near by, and he picks her up and brings her safely to the Jennings cottage. Later he rescues the Jennings baby as it falls over a cliff. His repeated acts of heroism make Betty respect and admire him. But she keeps intent on her purpose.

Betty finally induces Brain to recommend the signing of the contract. Then, her end accomplished, she laughs at his protestations of love, and tells him how she has purposely blinded him. He goes to his camp, and tells the assembled leaders that he has betrayed them.

They ostracize him from the tribe, and plan to get back the contract they have been deluded into signing. They approach Jennings' house, and find his little daughter playing in the forest near by. They kidnap the child, and make off with her, meanwhile despatching an Indian message to the white man to tell him what they are doing.

The spirit of revenge now conquers Brain, and he decides that he must make the girl pay for her crime against him. He comes upon her one day as she is rounding a hill, captures her, and takes her off to a mountain retreat.

Jennings and his followers begin a search for the baby. They overtake the Indians and parley with them. The result is that the land agreement is settled, the child is returned to her parents, and the white men start in search of Betty.

Betty has been made to live in typical Indian fashion. She has her own wigwam, and she is forced to do the chores about the en-

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campment, and submit to Indian treatment. Then Brain tells her that she is free to go when she likes, for he thinks she has worked out her penance. As Betty leaves the camp to rejoin Jennings, she looks back and sees Brain with his arms about an Indian maiden.

ONE TOUCH OF SIN—(Five parts—Jan. 29).—The story concerns the adventures of Mary Livingston, who is deeply in love with Richard Mallaby, a gambler. Through a misunderstanding, she thinks she has been deserted by her lover when he goes West and leaves her and her baby in the East, to fight out the questions of life in their own unaided way. Disconsolate, heartbroken, she drifts westward herself, and meets Watt Tabor in a rough frontier village.

To provide for her child, she is forced into theft, but is detected. Tabor, who knows her history, shoulders the blame himself and marries her. She despises him because she thinks he married her as the result of a whim, and not as the result of real love.

Then she meets again the man who first wronged her. Mallaby demands that Tabor give up the woman. Tabor refuses. His decision results in a battle between the two. In the darkness and surging water of a mine, they wage their last fight.

Mallaby loses consciousness, but Tabor rescues him, and leaves Mary free to make her choice. She goes with Mallaby.

ART DRAMAS, INC.

INFIDELITY — (Erbograph — Four parts—Jan. 11).—The cast: Elaine Bernard (Anna Q. Nilsson); Ford Maillard (Eugene Strong); Dorothy Stafford (Miriam Nesbitt); Ali Delna (Fred F. Jones); Mrs. Maillard (Elizabeth Spencer); John Griswold (Arthur Morrison).

Frank Mayne, a well-known artist, who had served a twenty-year sentence for a murder he did not commit, returns unexpectedly to his studio, where an amazing scene confronts him. Elaine Bernard, one of his pupils, is cowering over a table, her hair disheveled and her clothes all but torn off her back. Ford Maillard, her fiance, stands over her, unbraiding her bitterly, while lying prone on the ground, his face covered with blood, is Delna, a Hindoo art student, who possesses occult powers. In the background is a woman whom he does not recognize. It develops later that she is his wife whom he had not seen since his imprisonment, and that the girl is his own daughter. Maillard had arrived at the studio in time to rescue her from the attack of Delna, but, misunderstanding her presence there, accused her unjustly. Mayne recognizes in this misunderstanding a counterpart of the situation that led to his own unhappiness, and out of the wisdom bought by his bitter experience effects a reconciliation between the young people. Chastened by adversity the older couple, too, decide to start over again, and happiness results from what seemed to be at first, unrelieved misfortune.

CHRISTIE FILM COMPANY.

A GAY DECEIVER—(Jan 29).—The cast: The maid (Billie Rhodes); The man (Harry Ham); The girl (Ethel Lynne); Her father (Harry Rattenberry); Her mother (Stella Adams); The other maid (Jane Waller).

"Like mistress, like maid," so when Ethel goes away with her father and mother, her maid, Billie, proceeds to make a selection from Ethel's wardrobe and "play lady." Just then arrives a young man, friend of Ethel's, not knowing she is out of town. He takes the maid for a girl chum of Ethel's and Billie carries along the joke by ordering about the other maid. Harry has tea, loses his heart, makes a date for next day, and departs.

In the neighboring city, Ethel meets Harry's father, who tells her that Harry expected to see her at home. Meanwhile Harry and Billie are playing on the beach. Harry comes to dinner and when Billie sees him she runs through the kitchen into the yard. She is pursued by Harry who tells her that a little matter of social position makes no difference in his love for her. She accepts him and Ethel joins in the best wishes for the happy pair.

GREATER VITAGRAPH.

THE GLORY OF YOLANDA (Five Parts—Jan. 20).—The cast: Yolanda (Anita Stewart); the Grand Duke Boris (John Ardizonia); Prince Drolinski (Denton Vane); Alexander Pribyloff (Evart Overton); Serge (Mr. Turil); Paul (Bernard Seigel). Directed by Marguerite Bertsch.

Yolanda is a beautiful peasant girl who dances to her orchestra of wild songbirds. Her father forbids her to dance, but her mother, Olga, encourages her secretly. The Grand Duke Boris sees the girl dancing in the woods, and perceives in her the promise of dazzling success. Without revealing his identity, he gives the mother money enough to take herself and Yolanda to Petrograd.

Boris establishes the girl in a luxurious villa. The mother and the girl think this is part of the ballet training. Youloff, the ballet master, is enthusiastic over Yolanda's dancing. Yolanda falls in love with Alexander Pribyloff, a young artist, but Boris, jealous, forbids her to see Alexander. Yolanda begins to see why Boris has been so kind to her. She meets Alexander secretly. Peter, Yolanda's peasant lover, and Serge, her brother, come to Petrograd to see her. Serge tells the mother that the Grand Duke must be keeping Yolanda as his mistress. Olga denies this, but her eyes are opened. Boris has the two men put out. Yolanda assures her mother that Serge's accusation is not true. Olga's health wanes, and shortly afterward she dies. Yolanda scores a tremendous success. She tells Boris that now she can repay him in money. But he is now wild about her, and offers her a morganatic offer. He insults Alexander, who strikes him. For this Boris has him sent to Siberia.

Boris goes to Yolanda and attempts forcibly to take possession of her. Her brother kills the Duke. Drelinski offers to get her out of the country, but she asks simply to be sent away with Alexander. So, through Drolinski's influence, Yolanda and her lover ride away to Siberia together—happy in each other's love, even though destined to prison. And Drolinski, who also has loved Yolanda, finds it in his heart to envy them.

THE SECRET KINGDOM—(Episode No. 6—"Human Flotsam"—Two parts—Feb. 5).—Warned by Juan, Phillip calls at the asylum, where he is refused admittance; but by means of a rope lowered from the roof of the next house, swings Julia to safety. Just as Ramon and Savatz, warned, race up in their machine, Philip, Julia and Juan dash off in their auto.

The lovers start for New Jersey, just catching the last ferry. Ramon's auto misses it, but Ramon, by a flying leap, makes the boat.

He entices Phillip to the upper deck where they battle in the darkness, Phillip finally being tripped and plunged into the river below. Juan, just coming up, dives after Phillip.

Ramon tells Julia that Phillip has committed suicide. She faints and he puts her in an auto and returns to the New York hotel with her.

In the meantime, river pirates capture Phillip and Juan, take them to their rendezvous, and a fight follows, when Juan disposes of the pirates by flinging them through a manhole into the river. Next morning, he goes to seek aid along the waterfront, and falls in with "Shanghai" Brown.

Phillip and Juan are shanghaied aboard the yacht which Count Ramon charters to carry Julia back to Alania.

K-E-S-E, Inc.

SKINNER'S DRESS SUIT (Essanay—Five parts—Feb. 5).—The cast: Skinner (Bryant Washburn); Honey, his wife (Hazel Daly); Willard Jackson (Harry Dunkinson); McLaughlin (James C. Carroll); Perkins (U. K. Houpt); Mrs. J. Smith Crawford (Florence Oberle); Mrs. Jackson (Frances Raymond); Mrs. McLaughlin (Marion Skinner). Directed by Harry Beaumont.

Skinner is afraid to strike his employer for a raise for fear he will be discharged. Mrs. Skinner scoffs at his fears, however, and finally induces him to demand an increase.

Her humble spouse gets the proverbial "cold feet" at the final moment; so to "cover up" before his wife, he fibs a little and tells her he got the raise, taking the money from his private bank account.

She forthwith makes him purchase a dress suit and "spruce up." Although it almost wipes Skinner's bank account out, he buys the clothes.

Skinner is frantic; he sees the wolf at the door. But, by virtue of his dress suit and good appearance, he gets acquainted with some wealthy people and is enabled to put over a big business deal for his firm. Rushing into his company's office with the order, he demands a raise and a partnership in the firm. He gets both.

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BRIDGES BURNED (Five Parts—Popular Plays and Players—Jan. 29).—The cast: Mary O'Brien (Mme. Petrova); Ernest Randal (Mahlon Hamilton); O'Farrell, mill owner (Arthur Hoops); Mary's son (Maury Steuart); Thomas O'Brien, Mary's father (Robert Broderick); Norah, an old servant (Mrs. Mathilde Brundage); solicitor (Louis Stern); butler (Thomas Cameron). Scenario by Wallace C. Clifton. Directed by Perry Vekroff.

Mary O'Brien, daughter of an Irish gentleman of declining fortunes, while fishing, meets Ernest Randal, who is trespassing on her father's land. Randal is the son of an English baronet and his conversation so charms Mary that she invites him to dinner. The next day, while out hunting deer with her father, a poacher mistakes Randal's peaked cap for

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deer's antlers, and shoots him through the shoulder.

Mary nurses Randal, who is taken to her home. They fall in love and Mary gives her heart to him without reserve, and it is with difficulty that he forces himself to leave to complete his course in surgery.

Norah, the old family servant, suspects the truth. Mary confesses to her father, and with difficulty restrains him from taking her lover's life when he returns after completing his college course. At first, Randal says he cannot marry her at that time, and she defends him. However, overcome by her generosity, Randal asks her to marry him, and she finally consents on account of the injustice to the child, which her refusal would cause. She leaves, however, immediately after the marriage.

After her boy is born, Mary obtains employment in a cotton mill, becomes prominent in welfare work among the employes, and forms an uplift club, which is cited all over Ireland as a model of its kind. Her employer, O'Farrell, also promotes her to a position of trust, and asks her to be his wife, but on account of her boy, she refuses to divorce her husband.

Randal visits her and asks her to return to him, but she declines, reminding him of the fact that he has been wasting his life. Determined to win her respect, he enlists and goes to war. O'Farrell also enlists and leaves Mary in charge of the mill.

At the front Randal saves O'Farrell from bleeding to death when his arm is torn off by a shell. Randal later is shot, and reported dead. O'Farrel returns to Mary with the news that Randal's brother has also been killed, and that her boy is the Earl of Randal; and Mary at last realizes what her husband means to her.

A great joy comes when she learns that Randal is alive, although temporarily blinded, and she nurses him while he is recovering his sight. O'Farrel once more goes to the front, saying he has one good arm left and is needed on the field.

Life now seems perfect for Mary, and her happiness is deepened when her husband gives her the deed to her old house, which had been sold to strangers when her father died and she begins with deep joy her new life as Lady Randal.

Triangle Film Corp.

NINA, THE FLOWER GIRL (Fine Arts—Five Parts—Jan. 21).—The cast: Nina, the Flower Girl (Bessie Love); Jimmie, the newsboy (Elmer Clifton); Fred Townsend (Bert Hadley); Mrs. Townsend, his mother (Loyola O'Connor); Archie Dean (Alfred Paget); Dr. Fletcher (Fred Warren); Fifi Chandler (Adele Clifton); Lotta, her chum (Rhea Haines); Nina's grandmother (Jennie Lee); Mrs. Hicks (Mrs. Higby).

Nina, a blind girl, lives with her grandmother, who has taught her to make artificial flowers, which she sells at a flower-stand. Nina, and Jimmie, a crippled newsboy who sells papers on the same corner, are sweethearts. Nina's grandmother dies, and she turns to Jimmie. One day Jimmie has a fight with another newsboy, whom he thinks is hanging about Nina's stand too much, and the other boy is soon begging for mercy. Miss Fifi Chandler, an artist, happens to be passing, and becoming interested, she accompanies Nina and Jimmie to their rooms, and is surprised to find that Jimmie is an artist, having made a beautiful plaster cast of Nina. Fifi brings Jimmie and his protege to the notice of her fellow-artist, Fred Townsend, who falls in love with Nina.

Fred has a great specialist examine Nina's eyes, and assured that an operation would restore her sight, takes her to his mother's home. Townsend tells the boy that the operation will be a success, and is amazed when Jimmie bursts forth in a torrent of words against his fate. Nina will know he is a cripple and not the straight, handsome youth she has pictured. He hurries from the house, and during the ensuing days, when Nina must stay in a darkened room, Jimmie cannot be found. The day comes when the bandages are removed and the operation is a success!

That night, in the general hospital, the physician's attention is called to a crippled boy, who had tried to end his life by jumping in the river, but had been rescued. He recognizes Jimmie, hears his story, and a few days later an operation is performed and it becomes evident that he will go forth as straight as Nina's fancy had pictured him.

Meantime Nina wonders why Jimmie does not come to see her, as she had not been told about the operation. At last he is brought to her, and Fred Townsend has his reward in watching the happiness of the two youthful lovers.

THE ICED BULLET (Kay Bee—Five Parts—Jan. 21).—The cast: Horace Lee (William Desmond); Donald Greene (Robert McKim); Richard Deering (J. Barney Sherry); Evelyn Deering (Margaret Thompson); the butler (J. J. Dowling); butler's son (Jerry Storm); Joe, Lee's assistant (Louis Durham); the specialist (J. Frank Burke). Scenario by C. Gardner Sullivan. Directed by Reginald Barker.

Richard Deering, a wealthy New Yorker, spends his holidays in a magnificent lodge in the heart of the Adirondacks. His daughter, Evelyn, Donald Greene, his ward, and Robert Ross, his confidential secretary, are his companions. On the eve of Thanksgiving, Greene is called to New York on business. He leaves reluctantly as he is deeply in love with Evelyn and jealous of Ross.

The next morning, while at breakfast, Donald receives a telegram from Evelyn that her father has been shot and begging him to come at once, and bring a detective. Greene goes to Horace Lee, a crime specialist, and returns to Deer lodge accompanied by the detective and his assistant, Joe.

They find Deering unconscious attended by the country doctor, and Dr. Adamson, a specialist from New York. The detective and his assistant set to work to unravel the mystery. Suspicion lights on the family butler, who was the last to see his master alive, and who had been acting strangely. Through adventures and deduction the detective unravels the mystery. The butler is exonerated as his worried demeanor is found to be the result of an effort to shield his son, an escaped convict, who had sought refuge in the lodge on the eve of the shooting, and the charge of attempted murder is brought against Donald Greene, who had brought in the aid of mechanical science to perform the deed in his absence.

Donald Greene, who has inherited a trace of madness, becomes hopelessly insane. Evelyn gives her hand to the man of her choice, Horace Lee, who is completely restored to health.

CHICKEN CASEY (Kay Bee—Five Parts—Jan. 28).—The cast: "Chicken" Casey and Mavis Marberry (Dorothy Dalton); Everett Hale (Charles Gunn); "Dickey" Cochran (Howard Hickman); Israel Harris (Thomas Guise). Directed by Raymond B. West.

A young author, Everett Dryden Hale, has written a book of such strength and originality that it becomes one of the best sellers. The book is entitled "Waifs" and deals with the underworld, a subject of which Hale, who is a New Englander with a Puritanical strain, knows by personal experience, practically nothing at all.

The principal character is a girl nicknamed "Rags" by her associates in the dives and haunts of night life. A leading producer is anxious to have the book dramatized and his leading woman, Mavis Marberry, insists on her right to create the part of "Rags." Hale accedes to the manager's request, but rejects Mavis for the part, as he believes her talent is exclusively of the refined comedy order. With the aid of a dramatic critic Mavis stages a surprise for the author and is introduced as "Chicken Casey," a typical "Rags," in a low Bowery dive.

She enacts the part so well that Hale, unaware that she is a famous actress, starts to reclaim her and informs the manager that he has found his ideal heroine and "Chicken Casey" must have the star role. The play is a success. Mavis playing the part of "Rags" with the same realism with which she invested the mock creation "Chicken Casey." Hale recognizes that he has been the victim of a trick, leaves the theatre hurt and indignant. Mavis, whose masquerading had given her an insight into the nobility and chivalry of the man, finds a way to earn his forgiveness and secure a happy future for both star and author, and "Chicken Casey" becomes only a memory.

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SEVEN DEADLY SINS—"ENVY" (Five Parts—McClure Pictures—Jan. 29).—The cast: Betty Howard (Ann Murdock); Eve Leslie (Shirley Mason); Adam Moore (George Le Guere); Stanton Skinner (Lumsden Hare); Eve's foster mother (Jessie Stevens); Eve's foster father (William Wadsworth); Rocco Irwin (Robert Cain). Directed by Richard Ridgely.

Eve Leslie is a poor country girl, who wishes she could have fine clothes, motors and wealthy friends. The person she envies most is Betty Howard, a famous actress.

Eve does not know that Betty's life has been full of sorrow, that for years she has been seeking a certain man and has found him, only to learn that he is a desperate criminal, who, misunderstanding her kindnesses, attempts to blackmail her. Her hard work, too, has affected her health and her physician has ordered her to give up the stage to take a long rest. Betty longs for just the sort of life that Eve is leading.

Through Adam Moore, son of a rich man, Eve hears much of Betty Howard, who is a "pal" of Adam's. One day Betty is motoring with Stanton Skinner, an unscrupulous man, who wants her to marry him. Betty collapses and is taken to Eve's home, which is nearby. They become friends.

Rocco Erwin, the man Betty has been seeking, attempts to rob Skinner, is caught, and is released only upon Betty's pleas. She tells Skinner who Rocco is. Rocco, himself, does not know. Rocco later comes to Betty for more money, is refused, and throttles her and flees, leaving her for dead.

Skinner, who has fallen in love with Eve, invites her aboard his yacht. Rocco follows Skinner to the yacht, where Eve has gone. Rocco asks Skinner to help him escape. Skinner refuses and Rocco attacks him. Rocco learns that Betty is his sister, and attempts to slay Skinner, while Eve crouches nearby frantic with terror.

Betty recovers, learns where Eve has gone, and, with Adam to help her, follows to the yacht. In exciting scenes Adam and Betty rescue Eve from her peril and she rests securely in Adam's arms, envious no longer.

Pathe Exchange, Inc.

HEARST-PATHE NEWS No. 5—(Jan. 13).

Brownsville, Tex.—The daily manual of arms is now a pleasure for Uncle Sam's boys on the Border as they drill to the rhythmic strains of the band. Subtitles: Everybody down when ambushed. The U-shaped structure is 500 feet long and 85 feet wide.

Washington, D. C.—Six silent suffrage sentinels picket each entrance to the White House to impress President Wilson with their cause.

The Mediterranean Sea.—The eyes of the campaign, the huge observation balloon which fearlessly roams over the enemy's territory in search of his plans and formation. Subtitles: The balloon is provided with aerial torpedoes for attack. Higher and still higher the airship climbs to avoid enemy's aeroplanes. Its observation duties completed, the sentinels of the air peacefully returns to the hangar.

Magazine Section.—Oh Girls—What Next? (An Animated Cartoon by Leighton Budd). Subtitles: The girl of yesterday. And the one of today. Tomorrow, perhaps. To bare possibility, and then what?

Washington, D. C.—Joseph P. Tumulty, Secretary to the President, who denies having given advance information on the "peace" note to the belligerents. Subtitles: Bernard Baruch, accused of being a recipient of such a tip. Secretary Lansing is called by the Investigating Committee to testify as to the course of the "note" through the State Department. The central figure of official Washington's tumultuous disturbance. T. W. Lawson, of "Frenzied Finance" fame.

Cambridge, Mass.—The Harvard Hockey team begins early practice for the Inter-Collegiate Ice Championship contest.

New York City, N. Y.—The superdreadnaught Pennsylvania leaves the Brooklyn Navy Yard to participate in the winter target practice at the Guantanamo drill grounds. Subtitles: The tall framework of the fighting top almost touches the Brooklyn bridge as the warship passes beneath the span. What a fruitful target New York's skyscrapers would make for the huge guns of this powerful man-of-war. Out at sea—southward bound.

Kingsland, N. J.—A second "Black Tom" explosion violently rocks the East as a half-million shells being manufactured for the Allies are suddenly ignited with $10,000,000 loss. Subtitles: Luckily none are hurt as shell after shell is fired, resembling the artillery furnace on the battlefields of Europe. Soon the shrapnel magazines catch fire and spectacular streams of light illuminate the countryside.

Springfield, Ill.—Simple ceremonies mark the inauguration of Col. Frank O. Lowden as Illinois' new Governor. Subtitle: Governor-elect Lowden and his family.

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HEARST PATHE NEWS No. 6. (Jan. 17).

Provincetown, Mass.—The Spanish submarine Isaac Peral leaves for Quincy to take on supplies preparatory to its departure abroad. Subtitles: Loading the life boat. The engines are thoroughly tested as the submarine sails under its own power.

New Orleans, La.—Winter snows do not trouble the children of the Sunny South, who artistically interpret the spirit of the Muses. Subtitle: Picturesque parks offer peaceful recreation.

Boston, Mass.—The mysteries of the camera, illustrating how the launching of the bark Herdis does not take place.

Coronado, Cal.—A thrilling contest marks the opening of the winter polo season at this fashionable resort as the Riverside team strives to win the first trophy from the home four. Subtitle: The Riverside team vanquishes Coronado by the close score of 9 to 8.

Pola, Austria.—Several powerful dreadnaughts of the dual monarchy also carry the double three-gun turrets, similar to the U. S. S. Pennsylvania. Sub-titles: The warship is supplied with nets for protection from floating mines. Raising the colors.

Salonica, Greece.—Ox carts are being used extensively by the Allies to transport supplies over the rough roads of the Balkan countries. Sub-titles: The same rocky carts are also used to carry wounded troops. German prisoners captured in the Monastir battle are brought to the Allies' base. The prisoners are carefully guarded in high-fenced pens. Getting their daily rations.

San Francisco, Cal.—Amateur maritime enthusiasts enter their prize model yacht in the midwinter tournament. Sub-title: The little yachts glide gracefully before the wind.

Gloucester, Mass.—A new type of aeroplane, operated by wireless from shore, is completed for the U. S. Government by John Hays Hammond, Jr.

Brownsville, Texas.—The importation of Mexican cattle has been resumed and vaqueros lead the first consignment of 2,100 head across the International bridge. Sub-titles: American veterinaries inspect each animal before permitting a sale. A Mexican cowboy roping a suspicious bull.

Washington, D. C.—Admiral George Dewey, hero of Manila Bay, who has America's heartfelt sympathy in his illness.

North Arlington, N. J.—Thousands of shells fired by the Kingsland munition explosion litter the fields for miles round, giving the Jerseyites a glimpse of war's devastation. Sub-titles: Railroad trains and houses suffer greatly from the terrific force of the explosion. Some freak shots.

Cambridge, Mass. (Boston only).—Candidates for the Harvard Crimson are initiated into the secret fold despite zero weather and the rigors of a snowstorm.

Sacramento, Cal. (San Francisco only).—The Honorable William B. Stephens, who succeeds Senator-elect Hiram Johnson as the Governor of the Golden State.

PEARL OF THE ARMY—(No. 9 "The Monroe Doctrine"—Two parts—Jan. 28).—The cast: Pearl Dare (Pearl White); T. O. Adams (Ralph Kellard); Major Brent (Theodore Friebus).

Pearl and Adams' escape from their prison room on board the Silent Menace's schooner, Pearl by overcoming the cabin boy and disguising herself in his costume. She then releases Adams and bids him take a boat tied to the stern and hurry with a note to her father to bring help to the Aines Building where she has learned the Silent Menace is to confer with unscrupulous munition manufacturers. She then hides in a box aboard the boat which contains some deadly bombs which is to be taken to the Aines Building that night.

When the box is opened Pearl bobs up bomb in hand threatening to blow them all to pieces if they move a step. Holding them at bay she plays with time until Col. Dare arrives with the soldiers. The minutes lengthen, seeming like hours. The Silent Menace, realizing that he must act and do it quickly, suddenly fires at Pearl's hand holding the bomb. The bullet grazes her arm. The bomb drops and—but come and see it for yourself—it is too thrilling to describe with words.

TWIN KIDDIES.—(Gold Rooster—Balboa—5 parts—Jan. 28).—The cast: Bessie, Little Mary Sunshine (Marie Osborne); Jasper Hunt (Henry King); Mrs. Flannigan (Ruth Lackaye); Wm.

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Van Loan (Daniel Milfather); Hexter Van Loan (R. Henry Grey); Beatrice Van Loan (Loretta Beecker); Spencer, the family butler (Edward Jobson). Fay's governess (Mignon Le Brun).

No one seems to understand or love Fay, the little spoiled granddaughter of William Van Loan, a hard-hearted capitalist, but the old family butler, who tells her fairy stories. In Powhatan, a mining town controlled by Van Loan, Bessie, a sweet motherless child of Jasper Hunt, a mine foreman, lives with their housekeeper, Mrs. Flannigan. The mining company raises the price of food stuffs at the only store; the men resent this, and failing to get increased pay, strike. Van Loan refuses to yield and decides to use scab labor. Scenes of violence follow and, compelled to go to Powhatan, Van Loan takes Fay with him. Fay meets and plays with Bessie and for fun they change dresses. Separated, the unusual likeness deceives the Van Loan governess, who supposes Bessie to be Fay and whisks her away. Mrs. Flannigan finds and takes Fay, sick from exposure, to the Hunt home.

Business hurriedly recalls Van Loan and mistaken for a changed Fay, Bessie revolutionizes the Van Loan household by her sweetness. Hunt, the real leader of the striking men, is summoned to meet Van Loan. During the unsuccessful arbitration meeting, Bessie comes in to bid her "grandfather" good night and, seeing her father, rushes to his arms. Hunt, busy with the strike, supposes her to be ill at home. They are all dumbfounded. Bessie tells them how she and Fay changed clothes. Looking up the family trees, the likeness of the "twin" kiddies is explained, and, completely won over, Van Loan yields to the men and Hunt is made mine superintendent.

A MODERN MONTE CRISTO (Gold Rooster—Thanhouser—Five Parts—Feb. 4).—The cast: Doctor Emerson (Vincent Serrano); William Deane (Thomas Curran); Virginia Deane, at age of 6 (Helen Badgley); Virginia Deane, at age of 18 (Gladys Dore); Tom Pemberton (Boyd Marshall). Directed by Eugene Moore.

At Doctor Emerson's farewell bachelor dinner, the conversation veered to the struggles in the medical world to achieve success legitimately. "Tomorrow," said Emerson, "I operate on a rich old man; one of his relatives offered me $20,000 if he dies."

After the others had departed, the rejected suitor lingered, and kept Emerson up late, plying him with wine. The next day, he was unfit for the operation, and the patient died. The police, arrested Emerson on evidence contained in an anonymous letter and statement of the rejected suitor that Emerson had confessed the crime. On the way to prison Emerson escaped by jumping into the river, and after a futile search was reported as drowned.

Years passed, and the rival, who had married Emerson's former fiancee, became a successful ship owner. On visiting one of his ships his little daughter makes friends with a morose sailor, and a few days later she disappears.

After several months an aviator brings the child back to her father, with a note tucked in her dress, "She has been saved by your bitterest enemy. Beware! Some day he will strike through her." She tells of the trip on one of his own leaky boats, the wreck, and her rescue by the sailor "doctor man," and her father realizes with terror who his enemy is.

Years of dread follow, and just as a report of the other's death reaches him, his foe appears, immensely wealthy and wreaks the vengeance in a spectacular manner.

Paramount Pictures Corp.

A GIRL LIKE THAT (Famous Players—Five Parts—Jan. 18).—The cast: Nell Gordon (Irene Fenwick); Jim Brooks (Owen Moore); Bill Whipple (Tom O'Keefe); Joe Dunham (Edwin Sturgis); John Gordon (Harry Lee); Tom Hoadley (Jack Dillon); Fannie Brooks (Alice Thomas).

Nell Gordon is unfortunate in her ancestry—her father is a crook—but she possesses qualities of resourcefulness and loyalty. Though she loves her father, she detests his associates, particularly one, Bill Whipple, who is her constant suitor. Joe Dunham, who does the scouting for the trio, finds a likely bank in the town of Wheaton, the fact that a new bookkeeper is needed there opening a way for the gang to get into the bank, as Nell is an expert. Working on her love for her father, who is a very sick man, Whipple and Dunham persuade Nell to go to Wheaton and take the position.

Boarding with the Rev. Dr. Singleton, Nell wins the confidence of Jim Brooks, the cashier of the bank, and of Tom Hoadley, his best friend and sheriff of the county. What the girl is working for, of course, is the combination of the safe, but before she has a chance to get it, she begins to realize that she is in love with the cashier. On the very day that she learns the combination and copies it, Jim proposes to her, and, after a mental struggle, she decides that her love for him is greater than her loyalty to the gang, and she surrenders, concealing her identity—she had come to the town under an assumed name.

Becoming suspicious of Nell's delay in forwarding word to them, Whipple and Dunham attempt to force her father to write a note ordering her to act quickly, but the old man refuses and is shot. The crooks go to Wheaton and try to force Nell to rob the bank.

She has undergone complete reformation and has even confessed her identity to Jim's friend and is planning to leave Wheaton rather than bring disgrace upon the man she loves. She discovers that her father has been murdered by the crooks and decides to be revenged. Apparently consenting to their demands, she gets them into the bank, but not until she has warned the sheriff. Nell is wounded in the fight which follows, and when she awakens finds herself in the arms of the man from whom she attempted to escape because she loved him.

LOST AND WON (Lasky—Five Parts—Jan. 22).—The cast: Cinders (Margaret Lane) (Marie Doro); Walter Crane (Elliott Dexter); Kirkland Gaige (Carl Stockdale); Cleo Duvene (Mabel Van Buren), aunt of Crane (Maym Kelso); Bill Holt (Robert Gray).

Cinders, a news girl, with a love for books, idealizes as her hero a "Daddy Long-legs," who will some day make her a great lady. Bill Holt, a reporter, is one of her best friends. Walter Crane and Kirkland Gaige observe Cinder's independence as she turns over to a policeman a man who has been annoying her. Later Crane wagers $50,000 that within a year he can transform and improve the girl that one of the men will want to marry her. Crane places her in the care of his aunt, who sends her to a boarding school. At the end of a year she returns home and at once becomes a favorite.

Cleo Duvene, an adventuress, demands of Gaige a necklace which he is unable to purchase. Crane meets with reverses and Gaige, anxious to win Cinders, reveals the bet, suggesting she marry him in order that Crane may realize the $1,000,000 stake. She refuses and goes to her friend, Holt, securing a position as reporter on the paper. Crane accepts the position of assistant cashier in the bank of which Gaige is vice president. In order to buy the necklace for Cleo Gaige takes a bag of currency and Crane, accused of the theft, is placed in jail.

Cinders goes to Gaige and by placing chewing gum on the end of her umbrella, picks up the pieces of a receipted bill for the necklace. She gets into the apartment of Miss Duvene, and is demanding that she tell all she knows of Gaige just as he comes in. They bind Cinders but she manages to get the telephone receiver down, calls Holt, who hears the conversation of the three, and with Crane and a policeman apprehend the guilty man just as he is about to escape. Crane frees the brave little girl and takes her to his arms with the statement that it pays to lose some bets.

ALL AT SEA (Black Diamond—Feb. 6).—Bob, cabaret entertainer, is always broke. He is in love with Dot, whose father sends her away to school. She writes Bob that she is sailing the next day. Although Bob hasn't the fare, he resolves to take the same boat. Taking wigs and make-up, he tries to get aboard. He hides in a box but is discovered, climbs to a porthole, but is knocked down by a pail of garbage; climbs a rope, but it is cast off by a sailor, and he falls into the water. Finally, he gives up and is waiting for a last look at Dot, when a porter, thinking him a belated passenger, hurries him on board.

Dot is delighted but the purser checks short and starts to find the extra passenger. Bob makes up exactly like the captain. Later he disguises as a sailor, but is caught and put to work scrubbing the decks. Tiring of this, he makes up in exact duplicate of the Count de Brie.

The purser discovers the two counts and brings them together, demanding to know "which is the imposter." Dot saves Bob by claiming he is the real count. The purser forces the count to stoke the fires while Bob enjoys himself with Dot.

The count's wife sees them in an affectionate pose, and drags Bob away, beats him and throws him on the bed in the stateroom while she dresses for dinner.

The count escapes, enters his stateroom to find Bob. The wife is horrified. The count starts after Bob. The purser and sailors join the chase, and Bob takes refuge on top of the smoke stack. The count shoots and he falls through the smoke stack and out of the furnace into the stoke hole.

The chase continues, Bob finds Dot and drags her to the bow of the boat. The others are about to overpower him when the ship is torpedoed. Bob and Dot land on a piece of wreckage. The purser comes up out of the water and demands Bob's fare. Bob pushes him under and he and Dot float away.

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FACTORY FOREMAN, now employed large manufacturing plant, wishes to change; expert time developer, tinting, some camera work. References. Address Expert, care M. P. World, Chicago, Ill.

YOUNG LADY desires position as positive or negative cutter. Seven years' experience. No objection to out of town. Laboratory Cutter, care M. P. World, N. Y. City.

PHOTO-CHEMIST—Negative developer or foreman in any department of moving picture laboratory. General experience. Distance no objection. Excellent references. XXX., care M. P. World, N. Y. City.

YOUNG MAN, married, nine years' experience as manager and operator, desires position as manager. Four years present employer, desires something larger. Moderate salary until worthiness proven, or will consider taking your house on commission. Best references. Ralph LeFevre, Lebanon, Ohio.

PRODUCTION MANAGER, technical director, expert systematic production and production costs, 14 years' experience, all branches; library of 10,000 plates, accurate date, costumes, props, etc. At liberty Feb. 1. Address R., care M. P. World, N. Y. City.

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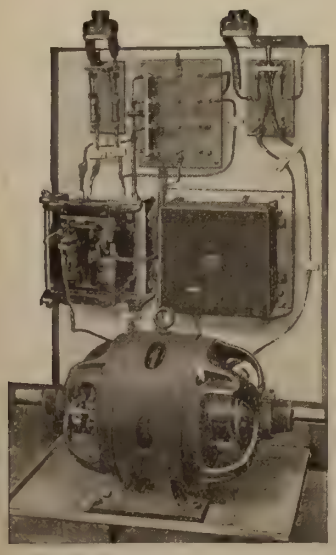

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 734, 736.)

General Film Company

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 18—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Jan. 2—The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scenic).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred"—Two parts—Dr.).
Jan. 9—Among Those Present ("Black Cat Feature") (Two parts—Drama).
Jan. 10—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).
Jan. 13—The Wide, Wrong Way (Fifth of "Is Marriage Sacred"—Two parts—Drama).
Jan. 16—The Little Missionary ("Black Cat Feature"—Two parts—Drama).
Jan. 17—One on Him (Comedy).
—Scenic on same reel.
Jan. 20—The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama).
Jan. 23—What Would You Do ("Black Cat Feature"—Two parts—Drama).
Jan. 24—Canimated Nooz Pictorial, No. 23 (Cartoon Comedy).
—Alaskan Scenic on same reel.
Jan. 27—The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Drama).
Jan. 30—Three Ways Out ("Black Cat Feature"—Two parts—Drama).
Jan. 31—Mr. Wright in Wrong (Comedy).
Feb. 3—Is Marriage Sacred (No. 8, "Shifting Shadows"—Two parts—Drama).

KALEM.

Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter"—Drama).
Jan. 6—The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen"—Drama).
Jan. 9—Rival Romeos (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama).
Jan. 12—The Trial of Graft (No. 13 of "Grant, Police Reporter"—(Drama).
Jan. 13—The Fireman's Nemesis (No. 114 of "The Haz-ds of Helen"—Drama).
Jan. 16—Cupid's Caddies (Comedy).
Jan. 17—The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama).
Jan. 19—The Black Circle (No. 14 of "Grant, Police Reporter"—Drama).
Jan. 20—The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama).
Jan. 23—The Blundering Blacksmiths (Com.).
Jan. 24—Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Drama).
Jan. 26—The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama).
Jan. 27—The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.).
Jan. 30—The Safety Pin Smugglers (Comedy).
Jan. 31—The Dominion of Fernandez (No. 25 of "The Girl from Frisco"—Two parts—Drama).
Feb. 2—The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama).
Feb. 3—The Death Siding (No. 117 of "The Hazards of Helen"—Drama).

SELIG.

Jan. 1—Selig-Tribune, No. 1 (Topical).
Jan. 4—Selig-Tribune, No. 2 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 8—Starring in Western Stuff (Two parts—Comedy-Drama).
Jan. 8—Selig-Tribune No. 3 (Topical).
Jan. 11—Selig-Tribune No. 4 (Topical).
Jan. 13—The Making of Bob Mason's Wife (Drama).
Jan. 15—Delayed in Transit (Two parts—Comedy).
Jan. 15—Selig-Tribune No. 5 (Topical).
Jan. 18—Selig-Tribune No. 6 (Topical).
Jan. 20—Cupid's Touchdown (Comedy).
Jan. 22—On Italy's Firing Line (Three parts—Drama).
Jan. 22—Selig-Tribune, No. 7 (Topical).
Jan. 25—Selig-Tribune, No. 8 (Topical).
Jan. 27—The Luck That Jealousy Brought (Drama.
Jan. 29—Lost and Found (Two parts—Drama).
Jan. 29—Selig-Tribune, No. 9 (Topical).
Feb. 1—Selig-Tribune, No. 10 (Topical).
Feb. 3—The Saddle Girth (Drama).

VIM FEATURE COMEDY.

Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Dec. 28—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).
Jan. 3—No release this day.
Jan. 4—The Boycotted Baby (Comedy).
Jan. 5—Reckless Romeos (Comedy)
Jan. 10—No release this day.
Jan. 11—His Movie Mustache (Comedy).
Jan. 12—The Property Man (Comedy).
Jan. 17—(No release this day).
Jan. 18—Terrible Kate (Comedy).
Jan. 19—War Correspondents (Comedy).
Jan. 25—The Love Bugs (Comedy).
Jan. 26—It's All Wrong (Comedy).
Feb. 1—The Other Girl (Comedy).
Feb. 2—A Job for Life (Comedy).

VITAGRAPH.

Jan. 1—His Lesson (Comedy).
Jan. 5—The Twin Fedoras (No. 3 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).
Jan. 6—Billy Smoke (Three parts—Broadway Star Feature—Comedy).
Jan. 8—Jones Keeps House (Comedy).
Jan. 12—One Good Turn (No. 4 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).
Jan. 15—The Mystery of Lake Lethe —Drama).
Jan. 16—The Meeting (No. 1 of "The Skipper's Mate"—Broadway Star Feature—Drama).
Jan. 19—The Professional Patient (Comedy).
Jan. 19—The Suitor of Siam (No. 5 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).

General Film Company Features

BLACK CAT FEATURE.

Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).
Jan. 16—The Little Missionary (Two parts—Drama).
Jan. 23—What Would You Do? (Two parts—Drama).
Jan. 30—Three Ways Out (Two parts—Dr.).

BROADWAY STAR FEATURE.

Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 5—The Twin Fedoras (No. 3 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 6—Billy Smoke (Three parts—Comedy).
Jan. 12—One Good Turn (No. 4 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 16—The Meeting (No. 1 of "The Skipper's Mate—Drama).
Jan. 16—The Suitor of Siam (No. 5 of "The Dangers of Doris"—Comedy—Dr.).

KNICKERBOCKER STAR FEATURE.

Dec. 22—The Dawn of Wisdom (Three parts—Drama).
Jan. 5—Temptation and the Girl (Three parts—Drama).
Jan. 19—The Room of Mystery (Three parts—Drama).
Feb. 2—Crossed Trail (Three parts—Drama).

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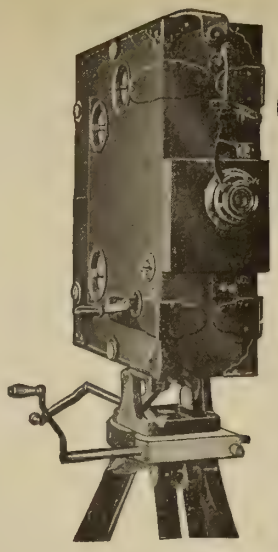

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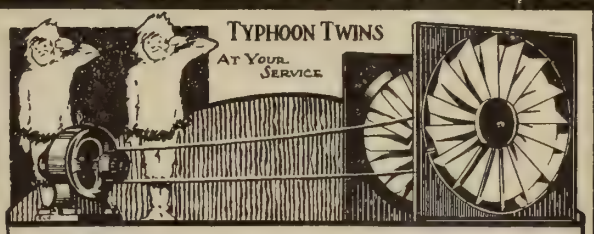

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 734, 736.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 10—Number 54 (Topical).
Jan. 17—Number 55 (Topical).
Jan. 24—Number 56.
Jan. 31—Number 57 (Topical).
Feb. 7—Number 58 (Topical).

BIG U.

Jan. 14—The Call for Help (Two parts—Drama).
Jan. 18—Bloodhounds of the North (Two parts—Drama).
Jan. 19—The Little Rebel's Sacrifice (Drama).
Jan. 24—The Red Goddess (Drama).
Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).
Jan. 31—The Gold Lust (Drama).
Feb. 7—Red Vengeance (Drama).
Feb. 9—Title not yet decided.

BISON.

Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).
Jan. 27—The Daring Chance (Two parts—Dr.).
Feb. 3—The Boonton Affair (Two parts—Dr.).
Feb. 10—The Outlaw and the Lady (Two parts—Drama).

GOLD SEAL.

Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).
Jan. 16—The Prodigal Widow (Three parts—Drama).
Jan. 23—Souls United (Three parts—Drama).
Jan. 30—June Madness (Three parts—Drama).
Feb. 6—Won by Grit (Three parts—Drama).

IMP.

Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).
Jan. 12—Honorably Discharged (Drama).
Jan. 13—John Bates' Secret (Drama).
Jan. 14—Midnight (Drama).
Jan. 17—A Slave of Fear (Two parts—Drama).
Jan. 25—Black Evidence (Drama).
Jan. 26—The Fugitive (Two parts—Drama).
Feb. 1—The Diamond Thieves (Drama).
Feb. 2—The Forbidden Game (Two parts—Drama).
Feb. 4—Diamonds of Destiny (Drama).
Feb. 9—Avarice (Drama).
Feb. 11—When Thieves Fall Out—Two parts—Drama).

JOKER.

Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).

LAEMMLE.

Jan. 3—Alone in the World (Special release—Drama).
Jan. 10—The Face Downstairs (Drama).
Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).
Feb. 10—A Studio Cinderella (Drama).

L-KO.

Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Up the Flue (Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).
Feb. 7—That Dawgone Dog (Two parts—Dr.).

NESTOR.

Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 22—A Macoroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).
Feb. 5—His Wife's Relatives (Comedy).

POWERS.

Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon—Comedy).
—Wonders of the Orient as Seen by Dr. Dorsey (Edu.).
Jan. 21—Mr. Fullerpep—He Goes to the Country (Cartoon Comedy).
—In the Land of the Sun of Heaven as Seen by Dr. Dorsey (Educational).
Jan. 28—Boomer Bill's Awakening (Cartoon Comedy).
—Behind the Great Wall of China (Dorsey—Edu.).
Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy).
—In North China (Dorsey Educational).
Feb. 8—Giants of the American Forest (Educational).
Feb. 11—Fearless Freddie in the Woolly West Cartoon Comedy) and Joys and Tears of China (Educational).

RED FEATHER.

Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—The Scarlet Crystal (Five parts—Dr.).

REX.

Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Drama).
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).
Feb. 8—The Melody of Death (Two parts—Drama).
Feb. 11—In the Shadows of Night (Drama).

VICTOR.

Jan. 9—A Gentleman of Nerve (Comedy).
Jan. 12—The Wrong Mary Wright (Com.-Dr.).
Jan. 16—The Masked Cupid (Comedy).
Jan. 18—Putting One Over on Ignatz (Comedy).
Jan. 19—His Little Room Mate (Two parts—Comedy).
Jan. 23—The Honeymoon Surprise (Comedy).
Jan. 25—The Black Nine (Comedy).
Jan. 26—Hell by the Enemy (Comedy).
Jan. 30—Some Baby (Novelty).
—Nellie, the Fireman's Daughter (Comedy).
Feb. 1—It's Cheaper to Be Married (Comedy).
Feb. 2—The Hero of Bunko Hill (Comedy).
Feb. 6—The Valley of Beautiful Things (Juvenile Comedy).
Feb. 9—The High Cost of Starving (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.
Jan. 19—Number 5.
Feb. 2—Number 6.

UNIVERSAL SPECIAL FEATURE.

Jan. 14—The Purple Mask (Episode No. 3 "The Capture"—Two parts—Drama).
Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).
Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).
Feb. 1—The War Waif (Two parts—Drama—Special Release).
Feb. 4—The Purple Mask (Episode No. 6—The Silent Feud—Two parts—Drama).
Feb. 11—The Purple Mask (Episode No. 7, "The Race for Freedom"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).
Jan. 20—Almost a Friar (Drama).
Jan. 27—A Double Revenge (Drama).
Feb. 3—Nature's Calling (Drama).

CUB.

Jan. 4—Jerry's Double Header (Comedy).
Jan. 11—Jerry's Winning Way (Comedy).
Jan. 18—Jerry's Big Doings (Comedy).
Jan. 25—Jerry and the Outlaws (Comedy).
Feb. 1—Jerry and His Pal (Comedy).

NIAGARA FILM STUDIOS.

Jan. 10—The Perils of Our Girl Reporters (Episode No. 3 "Ace High"—Two parts—Drama).
Jan. 17—The Perils of Our Girl Reporters (Episode No. 4, "The White Trail"—Two parts—Drama).
Jan. 24—The Peril of Our Girl Reporters (Episode No. 5—"Many a Slip"—Two parts—Drama).
Jan. 31—The Peril of Our Girl Reporters (Episode No. 6, "A Long Lane"—Two parts—Drama).

NORTH AMERICAN.

Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Jan. 17—See America First, No. 71 (Subject on reel: A Trip Up Mt. Lowe, Cal. (Scenic).
—Mr. Common Peepul Investigates (Cartoon Comedy).
Jan. 21—Reel Life No. 38 (Subjects on reel: Oranges in California; The Air; The Hyro-Ski; Automatic Apple Graders; How to Remove Shattered Glass) (Mutual Film Magazine).
Jan. 23—Tours Around the World, No. 12 (Subjects on reel: Bordeaux to Pauillac, France; Monastery of St. Thessalonica, Greece; Gorges of the Nive, French Pyrenees) (Travel).
Jan. 24—See America First, No. 72 (subject: Historic Virginia) (Scenic).
—Absent Minded Willie (Cartoon Com.).
Jan. 28—Reel Life No. 39 (Subjects on Reel: X Rays in War Time; Decorative Butterflies; Salt; The Real Hula Hula) (Mutual Film Magazine).
Jan. 30—Tours Around the World, No. 13 (Subjects on Reel: Teheran, Persia; Coast Resorts of Normandy; Winter in the Vosges Mountains) (Travel).
Jan. 31—See America First, No. 73 (Subject: San Diego, Cal. (Scenic).
—Never Again (Kartoon Komic.

MONOGRAM

Jan. 15—The Adventures of Shorty Hamilton, No. 1, "Shorty and the Yellow Ring" (Two parts—Drama).
Jan. 22—The Adventures of Shorty Hamilton (No. 2, "Shorty in the Tiger's Den"—Two parts—Drama).
Jan. 29—The Adventures of Shorty Hamilton (No. 3, "Shorty Goes to College"—Two parts—Drama).

MUTUAL.

Jan. 8—When Hands Are Idle (Two parts—Drama).
Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.
Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).

MUTUAL WEEKLY.

Jan. 17—Number 107 (Topical).
Jan. 24—Number 108 (Topical).
Jan. 31—Number 109 (Topical).
Feb. 7—Number 110 (Topical).

(*Mutual Releases continued on page 756.*)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 734, 736.)

(*Mutual Releases continued from page 754.*)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 163).
Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).
Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).
Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).
Jan. 29—Pardners (Five parts—Drama (No. 165).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).
Dec. 16—Peter the Comic Poet (Comedy).

SIGNAL FILM CORP.

Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).
Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).
Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).
Jan. 28—A Lass of the Lumberlands (No. 15—Two parts—Drama).

VOGUE.

Jan. 14—A Lisle Bank (Two parts—Comedy).
Jan. 21—Tailor's Trimmings (Two parts—Comedy).
Jan. 28—A Circus Cyclone (Two parts—Com.).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Jan. 8—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 15—The Great Secret (Episode No. 2, "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).
Feb. 5—The Great Secret (Episode No. 5—"The Trap"—Two parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Luff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).
Feb. 5—Blackmail (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Jan. 4—The Evil Eye (Five parts—Drama).
Jan. 15—Betty to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).
Jan. 25—The Golden Fetter (Five parts—Dr.).
Feb. 5—Each to His Kind (Five parts—Dr.).

MOROSCO AND PALLAS.

Dec. 28—The Redeeming Love (Five parts—Drama).
Jan. 11—The Happiness of Three Women (Five parts—Drama)
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).
Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Jan. 8—Quaint Quebec (Scenic).
Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 20—43d Release (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Jan. 7—Pearl of the Army, No. 6, "Major Brent's Perfidy" (Two parts—Dr.).
Jan. 14—Pearl of the Army, No. 7, "For the Stars and Stripes" (Two Parts—Drama).
Jan. 21—Pearl of the Army (No. 8, "International Diplomacy"—Two parts—Drama).
Jan. 28—Pearl of the Army (No. 9, "The Monroe Doctrine"—Two parts—Drama).
Feb. 4—Pearl of the Army, No. 10 (Two parts—Drama).

GOLD ROOSTER.

Jan. 7—Her New York (Five parts—Drama).
Jan. 14—Kick In (Five Parts—Drama).
Jan. 21—The Image Maker (Thanhouser—Five parts—Drama).
Jan. 28—Twin Kiddies (Balboa—Five parts—Drama).
Feb. 4—A Modern Monte Cristo (Thanhouser—Five parts—Drama).

PATHE.

Jan. 21—The Stolen Birthright (Three parts—Drama).
Jan. 21—Florence Rose Fashions, No. 15 (Preparing for the South—Fashion).
—Small Birds of Warm Climates (Colored Educational).
Jan. 28—The Stolen Inheritance (Drama).
Jan. 28—Florence Rose Fashions, No. 16 (North and South—Fashions).
—Butterflies and Bees (Colored Educational).
Feb. 4—Rods of Wrath (Three parts—Drama).
Feb. 4—Florence Rose Fashions No. 17, "Where Fashions Reign" (Fashions).
—An Algerian Harem (Educational).

HEARST-PATHE NEWS.

Jan. 24—Number 8 (Topical).
Jan. 27—Number 9 (Topical).
Jan. 31—Number 10 (Topical).
Feb. 3—Number 11—Topical).
Feb. 7—Number 12 (Topical).
Feb 10—Number 13 (Topical).

INTERNATIONAL.

Jan. 14—Patria (Episode No. 1, "The Last of the Fighting Channings"—Three parts—Drama).
Jan. 21—Patria (Episode No. 2, "Treasure"—Two parts—Drama).
Jan. 21—A Tankless Job (Jerry on the Job—Cartoon Comedy).
—A Fishing Trip through Uncle Sam's Wonderland (Scenic).
Jan. 28—Patria (Episode No. 3, "Winged Millions"—Two parts—Drama).
Jan. 28—Der Captain is Examined for Insurance (Cartoon Comedy).
—In the Southern Highlands (Scenic).
Feb. 4—Patria (Episode No. 4—Two parts—Drama).

ROLIN.

Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).
Feb. 4—Luke's Trolley Troubles (Comedy).

Triangle Film Corporation.

FINE ARTS.

Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).
Feb. 4—Jim Bludso (Five parts—Drama).

KAY-BEE.

Jan. 7—Truthful Tulliver (Five parts—Dr.).
Jan. 7—The Weaker Sex (Five parts—Dr.).
Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).
Feb. 4—The Crab (Five parts—Drama).

KEYSTONE.

Jan. 14—Love Under Cover (Comedy).
Jan. 14—The Pipe of Discontent (Comedy).
Jan 21—A Noble Fraud (Comedy).
Jan. 21—Honest Thieves (Comedy).
Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).
Feb. 4—The Male Governess (Comedy).
Feb. 4—The Road Agent (Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Passion" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Flats (Comedy).

HIPPO.

Nov. 20—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

(*Continued on page 758.*)

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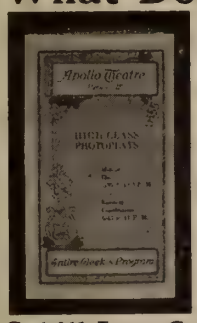

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NEW YORK CITY
Branches in 55 large cities

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 734, 736.)

(Continued from page 756)

JUDY.
Dec. 8—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.
Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.
Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.
Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.
Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.
Dec. 8—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

BILLY WEST COMEDIES.
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.
Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

BIOGRAPH COMPANY.
Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.
Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).
Jan. 22—God's Crucible (Five parts—Drama).
Jan. 29—The Devil's Pay Day (Five parts—Drama).
Feb. 5—The Mysterious Mrs. M. (Five parts—Drama).

CARDINAL FILM CORP.
December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.
Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Sompsuda (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).

CONSOLIDATED FILM CORPORATION.
Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

DIXIE FILM CORP.
December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.
Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Love Thief (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—One Touch of Sin (Five parts—Dr.).

FOXFILM COMEDY.
Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased Into Love (Two parts—Com.).
Jan. 8—Noah's Ark (Comedy).
Jan. 22—Her Father's Station (Two parts—Comedy).
Jan. 29—There's Many a Fool (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).
Jan. 15—Jolts and Jewelry (Comedy).
Jan. 15—Captain Jinks' Stingy Spirit (Com.).
Jan. 20—The Glory of Yolanda (Five parts—Drama).
Jan. 22—The Secret Kingdom (Episode No. 4, "The Honorable Mr. Oxenham"—Two parts—Drama).
Jan. 22—Her Right to Live (Five parts—Dr.).
Jan. 22—Captain Jinks' Trial Balance (Com.).
Jan. 29—Blind Justice (Five parts—Drama).
Jan. 29—Captain Jenks' Better Half (Comedy).
Jan. 29—The Secret Kingdom (Episode No. 5, "Carriage Call, No. 101"—Two parts—Drama).

IVAN FILM PRODUCTIONS.
November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.
Jan. 1—Mose Is Cured (Cartoon Comedy).
Jan. 8—Old Forty Niner (Cartoon Comedy).
Jan. 15—Jeb Jenkins, The Village Genius (Cartoon Comedy).
Jan. 22—Jerry McDub Collects Some Accident Insurance (Cartoon Comedy).
Jan. 29—Henry W. Zippy Buys a Pet (Cartoon Comedy).
Feb. 5—Zoo Illogical Studies (Cartoon Com.).
Feb. 12—A Dangerous Girl (Cartoon Comedy).
Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).
Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).
Jan. 22—The Princess of Patches (Selig—Five parts—Drama).

SELZNICK PICTURES.
November—War Brides (Herbert Brenon—Dr.)
December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

SUNBEAM MOTION PICTURE CORP.
Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.
December—The Libertine (Six parts—Drama).

WORLD PICTURES.
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).
Feb. 5—The Hungry Heart (Five parts—Dr.).

States Right Features

ARGOSY FILM, INC.
December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

BIOGRAPH COMPANY.
December—One Round O'Brien (Comedy).

G. M. BAYNES.
Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.
Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CLUNE FILM MFG. CO.
January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.
December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.
Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.
November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.
December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.
January—Germany and Its Armies of Today (Topical).

HARPER FILM CORPORATION.
Nov.—Civilization (Drama).

JOHN W. HEANEY.
Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.
Jan. —Mickey.

KING BAGGOT.
Dec.—Absinthe (Drama).

LINCOLN M. P. COMPANY.
Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.
Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

B. S. MOSS MOTION PICTURE CORP.
Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).

PHAX PICTURES CO.
December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.
October—The Soul of a Child (Five parts—Dr.).

WARNER BROS.
December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.
October—The Crisis (Selig—Seven parts—Dr.)

SIGNET FILM CORPORATION.
Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.
January—The Golden Rosary (Five Parts—Dr).

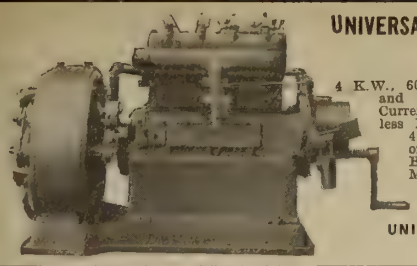
THOMPSON FILM CO., INC.
December—War as It Really Is (Seven Parts—Topical).

ULTRA FILMS, INC.
Jan.—A Day at West Point (Topical).

UNITY SALES CORPORATION.
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).
January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).
October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
December—Robinson Crusoe.
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

TWEEDLEDUM RELEASES (UNITY).
Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).



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Rip Van Winkle (Joe Jefferson)	5	150
In the Land of the Head Hunters	5	60
In Search of Castaways	5	100

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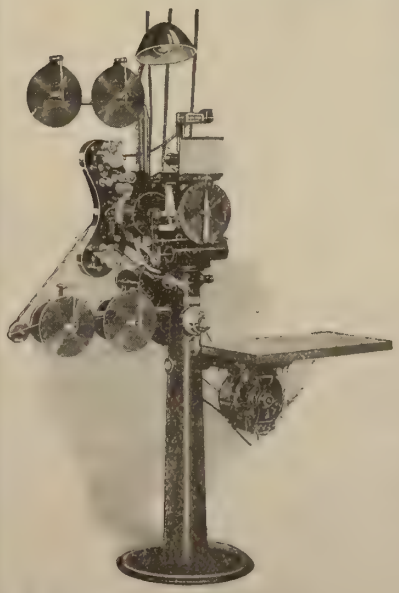

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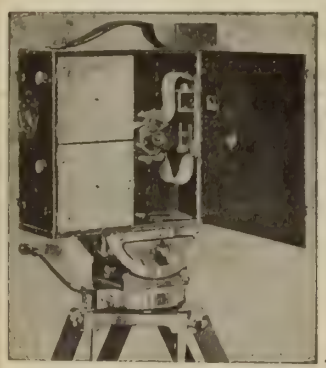

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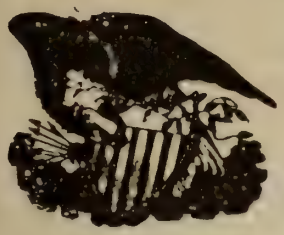

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TEN EYCK HOTEL
ALBANY, N. Y.

January 23rd, January 24th and January 25th
(Tuesday, Wednesday and Thursday)

THE PROGRAM

Tuesday, January 23rd

Convention called to order at 3:30 P. M.

Appointment of Committees as follows:

Legislation, By-Laws, Transportation, Deposit System, Membership, Finance, Grievance.

Important Conference between locals on personnel and standing of Assemblymen and Senators.

Wednesday, January 24th

11 A. M.—Report of Committees. Immediately upon adjournment, delegates will proceed in a body to the Capitol and visit Assembly and Senate Chambers.

Thursday, January 25th

11 A. M.—Delegates meet in Committee of the Whole. Subject: Means of Propaganda, Slides, Petitions, etc.

3 P. M.—Election of State Officers and Delegates to the National Convention.

BANQUET

HALLBERG
Picture Theatre Equipment

WILLIAM FOX

has bought 40 HALLBERG Electric Equipments for the powerful electric arc used in connection with his presentation of "The Daughter of the Gods" in his 20 road shows—You know Mr. Fox has a great deal of experience and you know he is critical. In other words, when he buys the HALLBERG apparatus for his beautiful production, which must be put on right, then you know that HALLBERG goods must come up to your expectations.

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BROADWAY THEATRE.
(Signed) W. F. Harris.

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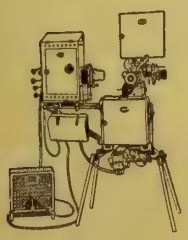

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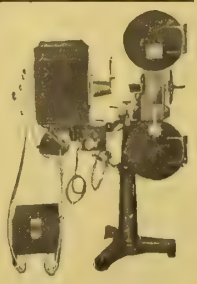

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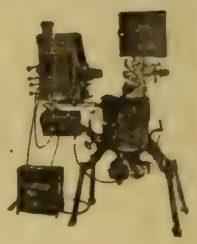

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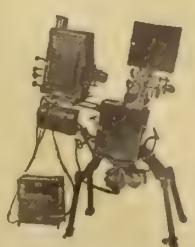

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THE FILM INDEX

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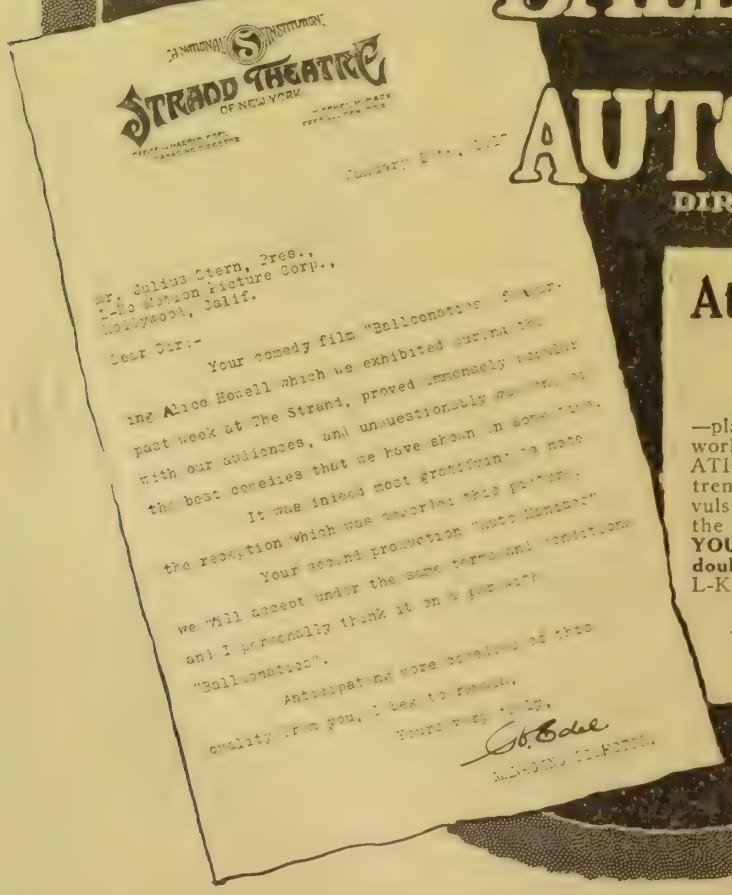

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Dear Sir:-

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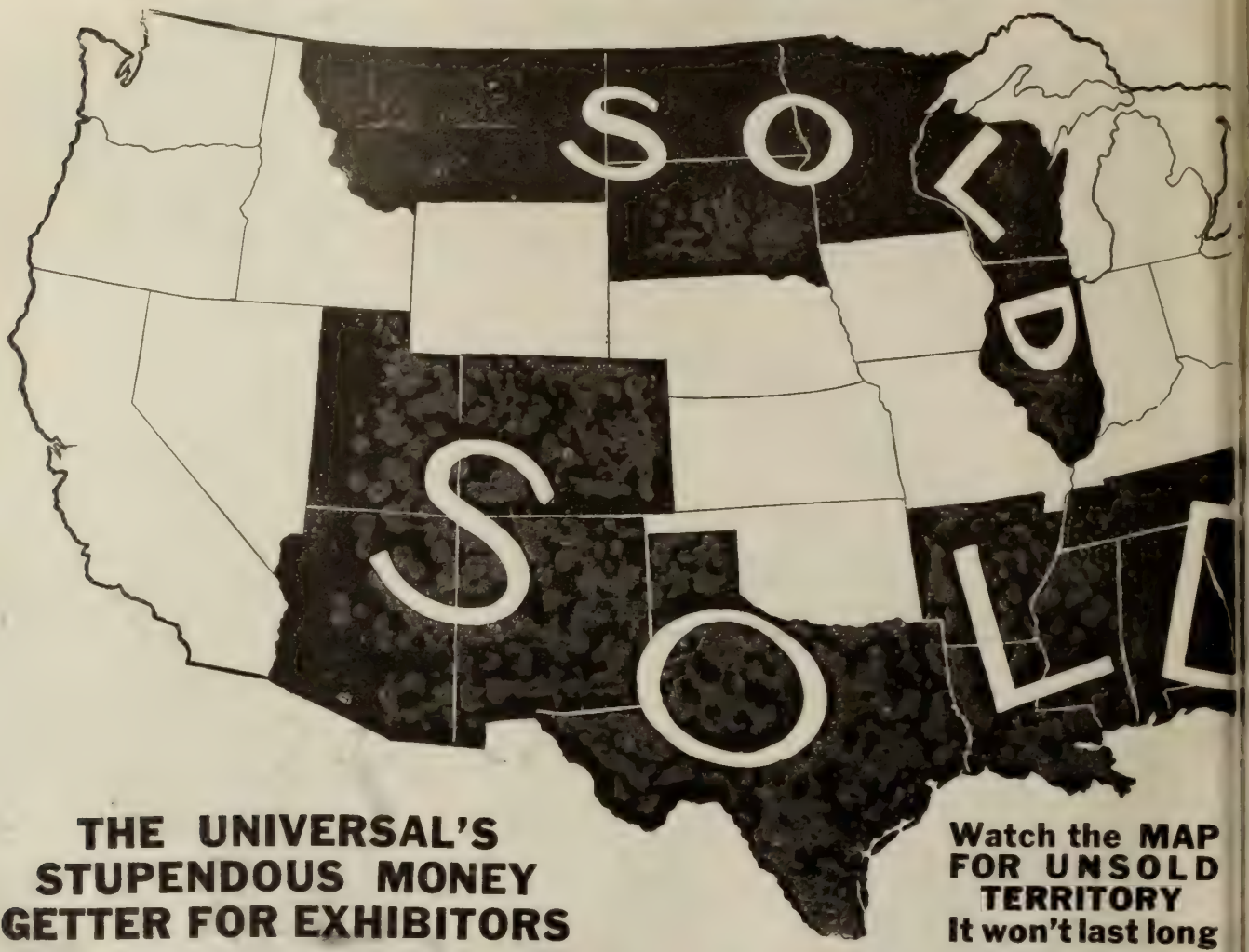

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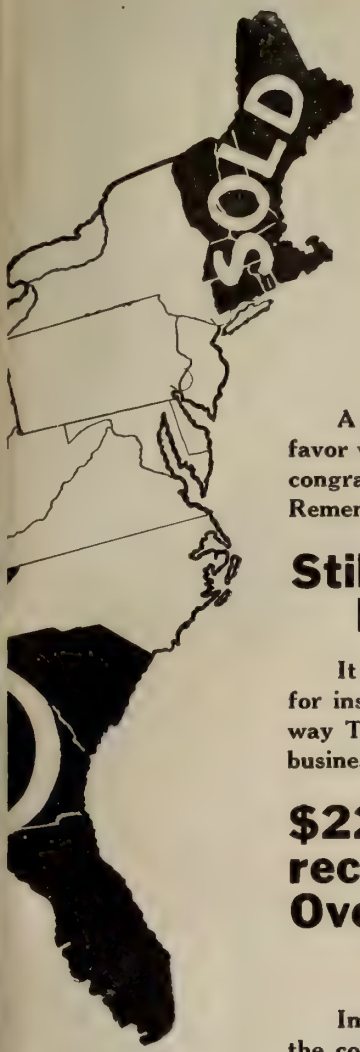

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L-KO.—"AFTER THE BALLED UP BALL"—(Two-Reel Comedy)—With Phil Dunham, Merta Sterling and Lucille Hutton.

BISON—"THE COMEBACK"—(Two-Reel Western Picture)—(A Chas. Van Loan story)

JOKER—"ROSIE'S RANCHO"—(Comedy)—Gale Henry and Wm. Franey.

POWERS—"A DAY IN THE LIFE OF A DOG"—(Comedy Cartoon) and "The Buried Treasures of Ceylon"—(Dorsey Educational) (Split Reel).

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UNIVERSAL ANIMATED WEEKLY No. 60.

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BIG U—"THE MAN WHO SAVED THE DAY"—(Two-Reel War Drama)—Wallace Reid and Pauline Bush.

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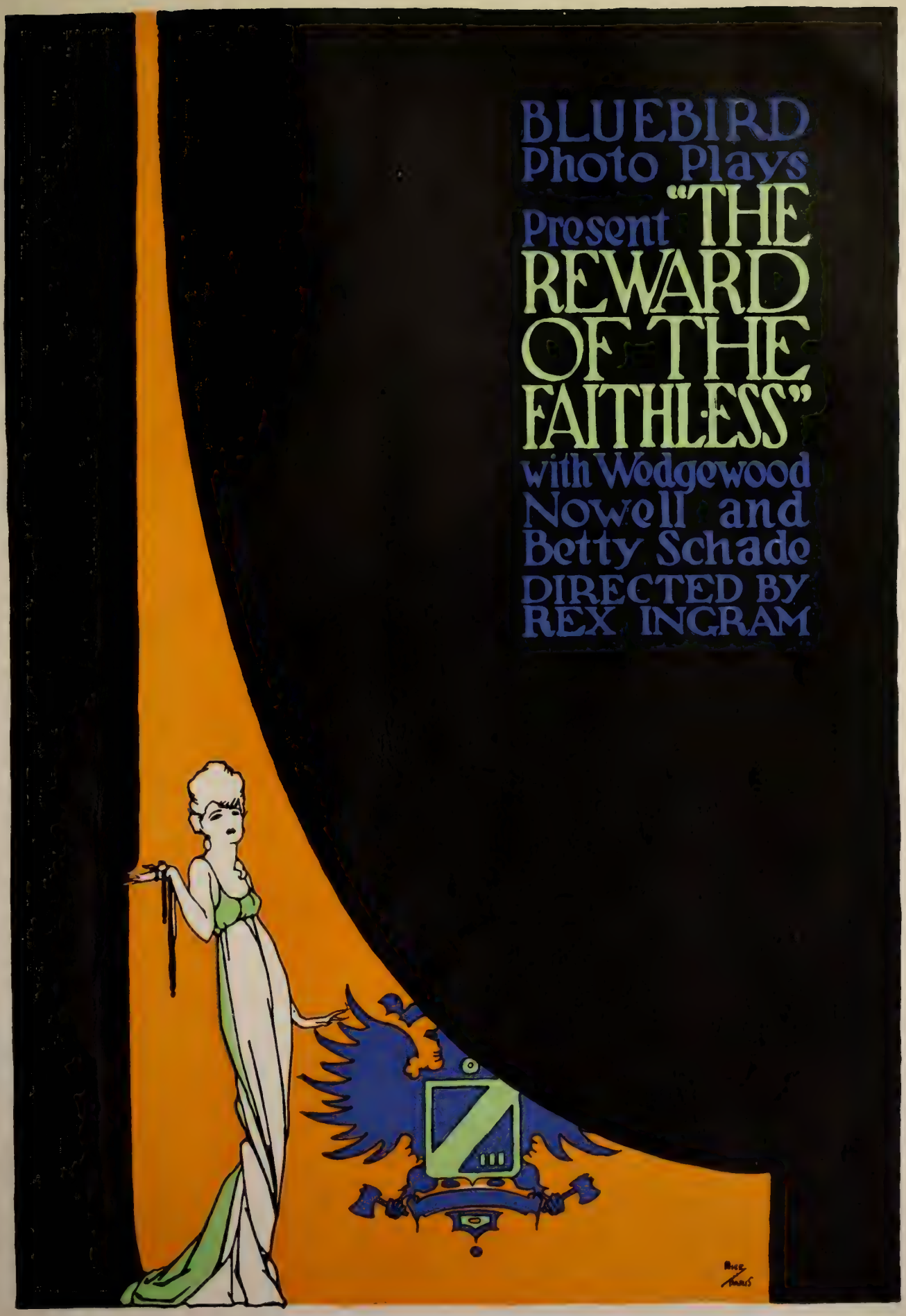
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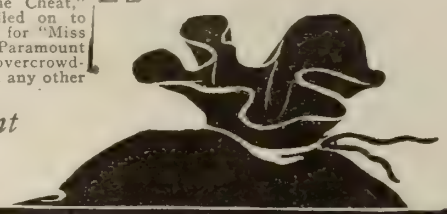

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—greatest of all screen stars;—CECIL B. DEMILLE—genius of shadows;—and JOAN OF ARC, the most remarkable woman of history—these are the contributing factors.

Study the adjoining box office statement.

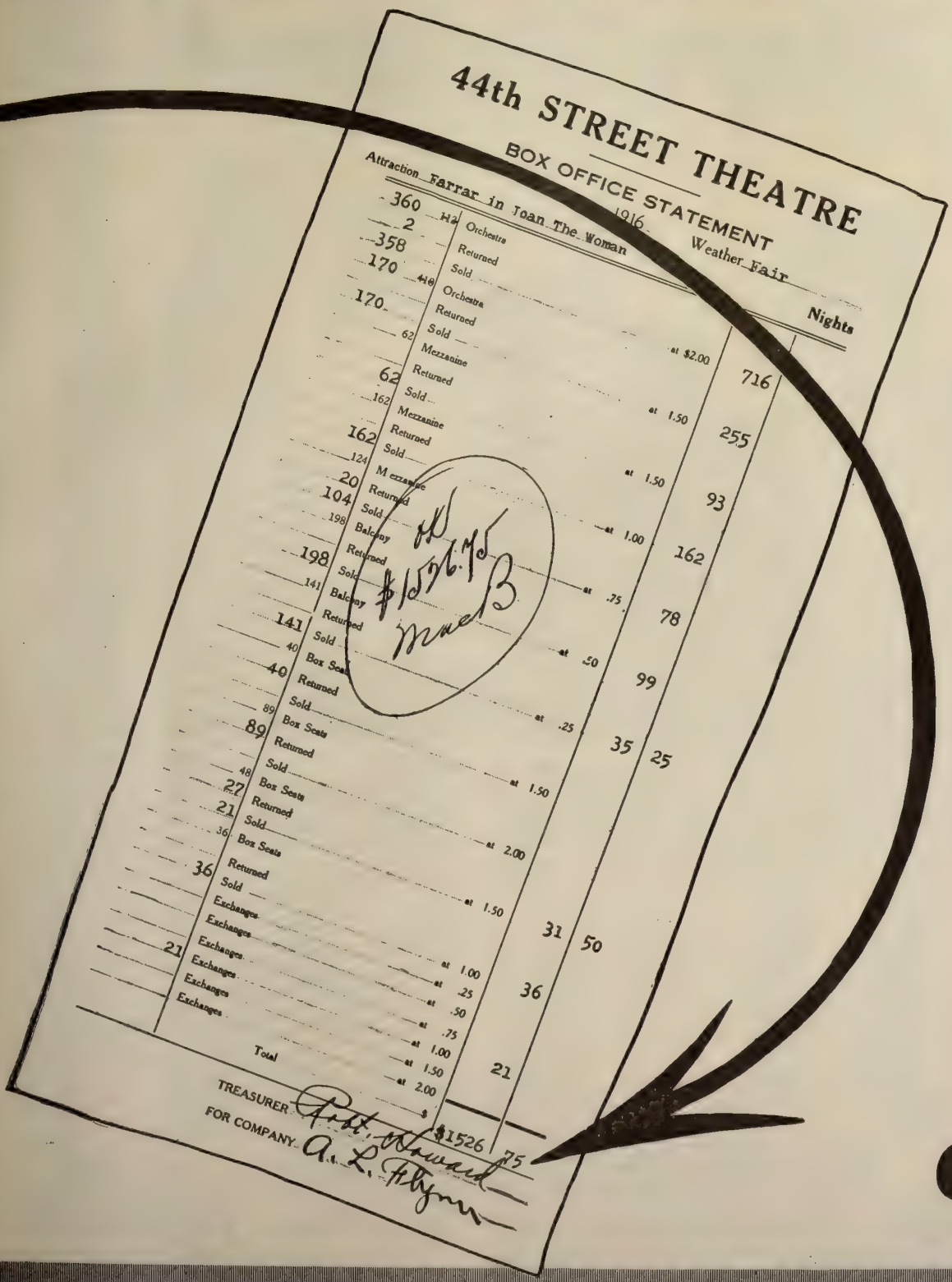
It is the truthful and incontrovertible indication that the public is responsive to superlative merit.

"JOAN THE WOMAN"

is now being presented by JESSE L. LASKY twice daily to capacity audiences in two cities—at the 44th Street Theatre, New York, and the Majestic Theatre, Los Angeles.

CARDINAL FILM CORPORATION

485 FIFTH AVENUE - - - NEW YORK, N. Y.


44th STREET THEATRE
BOX OFFICE STATEMENT
Attraction Farrar in Joan The Woman
1916
Weather Fair
Nights
360 Orchestra
2 Returned
358 Sold at $2.00 716
170 416 Orchestra
Returned
170 Sold at 1.50 255
62 Mezzanine
Returned
62 Sold at 1.50 93
162 Mezzanine
Returned
162 Sold at 1.00 162
124 Balcony
Returned
20 Sold at .75 78
104 Balcony
Returned
198 Sold at .50 99
141 Balcony
Returned
141 Sold at .25 35
40 Box Seats
Returned
40 Sold at 1.50 25
89 Box Seats
Returned
89 Sold at 2.00
48 Box Seats
Returned
27 Sold at 1.50
21 Box Seats
Returned
36 Sold at 1.00 31
Exchanges at .25 50
Exchanges at .50 36
Exchanges at .75
Exchanges at 1.00 21
Exchanges at 1.50
Exchanges at 2.00
Exchanges $
Total $1526 75
$1526.75
TREASURER
FOR COMPANY

Mary Pickford

"A Poor Little Rich Girl"

From the play by Eleanor Gates

She was rich—yet poor; she lived in a mansion—yet she was lonely; her playmates!—she had none at all; and then—across the sweet mind of youth came the vision of the happiness of the other kind of child. A story that no other than Mary Pickford can tell in pictures.

To be released March 5th by

Artcraft Pictures Corporation

729 Seventh Ave. New York.

The Most Popular Stage Play in a Generation

GEORGE M. COHAN

IN

"BROADWAY JONES"

"There is more romance in 10 feet of Broadway than in a mountain range — more laughs in a block than in a picnic — more pathos than in a thousand tears."

This Great Play Now in Motion Pictures

To be released April 2. by

Artcraft Pictures Corporation

729 Seventh Ave. New York.

Vic takes to sleep walking and gets $5,000 real dollars—but, if we tell all the story, it will spoil the picture and a lot of laughs for you

Paramount
announces

Victor Moore

IN THE SIXTH
of the *"Klever Komedies"*
"THE SLEEP WALKER"

RELEASED FEBRUARY 5th

KLEVER PICTURES, INC.
220 West 42nd St., New York City

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 10, 1917

ANN MURDOCK, NOTED FROHMAN STAR IN MUTUAL PICTURES

ANN MURDOCK, famous emotional star of the speaking stage, has been secured for Mutual Photoplays. Miss Murdock will be presented in a number of special feature productions to be released through the Mutual Exchanges. This marks still another accomplishment in the new 1917 Mutual Policy——"Big Stars Only."

Is Popular Star.

On the speaking stage Miss Murdock is one of America's most popular stars. In numerous plays produced under the management of Charles Frohman she has scored tremendous hits. On the picture screen she has also proven her ability to register her unusual talents. For her Mutual appearances a number of famous stories from the pens of America's foremost authors have been selected. These will be put into immediate production. The titles and release dates of a number of these Murdock-Mutual Photoplays will be announced shortly. Reservations for the Murdock-Mutual Photoplays can be made by exhibitors at any of the Mutual Exchanges.

"Where Love Is."

The first Mutual Photoplay starring Ann Murdock will be released through the Mutual Exchanges the week of February 5th. It is in five acts. It's title is, "Where Love Is." It is an adaptation of the famous novel of the same title by William J. Locke. It tells the story of a society girl's dilemma when confronted with a choice between a marriage for love and one for wealth. A well-rounded cast assists the star in this Mutual Photoplay. The same careful attention will be paid to the supporting casts in the Murdock-Mutual Photoplays to be made under the new contract. Bookings on "Where Love Is" can be made at any Mutual Film Exchange now.

Like Minter Subjects

Exhibitors, exchange managers and motion picture fans are all warm in their loyalty to Mary Miles Minter and her American-Mutual Photoplays. The American Film Company is in receipt of a letter from Daniel Richardella of Windber, Pa., in which he says: "I have seen the best, cleanest, most wholesome and refined play ever produced. It is entitled 'Faith.' It features Mary Miles Minter, who through long years of labor, has attained her position among the thousands of players of filmdom. May we have more like it."

NEW $2,500,000 PRODUCING COMPANY TO PRESENT FROHMAN SUCCESSES

Empire All Star Corporation to Present Successes of Charles Frohman in Motion Pictures Through Mutual—Work Begins Immediately In New York, Chicago and California

A NEW two and one-half million dollar corporation has entered the producing field. It's name is the Empire All Star Corporation. It was formed by John R. Freuler, president of the Mutual Film Corporation and Alf. Hayman of Charles Frohman, Incorporated. It has for its aim the production of Charles Frohman successes in motion pictures. The Empire All Star Corporation will, of course, enjoy the use of the unlimited resources of the Frohman organization as well as the vast facilities of the Mutual Film Corporation with its nation-wide system of exchanges.

A great number of the original Frohman casts will be assembled for the production of the Frohman plays in picture form. The great hoard of stage settings, costumes and accurate properties owned by the Frohman organization will be at the disposal of the Empire All Star Corporation. Their use in the pictures will insure the utmost accuracy in every detail of production. Studios of the Empire All Star Corporation will be established in New York, Chicago and California. Offices of the organization will be opened in New York, Chicago and London.

The eminent dramatist, Augustus Thomas, who was in no small way himself responsible for many of the Frohman "hits," will personally surpervise the scenarios and assist by advice and suggestion. Augustus Thomas is conceded to be a giant in his chosen calling. His affiliation with the Empire All Star Corporation means more than words can express. In every way the Empire All Star Corporation will endeavor to give the name of Charles Frohman the same high value in the motion picture field that it has had so long in the theatre of the speaking stage.

Every effort will be bent toward making the Empire-Mutual Photoplays pre-eminent in the motion picture field. The announcement of the formation of the Empire All Star Corporation, together with other important Mutual announcements which have preceded it, are in line with Mutual's announced policy of "Big Stars Only." Mutual sincerely intends during the coming year to lead all other motion picture organizations. Bigger, better attractions than ever before is its aim.

Mutual Star Productions For February

Week Beginning February 5th.

Title. Lead.

Where Love Is.....Ann Murdock

Week Beginning February 12th.

The Devil's Assistant.....Margarita Fischer

Week Beginning February 19th.

The Gentle Intruder.....Mary Miles Minter

Week Beginning February 26th.

The Greater Woman.....Marjorie Rambeau

More Exhibitors Praise "Lass of Lumberlands"

Exhibitors in all portions of the country continue to voice their praise of the newest Helen Holmes chapterplay, "A Lass of the Lumberlands." D. H. Thompson, manager of the Muse Us Theatre of Dayton, O., writes: "The scenery in the picture is the best I ever saw. The cast is great, especially Helen Holmes and J. P. McGowan. The details in the picture are good. Helen Holmes is certainly a box office attractio.. for me. I hope to get more Helen Holmes pictures in the future." Maddox & Boyd, write the Cincinnati Mutual Exchange: "'A Lass of the Lumberlands' is going big—best serial ever booked in our house. Had them standing out last night." Claude N. York, manager of the Reel Theatre of Catlettsburg, Ky., writes: "I have played five chapters of 'A Lass of the Lumberlands' and my box office receipts on the nights I run it are equal to my Saturday nights. I can heartily recommend it to all exhibitors who want a film that will get the money."

A bit of real college atmosphere is to be found in the latest of the "Adventures of Shorty Hamilton" Featurettes. Its title is "Shorty Goes to College." Much of its action is laid on the campus of a western university. Shorty Hamilton Featurettes can be booked at any Mutual Exchange.

MUTUAL

MUTUAL
Empire All-Star Corporation
Announces
The Acquisition of
ANN MURDOCK
AS the first achievement in its plan to present the successes of Charles Frohman in motion pictures the Empire All-Star Corporation announces the acquisition of the noted Frohman star—Ann Murdock.
Miss Murdock has established an exceptional reputation for emotional acting on the speaking stage. She has been starred in many notable Broadway successes. She has already won a host of admirers through her screen productions. And now we announce Miss Murdock as the star of Charles Frohman successes in motion pictures.
Work will begin at once on Charles Frohman productions in which Miss Murdock will be featured and which will be distributed through Mutual Exchanges everywhere. Detailed announcements of plays will be made soon.
For further details Exhibitors are requested to communicate with the nearest Mutual Exchange.
Empire All-Star Corporation
John R. Freuler, President
Empire Productions Distributed in America Exclusively Through Mutual Exchanges

MUTUAL

MUTUAL FILM CORPORATION

Presents

The Charming Star

ANN MURDOCK

in

"WHERE LOVE IS"

From the pen of the celebrated novelist
WILLIAM J. LOCKE

Miss Murdock's exceptional emotional talent is allowed full sway in this famous story of a young society girl compelled to choose between love and wealth in marriage. All star supporting cast. Five Acts. Released the week of February 5th through Mutual Exchanges.

Now Booking At All Mutual Exchanges

EMPIRE ALL-STAR CORPORATION

An Important Announcement!

This announces to the motion picture industry the launching of a new producing factor to be known as the Empire All-Star Corporation—a two and one-half million dollar organization formed by John R. Freuler, of the Mutual Film Corporation, and Alf. Hayman of Charles Frohman, Incorporated.

Charles Frohman Successes in Motion Pictures—Produced by Empire—Released through Mutual

It will be the purpose of the Empire All-Star Corporation to present the successes of Charles Frohman in motion pictures, using all the unlimited resources of the famous Frohman organization, including plays, players, properties, costumes and incidentals, to present to the motion picture public productions of the very highest quality. The vast facilities of the Mutual Film Corporation and its nation-wide group of exchanges will be utilized in the distribution of Empire Photoplays, thus assuring exhibitors the utmost in efficient, intelligent film service.

(*See next page*)

EMPIRE PHOTOPLAYS

A New Organization —dominant!

The organization of the Empire All-Star Corporation marks another great achievement in the advancement of the motion picture industry. Combining, as it does, the facilities of the most prominent factor in speaking-stage circles (Charles Frohman, Incorporated) with the resources of America's most progressive film distributing organization (the Mutual Film Corporation) the new Empire All-Star Corporation is born a vital, important factor—*dominant!*

Frohman Plays, Frohman Players and Frohman Standards Added to Mutual Facilities

In the presentation of Frohman Successes in motion pictures, the Empire All-Star Corporation will have at its command a collection of plays, players and properties unequalled anywhere. The noted Frohman dramatist, Augustus Thomas will serve as scenario chief and advisor. Studios will be operated in New York, Chicago and California. Production will commence at once. Exhibitors will be advised in detail regarding Empire Photoplays through all Mutual Exchanges.

Empire All-Star Corporation

John R. Freuler. President

EMPIRE
PHOTOPLAYS

MUTUAL

RECORD CROWD SEES "PERILS OF OUR GIRL REPORTERS" AT ACADEMY

Sensational Film Depicting Actual Newspaper Life Shown for First Time at Popular Downtown Theater Attracts Multitude in Afternoon and Evening—Overwhelming Reception as "The Jade Necklace" is Flashed on Screen.

Buffet... Amus... ...es

...est difficulty that theater attendants ...ould handle the crowds.
Thirty minutes ... the regular ... of the Ac... evening ...ars...

"PERILS OF OUR GIRL REPORTERS" THRILLS AT REGENT

Capacity Audiences See First of Great Series of Newspaper Life and the Dangers That Best Women News Gatherers.

Those many lovers of the motion picture art who visited the Regent Theater last night and yesterday afternoon were thrilled by the portrayal of actual newspaper life as depicted in "The Jade Necklace," the first number ... the big film series, "The Perils ... Our Girl R...ers."

THE PE... GIRL
FIFTEEN STARTL...
The ...
1. ...
2. ...
3. ...
4. ...
5. ...
6.
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10.
11.
12.

"Manager Jules Michaels of the Academy, who is one of the shrewdest and most capable amusement men Buffalo has ever had, said today that he had almost made the mistake of his life by not booking the 'Perils of Our Girl Reporters'. He had already booked so many features that it seemed impossible to make room for this series but the advance notices of the pictures and that little something which may be called business instinct finally convinced him that it would be better to make room for the 'Perils of Our Girl Reporters' no matter what else he had to throw out to do it. 'If I had not done this,' he said, 'I would have missed an attraction that is proving THE GREATEST RECORD BREAKER THE ACADEMY HAS EVER BOOKED.'"

Here's convincing evidence of the tremendous success of the "Perils of Our Girl Reporters". What Manager Michaels states as his experience with this sensational film production, is true of exhibitors all over the country. The "Perils of Our Girl Reporters" is a "sure-fire" big-box-office attraction. Produced by Niagara Film Studios in fifteen thrilling motion picture stories—one a week—each complete. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by Geo. Terwilliger. If you want your share of this big money harvest, *book the "Perils of Our Girl Reporters" NOW.*

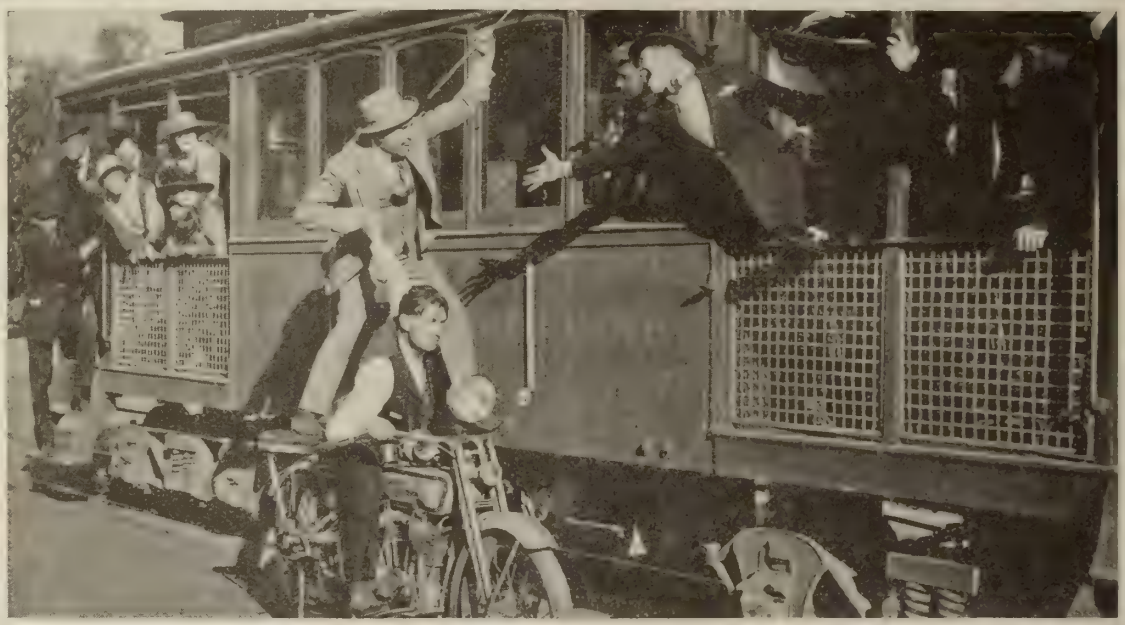
THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES — EACH COMPLETE

Call, write or wire your nearest Mutual Exchange NOW

BOOKING NOW AT ALL MUTUAL EXCHANGES

MUTUAL
VOGUE COMEDIES



VOGUE FILMS Inc., Presents

"STICKY FINGERS"

TWO REELS RELEASED FEBRUARY 4th

FEATURING PADDY McQUIRE

LIGHT Comedy and slapstick are wonderfully mingled in this Vogue Comedy. Directed by James Davis. Two college boys, temporarily "broke," allow their fingers to stray too near a lady's pocketbook. The complications that result are laughable in the extreme. In the "get-away" the Vogue comedians do things with an automobile on the roof of a skyscraper that seem absolutely impossible. "Sticky Fingers" is a real "stunt" picture. It can be booked at any Mutual Exchange.

Slapstick with a Reason
VOGUE COMEDIES

VOGUE FILMS, Incorporated
General Offices: 6225 Broadway Chicago, Illinois

MUTUAL

MUTUAL FILM CORPORATION

Presents

"Shorty Goes To College"

Third of "The Adventures of Shorty Hamilton" Featurettes

A story of the ranch and the campus. "Shorty" in "chaps" and football togs. Some missing diamonds and Anita Keller of the U.S. Secret Service are mixed up in the plot.

RELEASED JANUARY 29th.

Produced by
MONOGRAM FILMS

Released Through
MUTUAL EXCHANGES

MUTUAL
"Hey, Kids! Hurry Up! Gaumont!"
You can just hear the bright little chap shouting to his playmates. He's the best advertisement you can have. He went to the children's matinee last week, and now he's passing on the good word about
GAUMONT SINGLE-REELS
Get all the children's admission money you can. It helps pay the rent, and the children will be steady patrons for you in years to come. You can bring them back week after week with Gaumont pictures, they're GREAT for children.
"Reel Life" is a big winner; it's chock full of stuff for the kiddies. The Gaumont-Mutual Weekly interests them in history in the making. "Tours Around the World" shows them fascinating foreign lands. "See America First" instills love of country; and with it is a Gaumont Kartoon Komic so screamingly funny that the children almost fall off their seats laughing.
The Better Films Committee of the Illinois Congress of Mothers endorses these pictures. The Fordham Theater, Bronx, N. Y., is making a hit with some of them. Wise exhibitors everywhere are using them. Whenever a mothers' or teachers' committee confers with you, you are always safe when you offer them all the Gaumont Single-Reels. The best thing you can say is, "I am showing them every day NOW and pleasing my patrons."
ORDER FROM YOUR MUTUAL BRANCH TODAY
Gaumont Co
FLUSHING, N. Y.
CLEANNE DONALD
MUTUAL
GAUMONT PICTURES
"REEL LIFE"
OF INTEREST TO CHILDREN
TO-DAY

THE SUCCESSFUL WAY

Cub Comedies are now being shown in more theatres than ever because exhibitors have learned that Cub Comedies are capable of two functions, namely, drawing patronage and pleasing that patronage.

To those of you who demand these two qualities in any picture you play, we suggest that you arrange for booking at any exchange of the Mutual Film Corp., through which Cub Comedies are distributed.

Released Feb. 8
"Jerry's Big Raid"
featuring
George Ovey

Released Feb. 15
"Jerry's Big Mystery"
featuring
George Ovey

DAVID HORSLEY PRODUCTIONS

NOW SELLING

STATE RIGHTS

THE MOST REMARKABLE DRAMATIC SPECTACLE EVER SHOWN ON ANY SCREEN

THE 7 ACT CINEMA THUNDERBOLT

"ENLIGHTEN THY DAUGHTER"

WRITTEN & DIRECTED BY
IVAN ABRAMSON

NO FEATURE, REGARDLESS OF COST, COMPARES WITH THIS PRODUCTION AS AN ATTRACTION. IT WILL STAND WEEK ENGAGEMENTS IN ANY THEATRE

SELECTED BY THE NATIONAL BOARD OF REVIEW TO BE SHOWN EXCLUSIVELY AT THEIR RECENT MEETING TO DEMONSTRATE HOW DELICATELY A POWERFUL SUBJECT OF GREAT DRAMATIC FORCE CAN BE HANDLED

11 EXHIBITORS OFFERED $14000 FOR ELEVEN WEEKS BOOKINGS IN GREATER NEW YORK, IMMEDIATELY FOLLOWING THE TRADE SHOWING DECEMBER TWENTY-FIRST

WITHOUT ANY PRELIMINARY ADVERTISING OVER FORTY SOLID WEEKS BOOKING HAVE BEEN OFFERED

ENLIGHTMENT PHOTO PLAY CORPORATION

220 WEST 42 ND STREET N.Y.C. SUITE 1005
PHONE BRYANT 7812

HENRY J. BROCK PRESIDENT

At the National Board of Review meeting held in New York on January 24

"ENLIGHTEN THY DAUGHTER"

was selected as the most fitting subject with which to demonstrate how a powerful drama, absorbing plot, gigantic theme and subject of tremendous importance can be handled in a manner that,—while it treats the subject in hand in a definite, rugged manner,—is yet so constructed as to receive unanimous approval of every class. **POWERFUL** yet **CLEAN** — **ABSORBING** yet **SUBTLE.** It deals a terrific blow at our greatest human frailty—the allowing of our daughters to grow up in utter ignorance of the world's pitfalls yet it is the most entertaining film production Broadway has ever seen. During the two days

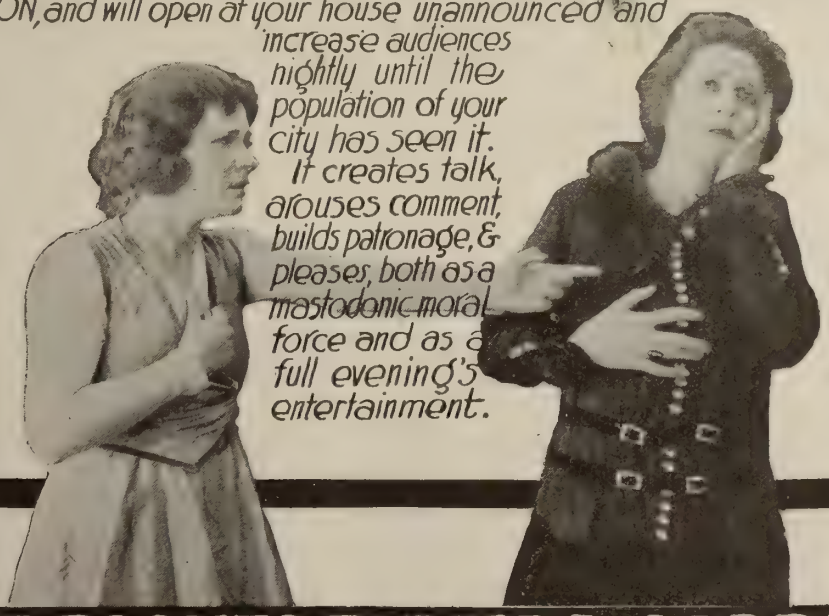
"ENLIGHTEN THY DAUGHTER"

has been at the **PARK THEATRE**, New York, an average of twelve thousand spectators have sat spellbound, thrilled with emotions.

"IT IS POSITIVELY THE MOST HEART GRIPPING, PULSE MOVING, DRAMATIC SPECTACLE THAT COULD BE CROWDED ON THE SCREEN IN THE TWO HOURS REQUIRED TO SHOW IT" says William R. Hearst's NEW YORK AMERICAN.

"ENLIGHTEN THY DAUGHTER"

is the realization of the theatre owner's dream. It is PUNCH, PULLING POWER, SENSATION, and will open at your house unannounced and increase audiences nightly until the population of your city has seen it. It creates talk, arouses comment, builds patronage, & pleases, both as a mastodonic moral force and as a full evening's entertainment.



STATE RIGHTS BUYERS ADDRESS

ENLIGHTMENT PHOTO PLAY CORPORATION

220 WEST 42 ND STREET N.Y.C. SUITE 1005

PHONE BRYANT 7812

HENRY J. BROCK PRESIDENT

The Great White Way—

The swirling life of this famous Street of Fashion is shown in all its splendor, vanity, daring and novelty, in the —

William · Fox ·

PHOTOPLAY

The New York Peacock

WITH

Valeska · Suratt

THE EMPRESS OF FASHION

Gowns that will cause gasps of Admiration and Wonder.

Written by Mary Murillo —
— Directed by Kenean Buel

Foxfilm Comedy Service

RELEASE FOR WEEK OF FEBRUARY 5TH

The Cloud Puncher.

TWO REELS

featuring **Hank · Mann**

THE PICTURE THAT MAKES THE JOHNSTOWN FLOOD LOOK LIKE A HEAVY DEW. —
FOXFILM COMEDIES ARE RELEASED WEEKLY.
AVAILABLE FOR ALL EXHIBITORS —
INDEPENDENT OF REGULAR FOX PROGRAM

MACK SENNETT
PRESENTS
MISS MABEL NORMAND
AND HER OWN COMPANY IN
"MICKEY"
THE LITTLE GIRL YOU WILL NEVER FORGET

SOON TO BE RELEASED
MABEL NORMAND FEATURE FILM CO.
KESSEL AND BAUMANN EXECUTIVES
LONGACRE BLDG. NEW YORK CITY:

MACK SENNETT-KEYSTONES

Only One Kind

The Utmost in Comedy

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"

IMPORTANT NOTICE!!!

THERE ARE NO

One-Reel Mack Sennett-Keystones

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

Paramount—BRAY—Pictographs

With all the popularity accorded **Paramount Pictographs** and an equal amount enjoyed by the **Bray Animated Cartoons,**

THE PULLING POWER IS NOW EXACTLY DOUBLE

because of the combination of these two exceptional features in

A FULL REEL WEEKLY RELEASE

GET IT FOR YOUR THEATRE

RELEASED ON THE PARAMOUNT PROGRAMME

BRAY STUDIOS, INC.

23 East 26th Street, New York

A SERIES OF SEVEN FIVE-REEL PHOTOPLAYS

SEVEN BIG FEATURES

Each play complete in itself with its own great star and its own great story The series connected by a throbbing love story

McCLURE PICTURES

ENVY

"ENVY" starring ANN MURDOCK

PRIDE

"PRIDE" starring HOLBROOK BLINN

The Seventh Sin— What is it ?

PASSION

"PASSION" starring SHIRLEY MASON

SEVEN DEADLY SINS

BIG MODERN DRAMAS — BIG STARS

SEVEN DEADLY SINS

GREED

"GREED" starring NANCE O'NEIL

WRATH

"WRATH" starring H. B. WARNER

SLOTH

"SLOTH" starring CHARLOTTE WALKER

The series that brings you seven periods of capacity business—big names—big themes—big McClure advertising

BOOK THROUGH TRIANGLE EXCHANGES

Address McClure series dept. TRIANGLE DISTRIBUTING CORPORATION New York City 1459 B'way New York

BOOK ENTIRE SERIES

McClure Pictures has kept its Promise!

SEVEN DEADLY SINS

The greatest Money-Maker you ever booked

Read what the Critics say:

Edward Weitzel, The Moving Picture World

"Full of the liveliest sort of action * * * Deft touches of characters, brief sidelights that reveal intimate and unexpected bits of life, and progressive movement of plot are to be found in this picture-play."

Peter Milne, Motion Picture News

"The casual passer-by whose eye may be arrested by the hectic words 'Seven Deadly Sins,' and who confides to himself, 'By Golly, I'd like to see one of 'em,' will by no means be disappointed in 'Envy.' Like as not he will become a permanent patron of the theatre, eagerly seeking the other six of the series. * * * 'Snappy stuff' just about sums up the five reels."

A. G. S., Dramatic Mirror

"If 'Envy' with Ann Murdock is representative of the series, the release of this chain of plays should be eagerly watched for by the exhibitors."

Agnes Smith, The Morning Telegraph

"A quick moving modern drama with two charming actresses and a likable actor. * * * The series gets a flying start. * * * A heap of melodramatic thrills. * * * A human note is struck early in the picture. * * * It would be hard to find a production better equipped in the way of players."

Exhibitor's Trade Review

"The exhibitor must not treat lightly the value of the publicity and advertising carried in the McClure publications. Much curiosity must have been aroused in the public mind concerning 'Seven Deadly Sins.' * * * 'Envy' must be pronounced interesting."

Variety. ("Envy")

"A wealth of melodrama with a punch. * * * There is a whale of a battle between a hired gunman and the millionaire. * * * The fans will want to know what happened to the characters after the fiilm ceases."

Variety. ("Pride")

"For action and melodramatic interest it far outdoes the first of the septet. * * * The story is packed to the last inch of capacity with action. * * * If the McClure people can keep up the pace they have set in No. 2 for the rest of the seven, they should find a ready market."

Harriette Underhill, New York Tribune

"If the 'Seven Deadly Sins' continue to be made so attractive, it is going to be difficult to say 'Get thee behind me.'"

Laurence Reid, Motion Picture Mail

"The story is happily not a preachment nor does it present, ostentatiously, a moral. * * * The incidents are forged together with a fine regard for sequence and without losing sight of the fact that suspense and animation must be dominant throughout. * * * A tale abounding in thrilling action. * * * All in all, other manufacturers should 'Envy' the McClure Company."

McClure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway, New York City.

TRIANGLE DISTRIBUTING CORPORATION
GENERAL OFFICES 1457 BROADWAY, NEW YORK

OFFICE OF
THE PRESIDENT

Jan. 25th, 1917.

Mr. Frederick L. Collins,
President McClure Publications,
#251 Fourth Avenue,
New York City.

Dear Mr. Collins:

I had the pleasure last night, of witnessing three of the series of McClure Pictures, The Seven Deadly Sins, the subjects being "Envy", "Pride" and "Greed".

I believe that all of these will be acceptable to, and make money for the exhibitor showing them, particularly in view of the wide publicity they are receiving.

I was much impressed with the acting of Miss O'Neil and the dramatic situations in "Greed", having enjoyed it more than any picture I have seen in a long time.

Wishing you every success, I am,

Yours very truly,

Wm. W. Hodkinson

WWH B

Hodkinson Knows!!

McCLURE PICTURES

TRIANGLE

A breath-taking incident in the "Gun Fighter's" career. Hart is the S. R. O. attraction.

SUNDAY, FEB. 11th
INCE-KAY BEE
WILLIAM S. HART
IN
"THE GUN FIGHTER"
AND A TRIANGLE KOMEDY
"WON BY A FOOT"

Mack Sennett-Keystone Comedies

The FIRST of the NEW CROP, "The Nick of Time Baby," will be Released FEBRUARY 11th and then one a week.

THURSDAY FEB. 15th
A TRIANGLE KOMEDY
"HIS DEADLY UNDERTAKING"
AND
CONSTANCE TALMADGE
IN
"A GIRL OF THE TIMBERCLAIMS"
FINE ARTS

—AND WON!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

The Truth About Triangle

TO EXHIBITORS:—

Our decks are now cleared for action. Our plans are complete to the last detail. Our producers are locked together with us positively and definitely. Our Branch Offices have the confidence of all the support that capital, experience and ability can give them.

Triangle is bigger, stronger, better equipped to furnish you with the finest photoplays than ever before. We have not explained our final and definite plans until we could be certain we could deliver to the last ounce what those plans contemplated. We were determined to make no promise that could not be kept to the final dot.

Today we *can* talk definitely, and we now tell you that the Triangle Program consisting of—

1 Five Reel Ince-Kay Bee Feature
1 Five Reel Fine Arts Feature
2 One Reel Triangle Komedies,

will be supplied to you each week through Triangle Exchanges as will also a special release of

1 Two Reel Mack Sennett-Keystone Comedy

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relates frankly
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The GIRL
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the piteousness
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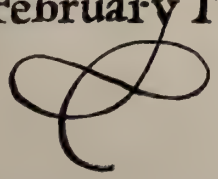

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"A serial feature production, which we personally recommend. As a rule, we are not in favor of booking serial pictures, but, after seeing the first eight episodes of "THE GREAT SECRET," and being assured that this serial production will keep up the high standard of photography and will continue to grow in interest with each chapter. we have therefore decided that we *must* book The Great Secret."

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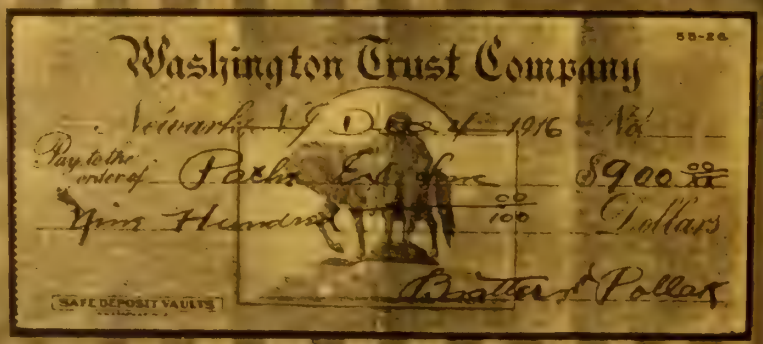
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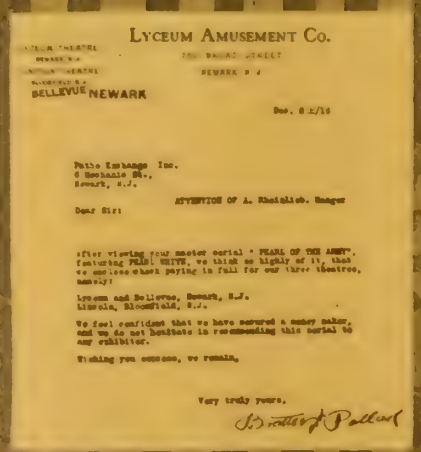

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Harry J. Rockafeller,
Manager Shubert Theatre,
Asbury Park, N.J.

1907—1917

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of the

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From Marcus Loew

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I personally have not seen "The Mysterious Mrs M" but the reports from my men are splendid.

Yours very truly,
Marcus Loew

ML-L

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OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

OFFICE OF THE MANAGING DIRECTOR

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
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January twentieth
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"THE MYSTERIOUS MRS M." directed by Lois Weber, in my opinion, is one of the prettiest pictures I have seen in a long while. The acting, the direction, and the beautiful touches of real artistry are a joy and I can assure you I deeply appreciate it.

Any more such pictures that you might produce you may rest assured that I will be glad to book them, and I will consider them a credit to the Rialto.

Very sincerely yours,

S. L. Rothapfel

SLR/S

Managing Director.

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"THE GIRL WHO DIDN'T THINK"

With JANE GAIL

International Screen Favorite

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Premier Photoplay Star

MAY SIMON
Distinguished Russian Tragedienne

And a Capable Supporting Cast

Sumptuously produced, "THE GIRL WHO DIDN'T THINK" is being offered States Rights Buyers complete with every aid for Exhibitors to "get the money." There are interest-compelling heralds, attractive lobby photographs, and striking pictorial posters in 1, 3, 6 and 24-sheet sizes. You'd better write or wire for your territory today!

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TWO REELS EACH AND PACKED WITH RIOTOUS YELLS

First Release—"HIS MARRIED LIFE" Second Release "BOMBS AND BOARDERS"

REAL SCREAMS OF THE SCREEN

WATCH FOR THE LATEST

BILLY WEST

THE CYCLONE OF MIRTH

"A Hotel Mix-Up"

To Be Released on February Twenty-sixth.

Billy Has Been Seen in SOME Screen Screams Before; But for Whirlwind Action and Howling Comedy, That Will Send Your Patrons Out With Aching Sides, and Wagging Tongues, "A Hotel Mix-Up" Has Them All Backed Off the Film.

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presents that charming star

VIOLA DANA

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A GRIPPING POWERFUL STORY
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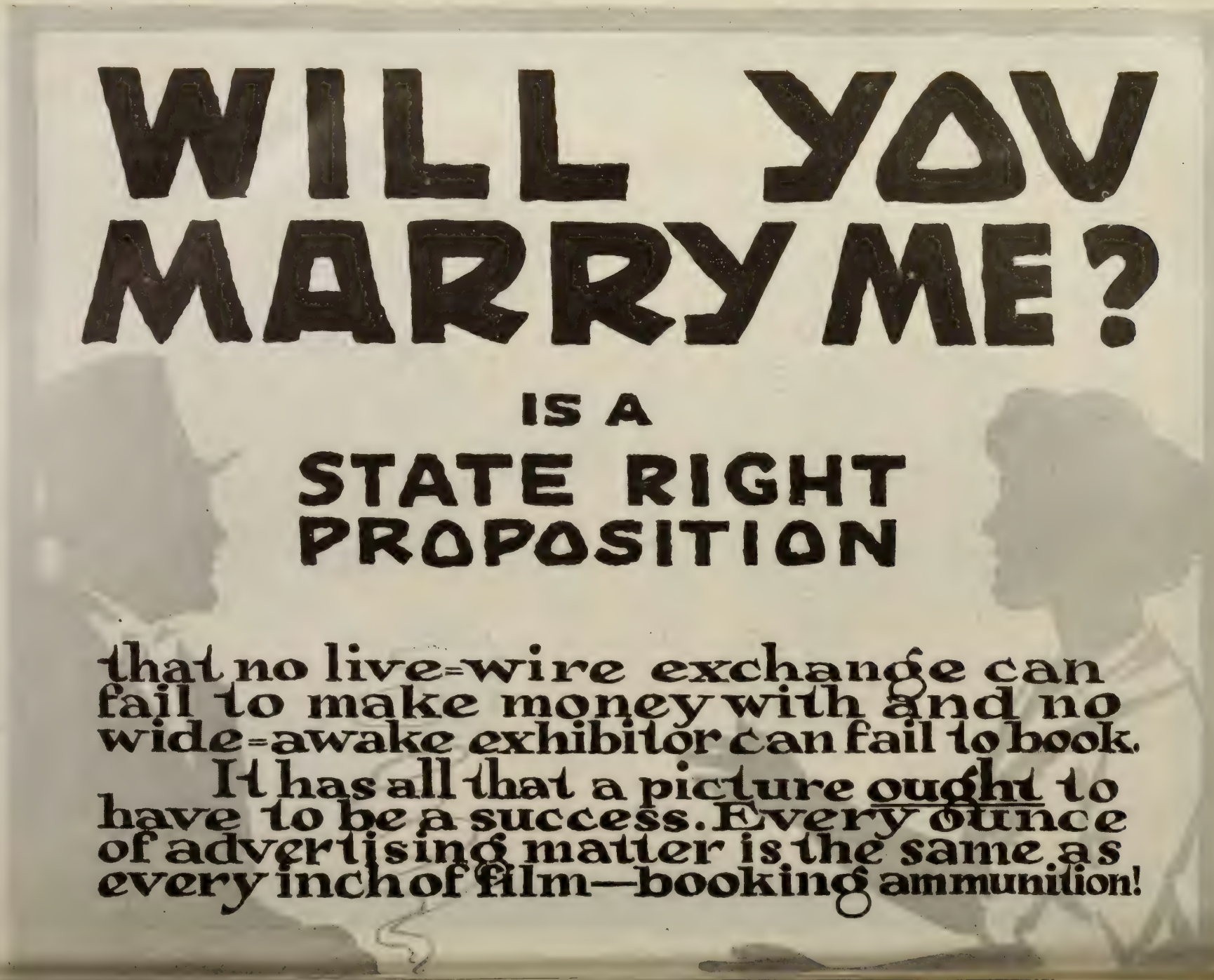
A DRAMATIC SENSATION

WRITTEN BY AND FEATURING
CORRA BEACH and
WALTER SHUMWAY

Directed by
WALTER RICHARD STAHL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MARRY ME?
IS A
STATE RIGHT
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that no live-wire exchange can fail to make money with and no wide-awake exhibitor can fail to book.
It has all that a picture ought to have to be a success. Every ounce of advertising matter is the same as every inch of film—booking ammunition!

We tell it to you here so plainly and without the usual gush of advertising because we sell films—not ads; and we respect your intelligence!

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"WILL YOU MARRY ME" is designed to make money for you because that's sure to mean us also. To satisfy you means profit to us.

Pardon us for talking so simply, but we deal only in truths—and truth is so simple!

P.S. *It is very possible that delay may cost you an opportunity. Wire for our proposition—We can deal quickly.*

MAJOR FILM CORPORATION
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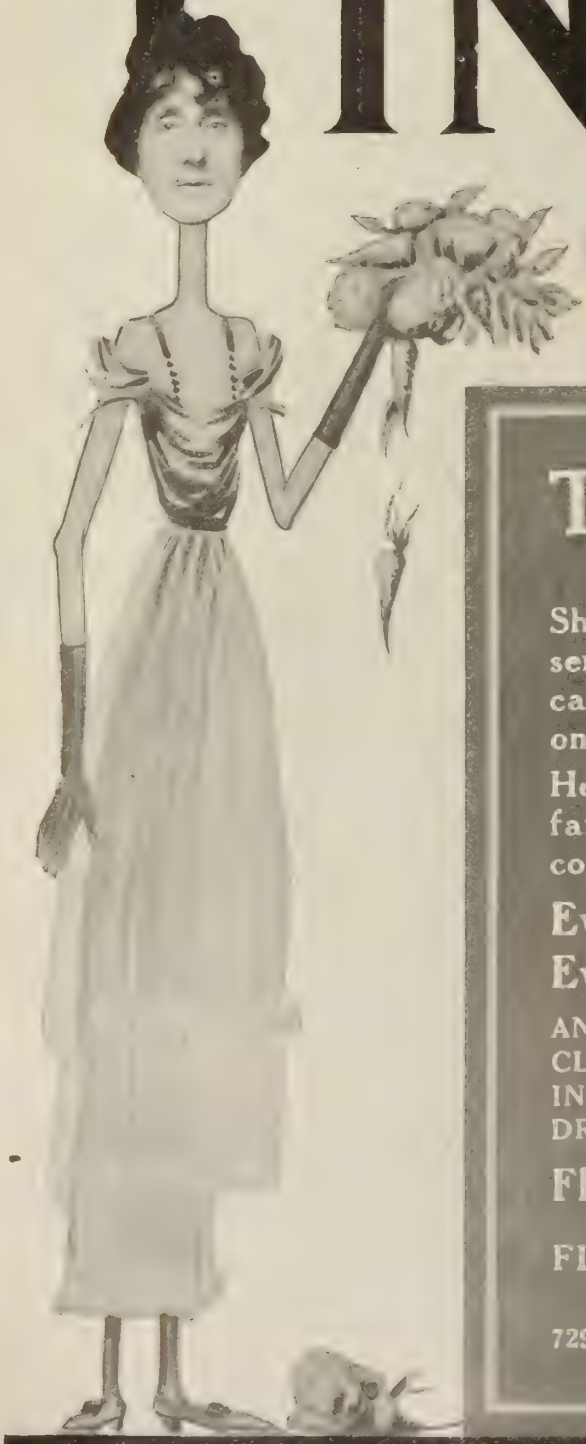
FLORA FINCH!!



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THE first funny-woman of the screen who to this day has no successor.

She will now appear in a comedy series that only a FLORA FINCH can make great—and there's only one FLORA FINCH!

Her tremendous following is her fame, and in State Rights it becomes your asset.

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THE WEATHER
Probably rain or snow today; fair Friday; fresh, shifting winds.
For full weather report see Page 19.

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CAINE LAUDS WILSON SPEECH

Says Englishmen Profoundly Admire the Grandeur of Its Conception.

BUT ONE PHRASE WOUNDS

"Peace Without Victory" Stirs Resentment, While "Freedom of the Seas" Seems Ill-Timed.

SEES WAR THREATENING US

British Opinion Holds That the President Was Influenced by Anxiety to Avoid Its Horrors.

By HALL CAINE.

Special Cable to THE NEW YORK TIMES.

LONDON, Jan. 24.—President Wilson probably knows by this time that the first expression of French and British opinion on his speech to the Senate has been that of scarcely disguised disdain. He has no reason to [illegible] troubled on that account. [illegible] challenge [illegible]

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World renowned man of letters is THE AUTHOR of THE DEEMSTER his greatest DRAMATIC STORY —

a story which has lived in the hearts of the American people and has been translated into twelve different languages.

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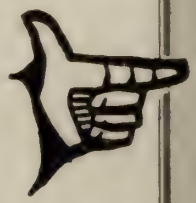

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and Scenario
A Story of the First Magnitude
Perfect Photography
Wonderful Sets
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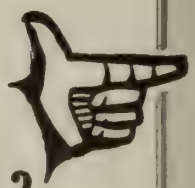

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From the famous play "FROU-FROU"
Directed by EMILE CHAUTARD

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Read the Newspaper and Trade Journal reviews on this massive production —then get in touch with us.

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IN SIX REELS

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The most magnificent and artistic spectacle staged by this celebrated producer

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IS PRESENTED IN

Skinner's Dress Suit

TAKEN from the famous story by Henry Irving Dodge in THE SATURDAY EVENING POST. 5,000,000 readers of the Post were thrilled by the story. Every one will want to see the play. You have a ready made audience waiting. Don't miss this opportunity for a self advertised photoplay—a drama full of heart interest; it strikes a note that reaches every home.

screen time 1 hour, 15 minutes.

Harry Beaumont, Director

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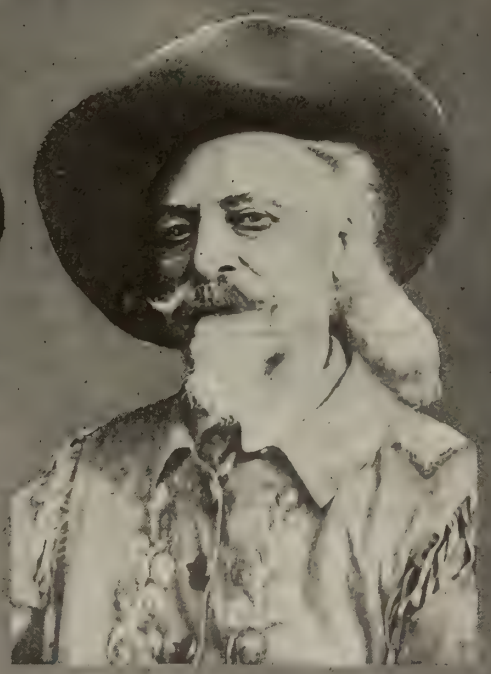
Adventures of BUFFALO BILL



¶ His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

¶ 5,000 U. S. troops and Indians take part, including the famous generals and chiefs engaged in the Indian wars.

¶ Actual battles refought on Western Plains and the Bad Lands—Col. Cody's death fight with Chief Yellow Hand.

¶ BUFFALO BILL is the most romantic figure in American History—the idol of every man and boy.

¶ BOOK IT NOW WHILE HIS NAME IS ON EVERY TONGUE.

Screen Time, 1 hour, 15 minutes

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General Film Service

BLACK CAT

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Book them every Tuesday—
They are sure drawing cards

Here are the latest:

"THE LIGHTED LAMP"
presenting
Edward Arnold
and
Anna Mae Walthall

Screen time 27 minutes *Released Feb. 13*

"THE HOODOOED STORY"
presenting
Richard C. Travers
and Gertrude Glover

Screen time 28 minutes *Released Feb. 6th*

Other Essanays:
"CANIMATED NOOZ
PICTORIAL NO. 24"
By Wallace A. Carlson
With Alaskan scenic

Screen time 15 minutes *Released Feb. 7*

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presenting the

Essanay Stock Company

Five screen stars of international reputation:

Marguerite Clayton
Edward Arnold
Lillian Drew
Sydney Ainsworth
Thomas Commerford

appear every Saturday in a series of 12 thrilling dramas on

MARRIAGE and DIVORCE

Each play has a separate and distinct plot. Here they are:

"The Burning Band"—Dec. 16th
"Dancing With Folly"—Dec. 23rd
"Wife in Sunshine"—Dec. 30th
"When the Man Speaks"—Jan. 6th
"The Wide Wrong Way"—Jan. 13th
"The Sinful Marriage"—Jan 20th
"The Magic Mirror"—Jan. 27th
"Shifting Shadows"—Feb. 3rd
"Desertion and Nonsupport"—Feb. 10th
"Ashes on the Hearthstone"—Feb. 17th
"The Extravagant Bride"—Feb. 24th
"Social Obligations"—March 3rd

Solves all seat selling problems

BOOKING NOW

By Charles Mortimer Peck
Directed by E. H. Calvert

TRADEMARK
Reg. U. S Pat. 1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

TRADEMARK
Reg. U. S Pat. 1907

Read These Comments!

"The Princess of Patches"

Wm. C. Esty in the Motion Picture News, says in part: "Take the plots of half a dozen successful serials, boil them down to five reels, and you will have a close approximation of 'The Princess of Patches.' In it are the same sort of action and incidents that characterize the average serial—the mystery and melodrama; the plotting and counter-plotting; the proofs that are stolen, regained and restolen. . . . Exhibitors who have found serials a paying proposition will make no mistake in booking 'The Princess of Patches.' Its basic appeal is identical with that of the continued photoplay. The picture will also find favor in theatres that do not regularly run serials since the spectator loses the impression of improbability in the rapidity of the action. The Southern atmosphere is excellently created. The comedy touches are very well done. The locations used are good."

Now Glance Over This!

James S. McQuade, in the Moving Picture World, says in part: "Director Al Green has succeeded in giving us a well connected and interesting story for the screen. And William N. Selig, president of the Selig Polyscope Company, has given us real Southern scenes in Mississippi, the locale of the story, where the producing company spent several weeks. He has also furnished a company of players that ably meets the requirements of the cast. There is no need to outline the story of 'The Princess of Patches!' The pictures tell it thoroughly without a single 'dark' spot. Vivian Reed is 'Patches' 'growed' up and very charming does she appear. The scene where the designing young lady teaches her lover how to propose will stir mirth in the hearts of both old and young."

Cash in with a Good Picture!

SELIG POLYSCOPE CO.

CHICAGO - - - - ILLINOIS

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General Film Service

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Try Kalem's SERIES Productions and watch the Old Guard return.

"The Girl from Frisco"

Featuring MARIN SAIS

Here are Twenty-five Two-Part Episodes, Each Telling a Complete Story, That You Can Book in Any Order from Your Nearest General Film Exchange:

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"The Gun Runners"
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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Saturday, February 10, 1917

Facts and Comments

THE adoption by the State Convention of New York exhibitors of a resolution directed against the Universal Film Manufacturing Company will by the body at large probably be taken at its face value. It will hardly be claimed by any one with a knowledge of the circumstances that the proponents of the resolution came into court with clean hands. This sudden outburst of indignation after fourteen months of absolute silence does not have a ring of sincerity. The fact that the denunciation does follow the refusal of the Universal to advertise in the paper in which former State President Ochs has a vital interest gives the action the ring of insincerity, to say the least, and especially when a henchman of Mr. Ochs and an editor of his paper fulminated in favor of the resolution. The further fact that the tactical defendants in the case were practically unrepresented gave the whole proceeding very much the aspect of a packed court and jury. As a prominent exhibitor, the only one who voted against the resolution, pointed out, they should at least have heard the other side. It would also be interesting to know just where the resolution originated.

* * *

"MORE strength to your arm in the fight for "Better Pictures." Then we will have *none* of this agitation for censorship, which is caused by a few manufacturers who have been pandering to the morbid and sensational elements of our population." The above is the postscript to a letter just to hand from a Maine subscriber. We have said it before and it's worth repeating.

* * *

THE expansion of the vocabulary of the motion picture steadily moves on. The latest claimant for admission to the extending list is "cinemelodrama," the sponsor for which is William Fox. The word possesses merit. It is terse as well as descriptive—in fact, it carries its own definition. There should be a welcome for the new-comer.

* * *

DO not forget that the picture is the real thing. An Arizona exhibitor and old-time subscriber who now has three good little theaters and has to make his own electricity tells us in a recent letter of his gradual success. He has good projection and has spent considerable capital in some of the best mechanical musical instruments which have proved popular with his patrons, but his letter ends with the reminder that with it all the exhibitors must have the picture. That's what they come to see.

* * *

MANAGERS! have you ever investigated how many of your patrons want greater variety and shorter subjects? Commercial travelers who knock about the country are generally pretty good judges of almost everything. An enthusiastic letter from one of them who confesses to being an ardent picture lover gave high praise to the little Schade theater, in Sandusky, Ohio. What seemed to please him especially, among other things, was the variety of pictures selected from six different programs.

* * *

IN the death of Matt B. Snyder and Riley Chamberlin the screen loses two sterling actors. The former was perhaps not so well known to veteran picture goers as was Mr. Chamberlin, but splendid actor that he was he will be recalled with feelings of sorrow by those who saw him in "The Heart of Maryland," "The Crisis" and "The Garden of Allah." Mr. Chamberlin endeared himself to all who know Thanhouser pictures—for his variety of characterization, his fine human sympathy, his keen sense of humor and the ability to portray whatever role might have been assigned him. Both had seen the hard side of life, had come in contact with all sorts of men—the rough and the cultured, the hardy, blunt spoken men of the sea and camp and those who had been polished by life in softer communities, Mr. Snyder had been sailor and soldier before he was an actor. Mr. Chamberlin had "ridden cowboy." They both were good men to meet in the flesh—men to remember.

* * *

Why this sudden burst of solicitude for the fair name of the exhibitors, this rising to repudiate the slander with "every ounce of energy in my body as long as breath lasts?" Ugh, Ugh, give me air! Shades of Bill Shakespeare! Any peg is big enough to hang on when you need one, but "you can't fool all the exhibitors all the time."

Your Home Town Paper

By Louis Reeves Harrison

SLOWER than the local press may be the trolley that meets all trains; stupider may be old "Pro Bono Publico," who tells over again, in poorer language, and with inferior skill, what has been inimitably told before, but there is small doubt that the average country editor is not one because he has anything new or interesting to say. He is the hack of the hackneyed. The questions he rarely asks himself are, "What have I to say?" "Is it worth saying?" "How shall it be convincingly said?" "In what are my readers most interested?" He goes ahead and writes what happens to suit him at the moment, sure of getting it into print, regardless of those he addresses.

An enormous number of people are interested in baseball games played entirely by professionals. Columns are devoted to a record of the games, to records of the players, to gossip on the subject, to pictures, to continuous publicity which benefits financially only the club owners. The point made is that people are interested in what is almost purely a form of entertainment. Reasoning from the same premises, an enormous number of people are interested in moving pictures. Here is an entirely new form of literature, so popular that ten millions read it every day on the screen. What does the local paper say?

What the local paper has to say about moving pictures does benefit some remote entertainer of the public in remote large cities. It is of direct and immediate interest to the people at home to the benefit of the local exhibitors. From the sum of material cheerfully furnished by publicity departments of live producers can be extracted a great deal of interest, even without objectionable bias. It does not all belong in the waste.

On the publicity staff of producing concerns there are hundreds of very bright writers, many of them capable of original work done in a masterly way, some of them careful students of entertainment conditions. A live editor can easily select from the stuff sent to him those articles which show the experienced hand, which present a freshness and charm of their own, instead of the hackneyed phrases and stale old material of "Pro Bono Publico." With an abundance of that matter to draw from, with the MOVING PICTURE WORLD at his elbow, the live editor can evolve columns of comment and entertaining information for the enjoyment of his subscriber.

There is a secret envy in the breasts of many an editor. He regards the picture show much as the laboring man once regarded machinery. He looks upon the screen as the enemy of his paper. Either that, or he fails utterly to grasp the significance of this wondrous new art. To him it may mean nothing. The primrose by the river's brim is but a primrose to him, and it is nothing more. When the laboring man took intelligently to machinery he found his wage increased. When the editor takes intelligently to pictures he will find his support increased.

The great difficulty in the way of local comment on this or that specific feature shown is that notices of it must precede the actual exhibition, and the latter is rarely repeated in small towns. Under such circumstances, where it is impossible to obtain an advance view of what is being shown, where comment would be nothing more than advance publicity of the biased kind, not always in strict accord with the truth, there are two ways out, one comment on the general excellence of a program, the other such news and opinion as might easily be of live interest to the great mass of people daily attending the picture shows.

A great deal depends on editorial judgment as to what is of real value and interest to the people who read a paper, but one could hardly call it an exercise of good judgment to omit every day from the columns of a local medium what deeply concerns so many people as the quality of pictures shown. If the editor has good taste in literature and other arts of expression, if he is intent on letting the people of his town know what broadens and betters them in the pictured story, if he is willing to better and broaden himself so that he may be fit to exercise judgment, it will do him a lot of good to attend the exhibitions himself.

The same co-operation that exists between the local newspaper and manly sports, the drama, literature and music could be extended to the advantage of all concerned into the field covered by screen exhibitions. It is an editor's privilege, and often his proud duty, to help formulate public opinion along right lines. Moving pictures are addressed to all classes. They are a source of pleasure to the rich as well as the pastime of the lowly, a humanizing influence, their general drift to bring the people of different sections and different shades of thought into a finer and more comprehensive understanding of one another.

It is not meant that news columns should become dependent in any manner upon advertisements. The moment they are given over to biased publicity copy their purpose, and even that of the copy, becomes self-destructive. Nothing is so killing to confidence in a paper as unpaid-for publicity in the news columns. The opinion expressed by a journal is like that given by a critic, without value when influenced by mercantile considerations, a factor for good to all concerned only when it is intelligently presented, just, fearless and incorruptible.

The editor of your home town paper can raise his own value along with that of his mouthpiece by recognition and right estimation of moving pictures as an art of expression. He can help his readers to grasp the idea, even though he may not believe that stagecraft is one thing and screencraft another. It will come to him in time that these two, although on friendly terms, are not so intimately related as they seem to be at first glance. Meanwhile, discussion of the subject from all points of view would quicken interest in the exhibitions and in the paper at the same time. Moving pictures present a live topic everywhere they are shown—they are part of the life of a community.

When the editor of your home town paper does not give part of his reading space to notice of what has become a part of the life of his community, he may be alive, but he is not progressive. In a bewilderingly short time he becomes an authority on international politics, yet he is as blind as a mole as to what is going on under his nose, if he fails to perceive the growing power of the picture exhibition. Good ones help to make the town worth living in; they arouse new interest in all that his paper stands for. He must keep step with them or get out of the procession.

Instead of considering the picture show as a rival, the home town editor can easily make it his powerful ally. People have taken to the visualized story in preference to that set forth in print of their own accord. Producers were far behind the popular demand at the start, and they have never been able to catch up. Why not supplement this natural demand by whatever helps people to appreciate the meritorious? Why not enlarge and improve critical vision? There is a large and rich field lying fallow within easy reach of the Home Town Editor.

We Have Troubles Enough of Our Own

By Sam Spedon

CAN it be possible that the exhibitors of New Jersey are going to follow out the program as set forth rather humorously in the New York Morning Sun of January 12? At this time, when Sunday closing is being agitated, it would be a very grave mistake.

We cannot believe that the exhibitors are so near-sighted. It would be contradicting in one breath what they claim in another. They have taken unto themselves the credit that the "movies" lessened the saloons and now they are going to help keep them all open. Here is what the Sun says in the first paragraph:

"INTEMPERANCE OF PROHIBITION" EDUCATIONAL FILM PLAY FOR JERSEY FOLK.

The Demon Rum, already beginning to stretch his legs over in Jersey in apprehension of the day they sick the water spaniels on him, has appealed in his nervous hour to the movies for help, and the movies, always eager to oblige, being all things to all men, will seek to prolong the Demon's domicile in the land of real applejack. Soon, in some nearby Jersey city, Nutley, possibly, films exhibiting the horrors of prohibition as contrasted with the benefits of licensed liquor will be shown to the more or less thoughtful voter—and they're going to make it strong.

You can see from the above paragraph how our status on different questions of public interest is estimated. Evidently we are considered a vacillating set with no decided opinion or stand on anything.

Is this because we have always dodged the issue, to play safe and be with the winning side, or because we have no established policy?

This very matter was discussed at one of the league meetings a short time ago. It was mentioned that the liquor interests had expressed a willingness to assist in our appeal for open Sundays, and it would be to our interest to call on them. It was the consensus of opinion, however, that we would hurt our cause if we broached such an affiliation. The exhibitors were advised to forget it—to avoid politics as we would poison.

In the face of all this we hesitate to believe the New Jersey exhibitors are flirting with the "demon rum."

Ridicule is a most poignant corrective and the Sun uses it, most amusingly, and, while it does not say so, it certainly shows that we would be held up to greater ridicule. Also that the exhibitors would make themselves the laughing stock of the world if they lay claim to anything but a money-making organization, seeking favor without regard to the company they keep or the principles they endorse.

We must compliment the Sun for its sense of humor and keen satire displayed in this paragraph:

One film will give a closeup of Bangor in prohibition Maine at 10 p. m. on any Saturday night. After the flashline of "I've got to go daown to Bangor and git drunk and gosh! haow I dew dred it!" there will be jolly little scenes of successful Maine souses wending their way homeward under the peaceful stars, bounding from lamppost to lamppost.

And next "A Quiet Sunday in Kansas" will reveal a family group beautifully stewed on bootjack whiskey which father has obtained by mortgaging the flivver.

The contrast to these pictures of how prohibition doesn't prohibit will be films exhibiting gentle spoken, gentle acting saloon keepers presiding with dignity and geniality over sweet, clean clubs for poor men as they run in Jersey, according to the liquor men, not a soul wabbly, everybody happy though dignified.

The news from Paterson has it that the first run of these first aids to the demon will be presented soon in many Jersey towns. The organized liquor dealers are having the pictures prepared.

The moving picture theater is a family resort, and rapidly becoming a neighborhood club house. The managers of the theaters are to a certain extent custodians of their patrons' welfare and happiness. No matter what our individual opinions may be on the liquor question, no theater can publicly afford to endorse the saloon as a promoter of family happiness or an acquisition to a neighborhood without disclaiming its boasted benefits and preferment.

We do not want to take the Sun's statement too seriously, but at the same time we want to take it for what it is worth. It certainly furnishes us with some food for thought.

We have troubles enough of our own without courting and championing others.

Unadulterated Graft

IF MANY of the misguided people who are advocating censorship, either federal, state or local, could see how they are playing into the hands of hungry politicians and office seekers, their enthusiasm for censorship might ooze considerably. Can they not realize how such uncalled for, unnecessary and entirely wasteful legislation is simply piling up taxes and adding expense to legitimate business? The following actual quotations from the Act now before the West Virginia Legislature is worthy of careful consideration and certainly shows the "real reason" behind the clamor for censorship in every instance:

An act relating to motion picture films, reels or stereopticon views or slides; providing a system of examination, approval and regulation thereof, and of the banners, posters and other like advertising matter used in connection therewith; creating the Board of Censors; and providing penalties for the violation of this Act.

Sec. 3. The Board shall consist of two male residents and citizens of West Virginia, one of whom shall be selected from the political party polling the second highest vote at the last general election prior to their appointment. Said two male members of the Board shall have authority to employ, and, with the approval of the Governor, fix the salary of, an associate member of the Board, who shall be a female resident of the State. * * *

Sec. 11. The Chairman shall receive an annual salary of three thousand dollars; the vice-chairman or female member, the annual salary fixed by the other members as provided in Section 3 of this bill; and the secretary an annual salary of twenty-four hundred dollars. The salaries shall be payable monthly.

Sec. 12. The Board, with the approval of the Governor, shall have authority to employ and prescribe the duties of, such employees as the work of the Board may necessarily require and fix their salaries. The salary of such employees shall not exceed, in the aggregate, the sum of five thousand dollars annually.

Sec. 13. Each member and employee of the Board shall be allowed all expenses, of whatsoever nature, actually and necessarily incurred by him or her in carrying out the purposes of this act.

Sec. 16. The money necessary to carry out the purposes of this Act shall be appropriated by the Legislature to the Board as an item in the general appropriation bill.

Sec. 17. The Board shall be provided with adequate offices, equipment, supplies and rooms with which to properly conduct the work and affairs of the Board in the City of Fairmont, in the State of West Virginia, and the expense thereof shall be paid out of money appropriated by the Legislature under this Act.

Sec. 18. The printing and binding necessary for the proper performance of the duties of the Board, or the proper preservation of the records of the Board, shall be done at the expense of the State of West Virginia upon requisition of the Board.

Here we have provisions for a yearly salary list around thirteen thousand dollars, with additional expenses that may run into an equal amount or even more. In other words, without allowing for the expense to which film men will be put in submitting every reel for inspection,

etc., we have approximately twenty to twenty-five thousand dollars yearly saddled on the film business in the comparatively small state of West Virginia, say one and one-quarter million people, an outrageous tax on the amusements of the people and one which they eventually must pay. And why? Because any one really believes that censorship will be of any real benefit? No, a thousand times no, and we say it without the slightest fear of honest contradiction. This scheme, as all such schemes are, is just a plain case of providing easy berths with sure and fat salaries for the political "winners" of the party polling the highest or the "second highest" vote. "Only that and nothing more." Read section three once more. We hope the West Virginia exhibitors will kill this iniquity, and they should have the support of the whole industry in doing so.

A Move in the Right Direction

By Sam Spedon.

THE formation of a combination of the National Board of Review and the National Association's Motion Picture Art League, headed by David Wark Griffith, as set forth by the press, was a most gratifying bit of news to all right-minded persons of the industry, as well as all true lovers of motion pictures.

What bothers us is, how all this work which Mr. Griffith lays out for himself and his five associates is going to be accomplished, even with the co-operation of the National Board of Review.

Theoretically it is fine; practically it looks like a gigantic, if not impossible, undertaking. Without Mr. Griffith's discerning eye and artistic judgment (he is the master mind), we would not feel that the endorsement of a picture by any others of the "Motion Picture Art League" would entitle it to a clean bill of health, or whatever you wish to call it.

"You Dirty Boy."

We might not feel that the picture had received full and complete consideration with the mere announcement that it had been passed by The National Board of Review and the "Motion Picture Art League." If Mr. Griffith has the absolute power to put in force any ideas which he and the committee see fit we would naturally look for Mr. Griffith's O. K. as a guarantee.

He is assuming a great responsibility.

Of course he would have to be constantly on the job to see all the pictures produced by the twenty-three manufacturers who are members of the National Board of the M. P. industry. It would be expecting too much; it would be beyond human endurance. That is the way it strikes us, because we have so much confidence in Mr. Griffith's judgment, ideals and ability. It is too bad we haven't got more of him.

The National Association and Mr. Griffith believe that the formation of this combination may lead to the abolition of federal and other boards of censors.

It is proof positive, however, that right-minded persons in the industry are trying to establish a standard of ethics that will entitle moving pictures to the claim and recognition that the places where they are shown are the forums, the lyceums and theaters of the people, where they can find clean entertainment, instruction and innocent amusement on Sunday as well as any other day. This means there will be no need of censorship and the censors will be voted an unnecessary expense to the taxpayers.

Questions on Sunday Pictures

By Rev. W. H. Jackson.

THE Church should stand for a regulated opening and oppose an indiscriminate opening of picture houses. There is a Church-Actor Alliance, why not a Church-Moving Picture Alliance? Cannot the leaders on both sides be brought together in conference and arrange a plan whereby those for whom the Sunday pictures are found necessary may be supplied?

Is not this everlasting fighting a disgrace to both sides? Do not the masses of the people look upon the Church as always trying to destroy their freedom and grow to hate the churches in consequence?

Is not this one of the reasons why the Church is so impotent?

Is the observance of the Sabbath a series of NO and DON'T?

Does Law and Order mean harness and shackles?

Can the rich violate the Sabbath with freedom because they are rich?

Must the poor be restrained only and simply because they are poor?

Shall not the law of the Sabbath day be first the restraint of evil and second the education to higher things?

Is not the question of the opening largely one of the nature of Local Option? While there are places where the pictures are not needed, that does not decide the fact that there are no places where they are needed.

Is not the moving picture the only attraction and amusement which is and can be made both educational and religious?

If a theater can be made to supply a Sunday program, can not a moving picture house be more easily so adapted?

The great educational powers of the moving picture being so universally admitted, is the Church going to confess its impotence or indifference and refuse to use them?

If the Church considers the moving picture people "rascals" (Canon Chase) are they willing to let the "rascals" keep the good of the moving pictures to themselves by default?

Can the same law which would stop the moving pictures be made to compel the people to go to church?

Is the true old motto "Satan finds some mischief still for idle people to do" become extinct? If not, what are the churches going to provide for the thousands of idle people to do on Sunday afternoons and evenings?

The authorities say this idleness leads to crime, pleading, give them clean pictures because we have found them an antidote to the evil. Will the Church then say No?

Is the Church going to refuse to legislate to deal with actual conditions, facts and circumstances, saying arbitrarily and dogmatically, "Do as we say!" while they know that they are commanding the impossible for tens of thousands?

Films Cannot Stand Tax, is Testimony

W. A. Brady, P. A. Powers and Adolf Zukor Tell Legislative Investigators Little Money is Being Made

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, and head of the World Film Corporation; P. A. Powers, treasurer of the Universal Film Manufacturing Company, and Adolf Zukor, president of the Famous Players-Lasky Corporation, were witnesses last week before the committee appointed by the New York State Legislature to ascertain whether the motion picture industry is a proper subject for a State tax. The sessions were held in the Murray Hill Hotel, New York, on Wednesday, Thursday and Friday, January 24, 25 and 26.

Much of interest was told the committee, which consists of Senators Parsons, Walker and Yelverton, and Assemblymen Wheeler, Flamman, Marsh, Brereton and Schimmel. Harvey D. Hinman is counsel for the committee, and the motion picture interests were represented by William L. Seabury and J. Robert Rubin.

Wednesday's Session.

P. A. Powers was the only witness on Wednesday. Following up previous testimony, he again stated that the trade was being run practically at a loss.

"There is just so much money spent by the public each week for amusements," he said. "The problem of the amusement provider is the expense of getting that money out. At present the expense of getting our portion is greater than that portion. I know, for instance, of three stars who will this year make more money than will be split up by the entire motion picture industry."

The witness, in answer to a question, said that the stars were not sharing profits—that they were getting all the profit. He told the investigators that his company was endeavoring to fight the star system by playing up the story and quality of the pictures rather than the names of the stars. Poor headway was being made in this attempt, he said. His opinion was that the company would eventually have to give in to the stars. He defined a star as an actor or actress for whose appearance at a theater the seats of the musicians in the orchestra had to be used to accommodate the overflow patronage.

Mr. Powers told the committee that producing was a highly speculative venture, and stated that no forecast as to how a picture was going to go could be made with any degree of accuracy.

"In other words, you think production so speculative that a tax placed on productions would be a tax placed on profit as well as loss?" Senator Walker asked.

"I do," answered Mr. Powers.

The subject of the purchase of raw stock was brought up again by Senator Walker. Several witnesses have, in previous hearings, testified that the Eastman Kodak Company, of Rochester, furnished approximately 99 per cent. of the negative and positive film used. It has been the general belief of the witnesses that the fact that 99 per cent. of the film used was Eastman film was due to the superiority of that brand, and not to any patents which it held or combination which it had formed.

In an effort on the part of the investigators to learn the details of the business, the witness was closely questioned as to the Universal Film Manufacturing Company's methods of business. Mr. Powers described in detail the affairs of Universal. He told the committee that the first property of the firm in California consisted of a lot, a few cowboy hats, and some horses. Since that time, he said, the company has invested $750,000 in the plant. The witness also explained the reason for the establishment of exchanges in foreign countries in most cases as "feelers."

Senator Hinman remarked that the Standard Oil Company started in much the same manner.

"Yes," replied Mr. Powers, "I know that. But they got theirs out of the ground, while we've got to give ours to the actors."

Thursday's Session.

William A. Brady occupied the witness chair during the entire Thursday morning session. The tone of his testimony was in general pessimistic. He said he believed that the motion picture had a "tremendous" future. He declared that the World Film Corporation had put about $1,000,000 cash into production in the past year.

"Much of that money," Chairman Wheeler asked, "was your own, wasn't it?"

"No, Siree," was the prompt answer. I've been too wise to buy motion picture stock."

Answering the questions of the chairman and Mr. Hinman, Mr. Brady gave it as his belief that at the present time the motion picture industry was suffering from overproduction. He said that as a rule showmen were poor business men, and that this was proved in no more graphic way than the manner in which the motion picture business is being conducted.

"Is there not at the present time," he was asked, "a tendency for the motion picture theaters to crowd out the legitimate houses?"

"Yes, in some cities," he answered. "It is especially noticeable in the smaller cities and towns." Mr. Brady explained why this was true and went on:

"Motion pictures are overdone in most small cities. There are too many theaters. Five or six years ago, say, a man conducted a small show and made money. In those days there was little needed to make a successful show. A second man, attracted by the profits of the first, started another show, a third man did likewise, until to-day there are four times the theaters needed.

"Isn't there a tendency just now toward larger theaters?" was asked.

"Yes, the tendency is toward larger houses."

Mr. Brady stated that the motion picture has a wonderful future—that in time its tremendous possibilities would be taken advantage of to their fullest extent, but that at present there was no money being made.

"Before there is any money made," he continued, "there must be a period of reorganization in the industry."

"I believe that the motion picture has merely scratched the surface when it is used only for entertainment. Why, it is cruel to use it only for entertainment. It is when education is carried on by means of the motion picture that the real money will come—when the motion picture gets down to legitimate uses there will be much money made."

In this connection the witness cited the cases of the phonograph, automobile and other industries which had to go through a process of reorganization before they became established soundly.

Further questions brought Mr. Brady back to the money question.

"There is no new money going into the motion picture industry at present," he said. "It is a dangerous proposition just now. The only money being put in is being put in to save that already invested."

"But aren't there new companies forming almost every day? Isn't there being money put into these new concerns?"

"Most of them are started on shoe strings—some money and lots of conversation."

The witness informed the investigators that producers were being forced to put more money into production all the time.

"The entertainment business," he said, "is the only business in the United States whose production cost has increased anywhere from twenty to two hundred and more per cent. without an increase in cost to the consumer—the public."

The line of examination turned to big features, and Mr. Brady was asked if he did not believe that there were more big pictures being made now than ever before, and if there was not more money being spent on them. He said that that was true, but explained that something had to be done to make money—to save the investors from utter annihilation.

"But aren't there larger pictures being made today than there were six months ago?"

"No. We have a certain percentage of large productions every year."

"Is there not a much larger amount of money being put into these big productions than there was ever before?"

"Not proportionately. The pictures didn't cost so much to produce six months ago as they do now."

At this juncture questions were asked Mr. Brady regarding his early connection with the theatrical business and with motion pictures. He said that he had been in the theatrical business all his life. He told the committee that he had participated in the making of the first motion picture made for public exhibition. That was made by Edison, he said,

about 1891 and showed a six round boxing contest. He said that he had also taken part in the making of the first successful picture made under artificial light. That was about 1897 or 1898 he said, and showed the prize fight between Jeffries and Sharkey.

"The industry is wide open now," said Mr. Brady. "There are no patents that prevent any one from making pictures."

"There are many things that need correction, are there not?" was asked. An affirmative answer was given.

"And the tendency is toward improvement?"

"Yes, I think that tendency is becoming more and more apparent. It is a matter of business. Pictures must always improve. There has been, since the beginning of the industry, a tremendous advance in the class and character of motion picture productions."

For a time the questions asked by Mr. Hinman drew close to the "regulation" of motion pictures, and the witness emphatically declared that he was opposed to any form of "regulation" from without the industry. He took occasion to say:

"Any man who produces a dirty picture—a picture he wouldn't want his mother, his wife, or his daughter to see—should be sent to prison."

Much verbal fencing as to whether it was public demand that brought the stars into motion pictures or whether it was the producers who had induced the actors to sign contracts, took place. The witness finally stated that the public in the end decides. Of stars he said:

"Stars are worth all they can get, but many of them do not render the services their salaries warrant. There are many actors and actresses who were getting $40 or $50 a week on the legitimate stage who now draw ten times that amount, and as a consequence their heads are turned.

"Charlie Chaplin earns all he gets. He is just as popular in Siam as he is here, and is probably better known than President Wilson, Theodore Roosevelt or Kaiser Wilhelm."

He said that Charlie Chaplin, Mary Pickford, Douglas Fairbanks and several others are worth all the money being paid them.

"Interest in motion pictures on the part of the public has decreased within the past year and a half," he said.

"Hasn't there been a tendency to increase admission prices during that period?"

"I think the tendency has been toward an increase."

The drift of the investigation then turned toward waste in the industry.

"The distribution of motion pictures in this country today is a joke," Mr. Brady said. "The system is absolutely ridiculous. Why, there are a score or more exchanges where one or two could do the work as well. There are too many chains of selling offices. The only money being wasted now except in the studio and on actors' salaries is in distribution."

"What is the basis of selling pictures?" he was asked.

"What you can get. When a real business man comes along, who knows how to cut waste, he will make money."

The recent growth in the number of corporations headed by the stars themselves was touched upon, as was also the matter of press agent claims of large capitalizations, etc.

"Speaking as the representative of every branch of the motion picture industry," Mr. Brady said, "I want to say to you gentlemen that this is a very inopportune and unfortunate time to place any further burden on an already overladen camel's back."

Mr. Brady's testimony concluded the morning session.

The witness at the afternoon session was Adolf Zukor, president of the Famous Players-Lasky company. He was represented by counsel. He told the committee that he had been in the motion picture business for about twelve years, starting as an exhibitor on Fourteenth street, New York. Previous to that, he said, he had been in the fur business. Most of the time consumed in Mr. Zukor's examination was taken up by questions regarding the details of incorporation and capitalization of the concerns with which he is connected. He said his corporation is a holding company for four or five concerns, and was formed last summer so the other companies would not go out of business, as they were duplicating many films.

Asked if there was any connection between the Mary Pickford Film Company and his, he said he knew of none.

"Do you know the terms Mary Pickford has with her company?" Mr. Hinman asked.

Mr. Zukor's reply was that he did not, nor did he know of anyone who did. He stated that there was no new money coming into the motion picture business at the present time.

"It did for the last two years," he said, "but it has been disastrous, and the industry is not at present attractive to big men."

He declared that the tendency in New York was to build larger theaters, and that the larger theaters put the smaller ones out of business. He stated that this would hurt the producers because of a decreasing demand for their product.

Mr. Zukor said that the business of the concerns with which he is connected is not in a flourishing condition, but that he hopes it will be.

Big feature pictures again came under discussion. Questions brought from Mr. Zukor the testimony that large pictures are costing more money—that this money must be spent to save that already invested. He said that the public is becoming more critical every day, and that more money than ever before must be spent on each individual production, without a commensurate return. He said that the income on pictures was less now than it had been when less money was spent on production.

"At present the industry is going through a transformation," he declared. "We make pictures that should bring $50, but the exhibitor cannot afford to pay that much. We are ahead of the theaters. We are ahead of ourselves. There are more pictures being produced now than the theaters can digest."

Friday's Session.

P. A. Powers was again a witness on Friday. During his examination Mr. Hinman questioned him regarding several articles purporting to have been written by Carl Laemmle, president of the Universal, and printed in the Moving Picture Weekly, the Universal house organ. In one of these articles was a refutation of a story to the effect that the Spreckels sugar interests were interested in Universal, which had appeared in a theatrical publication.

The witness said that absolutely no outside interest or industry was interested in Universal. He said that the Universal's own earnings had paid for all of its improvements. The witness also said:

"Every sugar interest and munitions manufacturer who is putting money into motion pictures—and there are some being promoted to do so—is losing money. They have to have some other business to be able to indulge in motion pictures, and while they are losing their $3,000,000 or $5,000,000 we in the business can't make any money. I know of concerns where from $1,000,000 to $3,000,000 has already been put in, and where more is being put in. They make and sell pictures at less than cost, and we have to compete with them.

"Last year I had a record of motion picture corporations formed with capitalizations of $100,000. They averaged one a week for fifty-two weeks, and they have all fallen by the wayside."

Of the star Mr. Powers at this session said:

"A star is worth what you can get him for. Any star will pay as an investment if you stay within reasonable bounds in your offer to him."

The deposit arrangement between Universal exchanges and exhibitors was also touched upon, Mr. Powers stating that certain contracts require deposits.

"If an exhibitor's credit is not good and if his reputation is poor we ask for a deposit," he said. "We do this in order to protect ourselves from summary cancellations. The average term of credit is from a week to ten days."

Mr. Powers informed the legislators that the Universal almost at all times has "about a million dollars" tied up in unreleased negative—that is, pictures ready for the market, but which have to be exploited for some time before their release date. Mr. Powers told of his connection with and investments in the Powers company.

Then it was brought out by Mr. Hinman that Universal program pictures cost about $2.50 a foot to produce. "That figure," added Mr. Powers, "is only for our regular program releases. That does not take into consideration the special features."

As to the future of the business, Mr. Powers said:

"There is a solid foundation for the business and I think that eventually it will be all right; otherwise I would get out tomorrow. Sooner or later, I feel, the man who doesn't belong in the business will become tired of sinking his money in it and then a well-established business will make money."

At the conclusion of Mr. Powers' testimony the hearings were adjourned until Wednesday, January 31.

REELS STOLEN AT CLIFTON, ARIZ.

Emile Brutinel, manager of the Princess and Empire theaters at Clifton, Ariz., reports that there was stolen from the depot at Clifton a box of reels—the sixth episode of "The Shielding Shadow." He will pay a reward for a return of the lost property.

New York Exhibitors Meet at Albany

Annual Convention Elects L. A. Buettner, of Cohoes, President, and Sam Trigger National Vice-President

THE annual convention of the New York State branch of the Motion Picture Exhibitor League of America was called to order at the Ten Eyck Hotel, Albany, by Lee A. Ochs, state president, at 3 p. m., on Tuesday, January 23. The appointment of the following committees was then made:

Legislative and Bill Drafting—G. W. Anson, New York, chairman. Every member of the State organization who is a member of the State bar was automatically appointed a member of this committee. This committee will be intrusted with the measures which the association will place before the Legislature and has been granted the power to draft bills which the association will advocate and which will be introduced in each house of the Legislature.

Resolutions—William A. Fait, Jr., Utica; Samuel S. Suckno, Albany; L. A. Buettner, Cohoes; Sidney Cohen, Bronx; Willis C. Hubbard, Rochester.

Grievances—Walter Zeyser, Schenectady, chairman; E. Manheimer, Brooklyn; George Cohen, Poughkeepsie; Walter H. Seeley, Rochester; W. H. Linton, Utica.

Deposit System Committee—Samuel Trigger, New York; William Brandt, Brooklyn; Ira M. Mosher, Buffalo; William P. Donlin, Utica.

These committees immediately went into executive session, after a motion to adjourn the convention until the following day was made, and the committees were instructed to present their reports to the convention at that time.

Wednesday's Session.

On Wednesday, January 24, the convention was promptly called to order at 2 p. m.

Mr. Fait, chairman of the Resolution committee, submitted a resolution that the Motion Picture Exhibitors' League of the State of New York, as a body, denounce the Universal Film Company's statement in its house organ, that sixty per cent. of the exhibitors wanted smutty pictures. He asked that a committee be appointed to call on the Universal and demand a retraction of the statement. It recommended that the Universal be excluded from the privileges of the Chicago Exposition next summer if it refused to retract the statement.

Rudolph Sanders moved it be adopted as read. L. A. Levine opposed it in its entirety.

President Ochs was in favor of its adoption. He said: "The Universal's article, 'A Swift Jolt,' is being used in one million circulars distributed by those in favor of censorship." Copies of the circular were distributed to the exhibitors present to prove his statement.

"It is essential to our interests that the Exhibitors' Convention of the State of New York denounce the article reflecting on the decency of the exhibitors," added Mr. Ochs.

John Manheimer objected to the denunciation of the Universal when Mr. Laemmle knew nothing of his publicity department issuing the article.

Louis Blumenthal wanted embodied in the resolution a demand from the league to the National Association that P. A. Powers be withdrawn from the Motion Picture Art League, which stands for clean pictures.

L. A. Levine took exception to Blumenthal's suggestion.

Mr. Billman, of Albany, sustained Levine's exceptions and said: "The exhibitors are assembled in Albany to fight their own battles and not differences between trade papers and producers." Immediately cries from all parts of the room were heard that it was a matter casting bad repute upon the exhibitors and it was their business to denounce it most emphatically.

Sam Trigger said: "See D. W. Griffith and request him to ask Mr. Powers to withdraw. No doubt Mr. Powers had been placed in the Motion Picture Art League because with his voice and money he had always opposed censorship."

A motion was made to refer the resolution back to the committee. It was carried.

The second resolution submitted was to assess all theaters through the State three cents a seat as yearly dues to the State treasury. John Manheimer objected on the ground it would place the burden of funds on the larger centers.

Mr. Milanthy objected, because it would encourage legislators to tax them, if they taxed themselves.

Charles Steiner suggested that each theater pay ten dollars a year to the State treasury of the league.

William Brandt indorsed the suggestion.

Sydney Cohen moved an amendment that each theater pay ten dollars the first year and five dollars every succeeding year. This was seconded and carried.

A resolution was adopted that the convention vote in favor of Sunday pictures.

It was voted to pay the State Secretary $1,000 a year salary. A resolution in opposition to high-priced stars, blaming upon them the high cost of features, was adopted.

The deposits committee offered a resolution to bring a bill before the legislature to place under financial laws exchanges which insisted upon deposits to protect exhibitors' moneys. It was further resolved that all exhibitors or a commiteee of exhibitors see all pictures to be released by exchanges that they may pass opinion upon them.

A committee was appointed to call upon exchanges to give accounting of their finances and show what has been done with the exhibitors' deposit moneys.

The convention went on record to the effect that the Motion Picture Exhibitors' League of New York is opposed to all forms of deposit.

Louis Blumenthal offered a suggestion to eliminate deposits by a mutually satisfactory contract to exhibitors and distributors.

President Ochs opposed all bonds. He said: "Get together and refuse service offered on the deposit plan."

Mr. Blumenthal's suggestion to bond exhibitors through a surety company was recommended to be embodied in the deposit resolution. The resolution with this embodiment was adopted as read.

Mr. Blumenthal's suggestion was to the effect that every exhibitor of the league be bonded with a surety company, thus insuring the exhibitor's responsibility when he asked credit from an exchange.

During the discussion of the deposit system, Charles Streamer, of the Green and Modern Features Company, sent in word that his company waived all deposits on films. A vote of thanks was returned Mr. Streimer for this announcement.

A bill on Sunday pictures was read by Grant Anson, chairman of the laws and legislation committee. It was unanimously adopted.

The bill itself is in the form of an amendment to Section 2152 of the Penal Code, which prohibits public exhibitions of prize fighting or public theatrical performances on Sunday, and is in the form of the following paragraph:

"Nothing herein contained, however, shall prohibit or apply to the exhibition or showing of moving pictures on said day of the week."

L. A. Buettner, of Cohoes, was elected president. The other officers were: John Manheimer, Brooklyyn, first vice-president; David Cohen, Binghamton, second vice-president; Charles Steiner, New York, treasurer; Samuel Trigger, New York, national vice-president; Thomas Howard, Brooklyn, secretary; William Hilkemeier, Brooklyn, sergeant.

Samuel H. Trigger was a favored candidate for president by the New York City delegates and other members, but realizing that it was for the best interests of the league to have an upstate president, he magnanimously nominated Mr. Buettner.

The convention adjourned to meet for its concluding session on Thursday at 11 a. m.

On Wednesday evening a banquet was held in the Pink Room of the Ten Eyck, for the members and guests of the league. One hundred sat down to a most enjoyable meal and a feast of wit and conviviality.

W. Stephen Bush acted as toastmaster. The speakers were L. A. Buettner, Lee A. Ochs, Sam Trigger, John Manheimer, Sam Spedon, Sydney Ascher, Charles Steiner, Sydney Cohen, Grant Anson, Tom Howard, W. H. Linton and V. W. Hubbard.

Thursday's Session.

The final meeting of the convention was held on Thursday at 11 A. M.

The committee on resolutions again read its resolution,

with changes, on the Universal statement as set forth in the Universal's published article, "A Swift Jolt."

Sam Trigger opposed the resolution. He said the matter should not be given publicity until the committee had called on the Universal.

Mr. Bush spoke in favor of the resolution. "I will use my voice and presence wherever possible to repudiate such a vilification of the exhibitors," he said.

Put to a vote, the resolution was accepted and adopted. Sam Trigger was the only dissenting voice and wished to be so recorded.

A motion was made and carried to allow Grant Anson, chairman of laws and legislation committee, $50 a week to be at the present session of the state Legislature in Albany until after the Sunday opening bill had been brought before the Senate and Assembly.

The convention adjourned, sine die, to be reconvened at Buffalo, N. Y., at some time within the discretion of the executive committee.

This ended one of the largest and most harmonious conventions ever held by any exhibitors' association. At least one hundred and fifty persons, representing different branches of the business, were in attendance.

SOME OF THOSE WHO WERE THERE.

At 10.30 a. m., Tuesday, January 23, the delegates and members of the Motion Picture Exhibitors' Leagues of New York City started on their way to Albany to the convention of the state leagues. A special parlor car was chartered. Those who occupied it were:

Frank Peters, Sydney Oscher, Louis A. Levine, David G. Picker, Albert Israel, Harry Dauto, W. A. Hollender, Moe Streimer, Tom Howard, Lee A. Ochs, Charles Steiner, Joe Perl, Louis Schneider, Elias Moyer, Sydney S. Cohen, Gus Koenigswald, I. Hartstale, H. Weisner, H. Gainsburg, H. Mayer, Charles Fischer, Jack Schwartz, M. Gordon, Sam Trigger, John Manheimer, William Brandt, H. W. Rothenthal, Rudolph Sanders, A. J. Stockhamma, H. Weingarten, Otto Lederer, Louis Rosenthal, Benjamin Lyons, Charles H. Steamer, Edward Valensi, Manuel D. Motta, Harry Shapiro, Nathan Machat, Samuel Rohnheimer, Max Oestrieche, Frank A. Gorman, Henry Haring, John Whitman, Henry Cole, Samuel Suckman, John C. Bolte.

R. E. Walsh, L. J. Gaffney, American Seating Company; Sam Spedon, E. M. Saunders, Metro; S. B. Kramer, Bluebird; John Miller, Buffalo Times; M. Morrison, Vitagraph; Eugene F. Licous, Unity Corporation; C. C. Charles, Universal; William Raynor, K-E-S-E., and James Beecroft.

In addition to these the following persons were present at the opening session of the convention:

Peter Oscelo, J. Klein, William Rogers, and J. M. Mosher, of Buffalo; M. Cohen, Henry Harvy, M. H. Hoffman, Joe Brandt, M. J. Gerson, J. Cohen, J. E. Heffron, M. Silverman, F. X. Shay, Schenectady; W. A. Feiser, L. A. Briettner, Cohoes; W. H. Buck, Albany; John Mynders, H. L. Levy, Waterford; F. G. Sleiter, F. M. Boshnett, G. Battaghon, Troy; J. J. Rosenthal, Otto Lederer, William Hilkemeier, H. Weiner, S. Lucno, K. A. Fisher, J. H. Burdett, W. P. Donlon, Utica; G. Cohen, Poughkeepsie; J. J. Walker, B. Wernick, F. Powers, W. Bernstein, S. Bernstein, George Roberts, Albany; Grant Anson, V. G. Bergstrom, Mr. Bates.

Jerome Wilson, Charles Steiner, Hunter Bennett, W. C. Hubbard, J. M. Freed, Schenectady; W. F. Holberman, M. Cohen, Bluebird; Y. Fennyressey, W. A. Bika, Mr. Lewis, F. N. Barhydt, Troy; Richard Wernick, C. C. Charles, W. H. Tinton, W. F. Holberman, Mutual; William Fait, Jr., Utica; Mr. Hopkins, W. H. Buck, Albany; Benjamin Apple, Troy; W. F. Holberman, B. E. Garlock, Schenectady; Mr. Billman, Albany; Charles Fisher, Brooklyn; James J. King, New York; W. H. Tinton, Little Falls; A. L. Milligan, Schuylerville; Walter Pavis, Albany; Frank Peters, New York; M. S. Silverman, Mt. Vernon; Frank Peters, New York; Samuel Luckno, Albany; Joseph E. Wiedman, Albany; Charles A. McCarthy, Hoosic Falls; Frank Selder, Fourth Estate, New York; J. Cobe, Civilization Feature Co.; J. A. Koerpel, World Film Corporation; T. H. Bendil, Triangle Corpopration; W. A. Zaiser, Schenectady; R. A. Fisher, Watervleit; L. T. Rogers, Richard Weinick, and A. F. Shapiro, of Rogers Film Corporation.

Allied Printers Against Film Tax.

Peter J. Brady, President of Allied Printing Trades Council, Defines Stand in Letter to Committee.

THE Allied Printing Trades Council of New York State has taken a decided stand against any attempt to place a tax on the motion picture industry. Peter J. Brady, president of the printers' organization, has sent a letter to Senator Wheeler, chairman of the legislative committee which is investigating the motion picture industry with a view to finding if the industry is a proper subject for state taxation, defining the printers' stand on the matter.

Mr. Brady also brings attention to the fact that the same arguments in favor of a tax on motion pictures is being used as when attempts were made to increase postage on publications mailing under a second-class rate.

The letter sent to Senator Wheeler follows:

On behalf of the Printing Trades Unions of this State, I desire to enter a protest with your committee against any taxation on the moving picture industry for the following reasons:

1. The moving picture industry, to a considerable extent, depends upon advertising, both in newspapers and other publications, and also through advertising in theatrical programs, circulars and posters and many other ways in which printing is used, and in which many members of our unions in the printing industry are employed. Any tax upon moving pictures can only mean that there will be retrenchment by the producers, distributors, exhibitors, etc., and that retrenchment, we believe, will first come in the advertising and printing. This will result in the aggregate in a large amount of money now going into the printing industry being used to meet the taxation and will then result in a large number of our people being out of employment.

The printing industry is in a very bad way at the present time, as you probably know, on account of the high cost of paper and all other material, including labor, which goes into the final cost of all the finished products, so that there has been retrenchment in nearly all lines of the industry that have affected the printing industry seriously, and we hope that your committee will not permit a tax on moving picture shows, which would further injure the welfare of our members and the printing industry generally, which is the second largest in this State.

2. In addition to the above, we also have another reason as to why the moving pictures should not be taxed, and that is the great benefit that this industry has been to the working people generally. You will find from investigation, if you and the other members of your committee will visit the moving picture shows and proprietors that can stand taxation the least—that is those in the residential and outlying districts that the workingman and his family go to—that the moving picture industry is doing wonderful work in keeping the family together in both their educational development and their seeking of pleasure. You will find the father and mother and children all attending these shows, and it would be a crime for the State to tax an industry which is performing the great work that the moving picture is today in the educational development of our people. As a matter of fact, it should be considered a regular branch of education, and, if anything, should be subsidized and encouraged by the State, instead of curtailed by taxation.

PETER J. BRADY,
President, Allied Printing Trades Council of N. Y.

Fairbanks Enjoys Wild Brooklyn Night

Dined and Toasted by Press Club—"Spotted" in Theater and Is Compelled to Take Stage.

DOUGLAS FAIRBANKS is developing into one of the best little guest of honor candidates in the country. On Wednesday evening, January 24, the athletic star was entertained by the Brooklyn Press Club, as an invited guest of William H. Kemble, who controls the local Triangle theater and exchange.

Of course, smiling "Doug" made an interesting speech. He told of his studio trials and tribulations, answered several inquiries, and concluded his address with the remark that he'd "rather climb the side of your club house than try and entertain you with a speech. Since leaving the speaking drama for the screen, I find that my voice is getting somewhat shaky." Fairbanks was applauded enthusiastically.

President Eric H. Palmer complimented the player on his graceful athletic ability and remarkable personality. There were many speeches by well-known men.

Later in the evening, through the courtesy of William H. Kemble, "The Americano," the latest Fairbanks vehicle, was shown in the press club's projection room. Many of the stunts Doug described in his address were recognized and applauded by the members.

On his return to New York, Douglas Fairbanks stopped at the Brooklyn Triangle Theater to see how "The Americano" was being received in comparison with his other pictures. It so happened that the lights were on at this time, and he was recognized by a fan who yelled, "There's Douglas Fairbanks." The only way out of it for him was to appear on the stage and tell the audience, which was capacity, some of his amusing film incidents.

"MISS PREPAREDNESS" TO BE UNIVERSAL STAR.

Two hundred applicants from Manhattan and fifty from Brooklyn have already been received for the contest to select "Miss Preparedness," Uncle Sam's prettiest and most popular daughter, to be designated as America's future industrial goddess and to become the star in a "Miss Preparedness" series of motion pictures to be issued by the Universal Film Company.

"Miss Preparedness" will be finally selected in Madison Square Garden, February 6 to 8, leading the grand march in a Preparedness ball, to be held there February 9, as part of the program of the Industrial Preparedness Conference and joint convention and exhibition of the New York State Retail Hardware Association and the Pennsylvania and Atlantic Seaboard Hardware Association.

CORRECTION.

Through a typographical error there appeared in the second paragraph of the article under the heading "President Ochs vs. Universal Company," on page 663 of the February 3 issue of The Moving Picture World, the sentence: "See article on page 1918 of our issue of Dec. 11, 1915." The sentence should have read: "See article on page 1981 of our issue of Dec. 11, 1915."

Ince and Sennett Continue in Triangle

No Change in Releasing Agency, Declares W. W. Hodkinson and Ad. Kessel—Two-Reel Keystone Special To Be Issued.

IN response to inquiries concerning the possible release of Thomas H. Ince-Kay Bee features and Mark Sennett-Keystone comedies in any way other than through the Triangle branch exchanges, the following statement was issued by president William W. Hodkinson, of the Triangle Distributing organizaton:

"Up to this time the announcements we have made have been conservative, and have perhaps said less than we would have liked them to say, simply because we do not wish to make any statement without the fullest possible foundation of fact. It has been my invariable custom, ever since I have been in the motion picture business, to make no promise to exhibitors that I was not in a position to fulfill to the letter. It is for this reason that seemingly conflicting reports regarding the release of Thomas H. Ince-Kay Bee and Mack Sennett-Keystone pictures have not until now been fully answered.

"I am now in position to say to exhibitors that Triangle and its producing companies are locked together positively and definitely. Up to this time our final and complete plans have not been announced in detail because we have waited till we could be certain of fulfilling every detail of every promise. We are now certain of our ability to do so, and I will say this—that the Triangle program, consisting of one five-reel Ince-Kay Bee feature, one five-reel Fine Arts feature, and two one-reel Triangle comedies, will be supplied to exhibitors each week through Triangle exchanges, and in no other way.

"The special weekly release of a two-reel Mack Sennett-Keystone comedy will also be available solely through Triangle exchanges. We shall have other announcements to make that will be of interest, but this, I believe, answers the questions that have been most asked."

In confirmation of President Hodkinson's statement regarding the seemingly conflicting reports that have been abroad as to the relations of the Triangle Distributing Corporation and the Thomas H. Ince-Kay Bee and Mack Sennett-Keystone producing companies the following was given out by President A. Kessel, of the New York Motion Picture Corporation:

"The Thomas H. Ince-Kay Bee five-reel features and the Mack Sennett-Keystone comedies are to be released only through the exchanges of the Triangle Distributing Corporation."

Sunday Closing Issue in Three States

Illinois and Texas Are Now Added to New York Through Proposed Legislative Action.

THE Sunday closing issue is geing to be a live one all over the country. Besides New York, Illinois exhibitors are having a lively fight in the Legislature over this issue, and Texas has just moved into the danger zone through a bill introduced at Austin.

The issue, however, is not very popular anywhere, and in some communities, at any rate, it is not understood at all. One of these pleasant spots is New Orleans, where according to Harold D. Newman, commissioner of safety, there will never be anything to worry about on that score.

Commissioner Newman, who left New York a few days ago after a short visit, which included two or three calls at the offices of the National Association of the Motion Picture Industry, said that he knew whereof he spoke.

"You can count on it," he said, "that wherever the Catholics dominate a community there will be no opposition to Sunday motion pictures. The church has never been able to read into the Bible anything about not playing on Sunday, even though it may have found a lot about not working on Sunday. It does not seem to be afraid of its influence with the people being spoiled by their enjoying themselves after they have been to church.

"I know that all other public officials who have dealt with Catholic priests will agree with me that they are uniformly the most broad-minded and sane class of men in the community. They are genuinely interested in everything which adds to the innocent happiness and comfort of the people of the community, and their solid support of public welfare movements, even though they encroach on the Sunday, is known in every city in the country. I think that the New York exhibitors will do well to count on that influence in favor of their efforts to give the people entertainment on the day of rest. And I may add that I myself am not a Catholic."

NEW YORK FILM MEN ACTIVE.

New York state was blanketed with another edition of the Sunday closing campaign slides last week. The committee of the National Association of the Motion Picture Industry, working in conjunction with the Exhibitors' League of America, sent out two slides last week, one for New York City, carrying Mayor Mitchel's photograph, and another, of a more general nature, for up-state cities and towns.

The Mitchel slide, which was personally approved by the mayor, who got a special presentation copy if it, has been exhibited freely throughout the greater city, and reports of thousands of new signatures to the petition for motion pictures on Sunday have been received. No official count has been asked for, and will not be until next week.

In addition to the slide, a special committee of the New York local of the Exhibitors' League has been carrying blank individual petitions all over the city and supplying theaters with as many as they could use, 500, 1,000, 2,000. Several hundred thousand of these petitions have been distributed and are being signed nightly in the greater city.

Both slides are being distributed by the National Association under the direction of the Sunday closing committee, which is made up of William A. Brady, Walter W. Irwin, Adolph Zukor, Lee A. Ochs and Samuel H. Trigger.

Operators to Meet in Cleveland

Will Attend the Biennial Session of the International Alliance of Stage Employes.

CLEVELAND is preparing for one of the biggest picture industry events in her history. It will be the convention of the International Alliance of Stage Employes, which will be held at the Statler Hotel the week of February 26.

The International Alliance of Stage Employes includes the moving picture machine operators union, the stage hands union and the billposters' union. It is the parent organization of these labor unions and embraces local organizations throughout the United States and Canada.

These conventions are held every two years. The last one was in Chicago and more than 1,300 delegates attended, over one half of them being moving picture machine operators. The convention will last nearly two weeks. All of the various problems affecting these unions, which came up during the last two years will be thrashed out.

The arrangements for the convention are under the direction of Oscar Scheck, of Cleveland, international first vice president. The Cleveland operators union has appointed a committee composed of Harry Holmden and Ben Brown to assist in details.

Incidentally an effort is being made to have the state convention of the Exhibitors' League, which is scheduled for Cleveland in February, held at the same time that the operators are in convention. The exhibitors will have a trade exposition, and with so many operators in the city the supply men will be more anxious to have their goods shown.

H. H. VAN LOAN TO REMAIN IN NEW YORK.

The many friends of Herbert H. Van Loan, director of publicity of the Universal Film Manufacturing Company, will be glad to learn that "Van" will not sail for London, as he had made preparations for doing on January 25. "Van" has decided to stay in these here United States for awhile, and all his friends who have scratched out his address in their notebooks and put in the London address had better put the old address back. "Van" will be with us for some time yet.

He had contemplated taking a place as head of the advertising and publicity departments of the Trans-Atlantic Film Company, of London. He writes us: "Supposin' you hed all your trunks packed" (the rest of the letter had been deleted by the censor).

TOM GIBSON NOW WITH UNIVERSAL.

The latest addition to Eugene B. Lewis' staff of scenario writers at Universal City is Tom Gibson. Co-incident with this announcement comes the one that he is the proud father of an eight and a quarter pound boy. This makes about the seventh baby to come to "Universal" people in the past two weeks. "Tom, Jr.," and his "Mamma" are doing nicely, and the fact of having a third mouth to feed in these days of the high cost of living does not wipe the broad smile from Gibson's face.

Industry Menaced by Proposed Taxation

By Benj. B. Hampton

General Film President in Straight-Out Talk Outlines Some Present Real Dangers

SPECIAL taxation, censorship and Sunday closing are enough in themselves to wreck the motion picture industry. Any one of these items alone is sufficient to seriously cripple the industry and cause it to change entirely from its present status to a condition entirely different from anything known at the present time. It is difficult to specify which one of the three points contains the largest element of danger, but special taxation in New York State is the most recent attack in the industry.

Honest men who advocate taxation in the motion picture industry do not understand the facts, other men are moved by various selfish desires, among others the desire is to get money for preventing legislation. So long as the industry continues to conduct itself honestly it can ignore the grafters, but it must make sure that the facts relative to its present condition are placed fully before the honest but uninformed advocates of this special taxation.

One great obstacle concerning the picture men is that their business as a business has been too well "press-agented." The average citizen, high or low, believes that fortunes flow promptly from any contact with the movies. He hears prodigious stories of the vast salaries paid actors and actresses and of the wealth piled up by producers, distributors and exhibitors. Perhaps he even knows personally someone connected with the industry, and from that friend he has secured a cargo of the gaseous dope that permeates every nook and corner of this optimistic industry. The average citizen has no method, nor time, nor inclination to ascertain the facts. He simply assumes that where there is so much smoke there must be some fire.

There is a lot of smoke and there is a little fire, but the hard, cold facts relative to the motion picture industry at the present time are that the business is going through a reorganization, because the facts are not satisfactory to the men engaged in it. If you will make inquiry in Wall street you will be surprised to find how many bankers have lost money or have had unsatisfactory experiences with motion picture ventures. The popular opinion seems to be that Wall street has not invested extensively in picture securities. While this is probably true, the facts are that many Wall street bankers and banking houses have in one way or another put money into various forms of picture propositions. Nearly all resulted unsatisfactorily. A few of the great picture concerns have pleasant, satisfactory Wall street connections, but for every one of these I venture the assertion that you can find fifty deals that have been unsatisfactory.

While the flotation of picture shares has in the past been accomplished quietly it has been none the less extensive, and many thousand of investors are now holding picture stocks that are paying them either nothing or that are paying them very unsatisfactory returns.

As a result of this, it is difficult to secure capital for picture enterprises. Thoughtful men agree that the picture business is fundamentally as solid as a rock, and that it will continue to grow stronger and better, but this optimistic point of view will never be realized if State Legislatures continue to attack the industry by censorship, Sunday closing and special taxation.

The business cannot stand these strains, and if anyone doubts this let him examine any community in America and learn how many motion picture theaters were in existence a few years ago, and see how many are operating to-day. Then let him look into the financial condition of those that are in existence at the present time. I venture the assertion that he will find many exhibitors that are ready to go out of business. Increase in the cost of operating such as would be imposed by special taxation or censorship, or the reduction in revenue such as would follow Sunday closing, would close up many theaters.

The theaters that would suffer would be the little ones, the ones that provide good shows for 5 and 10 cents to millions of people who cannot afford to pay more. Consequently, these attacks on the motion picture industry would affect most seriously the small man in the industry and his customers, the people of small means.

Let no one deceive himself about the condition of motion picture producers. It is all very well to read in the newspapers of this star receiving $100,000 a year, and this other star receiving a half a million a year, and to assume that the producers back of these stars are making money in proportion to the risk and investment they are making. Frankly, I do not believe that the facts will bear out this rosy point of view.

I have some knowledge of the conditions that surround about perhaps twenty or twenty-five of the leading producers of the country, and I must say frankly that these men are not making profits justified by their investment of money, time, energy and responsibility. They are doing their work all right, but the star system together with the tremendous increase in all other costs and the lack of increases in the possibilities of rentals is reducing their net returns to a pretty fine point.

On the distributing side some of the houses are making fair profits and other are not. So that any way you look into the industry, exhibitor, distributor and producer, you will find that the day of swollen profits is a thing of the past. I firmly believe that a lot of money will be made out of the motion picture business in the future, if it can live through these attacks of cholera morbus and other diseases of childhood. I believe that because the business is now largely in the hands of careful responsible men, who have eliminated from it the pyrotechnics and hot air of their predecessors. The only swollen profits of the picture business to-day are the profits received by some of the stars. If the State Legislatures want to pass a special tax on the picture industry, this is where it should be levied. The exhibitors, distributor and the manufacturer cannot stand it. These three classes will be compelled to pass on the tax to the people. The result would be that the five-cent theater would have to go out of existence. The effect of that would be that hundreds of thousands of people in New York State alone would be compelled to quit going to the movies.

The trouble is that our legislatures legislate without any understanding of the facts. For a long time in this country business men had entirely too much to do with our government, and ran it for their own selfish purposes. In recent years the tendency fortunately has been in the other direction. A proper system of operation would be to have a perfect union between the business men and the politician. If the business people will try to tell the lawmakers the facts relative to their business, and if the lawmakers will try to get at these facts we will be relieved of legislation as dangerous as this special taxation.

ALL AMUSEMENTS THREATENED IN NEW YORK.

Provided a bill introduced in the New York Legislature by Assemblyman William S. Coffey, of Westchester, becomes a law, all amusements both indoors and outdoors will be subject to a tax. It is figured that more than $10,000,000 a year will be added to the state's revenues as a result.

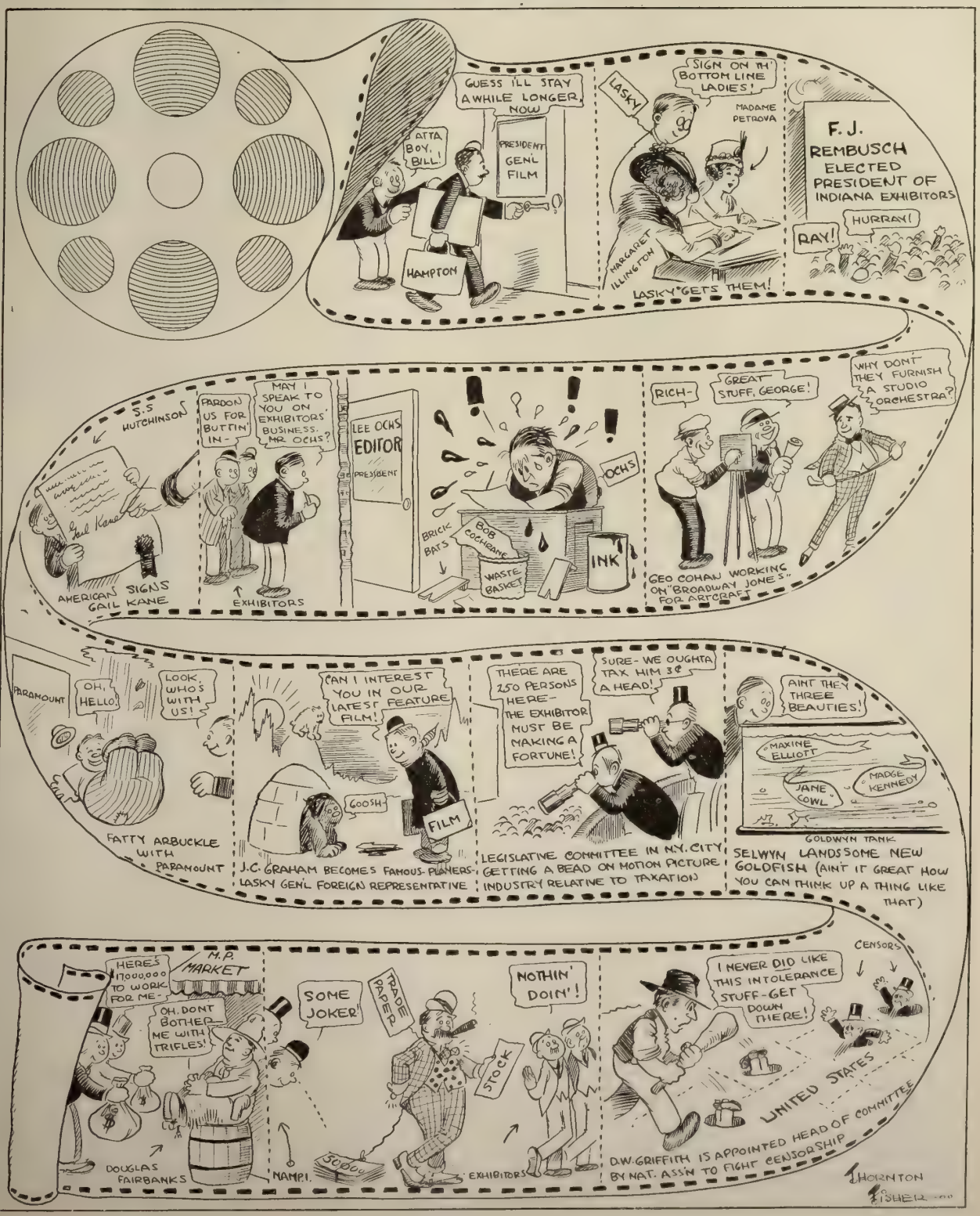
Every amusement for which a ticket of admission is sold is to be taxed a quarter of a cent for tickets costing 25 cents each; one-half cent for tickets costing 50 cents and one cent for tickets selling at $1, and so on in ever increasing multiples. Stamps of various denominations are to be affixed to the tickets.

In New York, where it is said that 80 per cent of the amusement attending public spends its money, it is estimated that at least $9,000,000 will come to the state from the proposed taxation. Church bazaars, baseball, football, polo, theatre and in fact all amusements come in line for taxation. The stamp tax is to be made in denominations small enough to apply to even motion picture houses.

NEW MANAGER FOR KLEINE BRANCH OFFICE.

J. P. Gruwell has been appointed manager of the Kleine-Edison-Selig-Essanay branch office at Cincinnati, Ohio. Mr. Gruwell has been identified with the Kansas City branch of the "Keys" service for some time, and is well equipped in experience and ability to give splendid service to the exhibitors of the Cincinnati territory. Mr. Gruwell succeeds Harry Bugie, former Kleine branch manager at Cincinnati, who has been transferred to the Philadelphia office, which will henceforth be under his direction. Mr. Bugie was stationed at Philadelphia before assuming the management of the Ohio office, and is well acquainted with exhibitors and conditions in the Quaker City territory.

MOVING PICTURE WORLD NEWS REEL for JANUARY



Two New Kalems Under Way

Marin Sais to Be Featured in "The American Girl"; Helen Gibson in "The Daughter of Daring."

AT THE Kalem Glendale studios two new series pictures are under way. The first will be heralded as "The American Girl" series, with a splendid cast supporting Marin Sais, a Kalem favorite. Frederick R. Bechdolt, a recent addition to Kalem's staff of contributing authors and already prominent in the world of fiction for his masterful tales of the golden west, is preparing the stories. The episodes will be in two parts—each telling a complete story, but retaining virtually the same players throughout the series.

The other series, to be issued in one thousand foot lengths, will feature Helen Gibson, heroine of many dramas of the rails. In "The Daughter of Daring" the Kalem Company believes it has selected a selling title that will stand the test of competition and one that is eminently suited to the high grade character of the stories to be presented. A number of prominent writers will prepare the material upon which these short length features will be built up, and Miss Gibson will have an opportunity to make scores of new friends with demonstrations of her fearless characterizations. Like "The American Girl" series, each episode of "A Daughter of Daring" will tell a complete story, making it possible for an exhibitor to book the released episodes in any order that he chooses.

Miss Sais is an ideal star for a series like "The American Girl." Equally at home in the saddle or in evening clothes, she has the personalty to imbue her parts with just the right tempo and feeling. Her company numbers such excellent people as Frank Jonasson, character lead; Edward Clisbee, characters; Ronald Bradbury, heavy lead; Edward Hearn, juvenile lead; Hart Hoxie, characters and cowboy parts. Her director will be James W. Horne, who has done some notable work and is perhaps best known for his successful direction of Kalem's first "Stingaree" series.

Of the author, Frederick R. Bechdolt, much might be said did space permit. A typical Western newspaper man, he has roughed it in Alaska, mined in the West, and generally lived the experiences he is putting into "The American Girl."

Helen Gibson, whose daring has startled the civilized world, will have in her supporting cast G. A. Williams, George Routh for the heavy parts, and L. T. Whitlock in the juvenile parts.

Copies of both "The American Girl" and "The Daughter of Daring" will shortly be in the hands of all the General Film exchanges and exhibitors will then have an opportunity to judge for themselves the seat-filling power of Kalem's newest series pictures.

"CIVILIZATION" REACHING OVER THE WORLD.

Six months ago "Civilization" was first shown at the Criterion Theater, Broadway, New York City. It was well received; it was a success; it ranked as a great production. Then the problem was: How to induce the rest of the world to indorse Broadway's verdict? How to bring the picture to the eyes of mankind?

It took six months to do this job, and the man who did it was J. Parker Read, Jr., general manager of the Harper Film Corporation. In six months "Civilization," the picture, has been routed all over all the world, that is, those parts of it which are not fighting.

The United States territory has been sold to twelve corporations. The picture is making its way under another series of well-capitalized organizations through all the countries of South America, for which special prints titled in Spanish were prepared, as well as also special paper, slides, advertising matter, heralds, etc.

Australia has its own prints, so has Canada. Both of these big territories are at this writing having the picture revealed to them for the first time. Simultaneously Africa, Spain, Portugal, Great Britain and Ireland are also having their premieres. Asia is being covered by special representatives now crossing the Pacific.

J. K. BURGER THROUGH WITH INTERNATIONAL.

The work of consolidation of business of the International with Pathe having been completed, J. K. Burger no longer remains with the International Film Service at the head of their exchange organization. Just what his future movements will be, Mr. Burger, who is known as "Simon Legree" Burger to exchangemen and exhibitors alike, refuses to state definitely, but he says this much: "I am going to remain in the film business and in a position bigger than ever."

Madge Kennedy Signs With Goldwyn

MADGE KENNEDY, the inimitable comedienne, has signed with Goldwyn Pictures and will be exploited in a series of notable productions by that organization. Announcement of Miss Kennedy's engagement follows close on the heels of the Goldwyn acquisition of Mae Marsh, Jane Cowl and Maxine Elliott, in the order named. Miss Kennedy has never before appeared in pictures, and her entry into the films brings one of the youngest and freshest of stage favorites to the cinema.

Hundreds of thousands of persons who have seen her in "Over Night," "Little Miss Brown," "Twin Beds" and "Fair and Warmer" will be delighted with her decision to become a picture star. In four years she has attained a position in the theater that has never been equaled by any girl of her age. She was the "discovery" of Grace George, but under the management of Selwyn & Company became a nation-wide favorite at an age when most girls are away in boarding school.

Madge Kennedy.

Photographically Madge Kennedy will be a welcome arrival in screenland. She is young and lovely and has ideal comedy features—in other words, a screen face capable of every possible range of camera exploitation.

Four years ago Madge Kennedy was playing ingenue roles in the Colonial stock company in Cleveland. She had worked diligently with that organization for two seasons. Philip Bartholomae had written "Over Night," and he selected Miss Kennedy for its principal role. She scored instantly. Then she was featured in another Bartholomae farce, "Little Miss Brown," which throughout the West and Middle West aroused a degree of interest in her fresh and likeable personality that has not been equaled since by any other player.

Madge Kennedy's greatest success was in Margaret Mayo's wonder-farce "Twin Beds," that played a solid year on Broadway, to be followed by an equally great triumph in "Fair and Warmer" by Avery Hopwood. She is still playing in this farce.

Miss Kennedy was married September 30 last to Harold Bolster, business manager of the Vitagraph. The news became public on January 29 and received much attention from the New York newspapers.

DREW SAVING COLLARS FOR PITTSBURGHERS.

In behalf of charity, Mr. and Mrs. Sidney Drew appeared in person at the Linden theater, Brooklyn, recently, when their one-act comedy, "Handy Henry," was shown. They made a present of their share of the receipts to two Brooklyn funds from which milk and eggs are supplied to crippled children and luncheons to school children. Mr. Drew made a short talk in which he said:

"The cleanliness of our little playlets seems to be appreciated most in the towns where soft coal is used. This has lately been illustrated by the case of a man in Pittsburgh. Formerly, he wrote me, he had to change his collar three or four times a day, in order to feel clean. But since attending the Drew comedies he feels so clean that he can keep the same collar on all day long. Besides, going to the theater is more enjoyable, and doesn't cost him any more. My only regret is that every city using soft coal has not yet discovered this simple remedy."

EDGAR LEWIS BEGINS ANOTHER SUBJECT.

Edgar Lewis, who scored with his screen portrayal of Rex Beach's "The Barrier," left New York last week for the south to make a picture which he claims will surpass anything he has ever attempted. Mr. Lewis is said to have unlimited capital at his command.

Mr. Lewis selected an exceptional cast and will again carry out his belief that the essential of the motion picture is the story, not the star.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Ruff Stuff.

RALPH RUFFNER, of the Liberty, Spokane, Wash., asserts his claim to the distinction of using more newspaper space than any other theater in the United States and wants to know who is second. We give it up. Don't all speak at once, please. Assuredly Mr. Ruffner does use a lot of space, as his exhibits prove, for he runs all the way from one seven to a full page. One of the full pages he shows here, that for Clara Kimball Young. Note how little type he uses though

TUESDAY NOVEMBER 21 1916
SPOKANE DAILY CHRONICLE
PAGE ELEVEN
The World's Most Beautiful Woman
PREMIER APPEARANCE OF
CLARA KIMBALL YOUNG
THE SCREEN STAR SUPREME at the head of her own organization in the gigantic seven-reel super feature
Undoubtedly the greatest achievements dramatic photoplay the 1916 season has recorded
The Common Law
TODAY and Rest of Week
From the tremendously popular novel by Robt. W. Chambers
THE LIBERTY

he is paying for an entire page of space. He gets a far more striking advertisement than would have resulted from the use of several hundred words of argument. He shows Miss Young, tells what she will be seen in and leaves most of the rest to the imagination. To many it would seem that this is a clear waste of about four-fifths of the space, but we think it is one of the best displays we have seen in a long time. Miss Young is too well known to most patrons to need elaborate explanation and where she is not known the cut will do more than type to rouse curiosity. The small boxes in the lower corners are the times of performance and schedule of prices. Naturally the advertisement loses much by so heavy a reduction in size, but it will give an idea of what was done. It cleaned up business. Hundreds of readers might have passed over the page had it been filled with type, no matter how large that display might have been, but no one will pass over a striking picture, and most will read the few words and want to see the picture.

Another form that Mr. Ruffner fancies is the column length and three or four columns wide. We show two of these, one a four and the other a five column layout. In both effective use is made up cuts. For the Eye of the Night a special drawing was made, the silhouette effect being backed by a benday stipple. It stands out on the page with almost a full page effect and swamps the rest of the stuff on that page, dominating the space completely. In the advertisement for The Wolf Woman Mr. Ruffner shows- in the boxed note what was recently commented upon editorially in these pages. He does not say that no children will be admitted, nor does he announce that it is too vivid for them. The exact text is:

> The Liberty is equally frank in discouraging the patronage of children on some pictures as it is in encouraging their patronage on others.
>
> The Wolf Woman is NOT a children's picture.
>
> Its appeal will be to matured minds. It is a big theme, done in a big, artistic manner, and will be considered a classic by those competent to judge.

There is nothing of the "men only" appeal in an announcement such as that. It simply tells the kiddies that the picture is not for them

and they know that if they come anyhow they will not be permitted to enter unless their parents insist. If parents seek to brign their children they are told at the door that the picture is not for children. If they are of the type who believe in letting children find out things early, there is no objection made to the entrance of the child. It is up to the parent. The statement is not made that the picture is too unclean for the kiddies. It is merely told that the theme is not such as will appeal to children. This is vastly better.

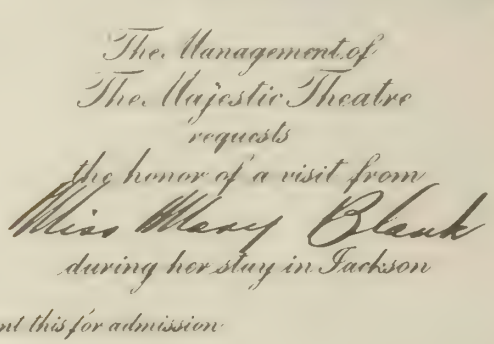
The third exhibit is some fifteen inch spaces. That to the left, for The Unwritten Law is three columns wide and the other is four. In the former the note is not the kid note already referred to but com-

ments upon the opportunity offered to see Sir Herbert at a small admission. The advertisement calls him Robert, though Mr. Ruffner probably knows better. The Fairbanks advertisement is rather more full of type than the average, but the Keystone comedy had to be played up to permit the use of the cut. The line "The Pacific Ocean at its Best" is distinctly good and the general layout, though rather black, is excellent.

Some of this heavy advertising appears in issues where the other houses run mostly to single column widths, three to six inches. Some exhibitor argued recently that no picture house profited by its newspaper advertising, but Mr. Ruffner knows different. He has made more money with printer's ink than he has with films, though of course he had to have the films to advertise in the first place. Advertising does not pay if you do not do it properly, but you cannot convince men like Ruffner and Bagley that pages and half pages are wasted, because they know from experience that such is not the case.

How About This.

The Majestic Theater Co., Jackson, Miss., sends in an engraved card about four by five inches, which is sent to all strangers in town. If they are visiting friends, naturally the friends come too, and if the recipient is a stranger in town, the courtesy is still more appreciated. It does not call for many admissions, but it does make a host of friends. The idea is by no means new, for it is suggested in Picture Theater Advertising, but this is the first use we have seen made of the stunt, and the Majestic has gone to some pains to get some-



thing that is just right. The card is heavy engraver's stock, die sunk, the text is copper cut and not type and the envelopes match the enclosure. It is the sort of thing that appeals to persons of good taste and speaks for the character of the theater.

The same house sends in its weekly program a 3½ by 6 inch four pager, cream stock and brown ink. It is well laid out, two days to the page with a well set front and about the only suggestion we can offer is to take the top line away from the house title. This can be done by taking out that reverse cut and using a fancy dash, then moving down the theater name about eighteen points, so that the top line does not obscure the more important house line. Apart from this it conforms to the best usage.

Pretty.

Paramount Pointers, the Philadelphia exchange organ, comes out for Christmas with a blue and brown issue that is a treat to look at. They use a very dark blue and a warm brown, and they do not use too much brown, which is one of the reasons the sheet looks so good. This is one great fault in using two colors. Just because you are running through the press twice, do not suppose you have to divide the work between the two forms. Get one strong color and a contrast and then use just enough of the contrast to touch up (but not to balance) the other. If you are running red and green use only about ten per cent red impression and you get a vivid green. If you use red and yellow, touch up the red with the yellow. And there is a bit of sound philosophy from the same source:

> In endeavoring to keep up with the times, it is only natural that some of us should forget the good things that have been. We heard an exhibitor say the other night, "Every time I get a good picture, it snows or rains." Would it not be the sensible thing to repeat the picture? That's why we bring to your attention the Pickford subjects in general, and "Hulda from Holland" in particular. It is peculiarly adaptable for Christmas week. Why not use it?

You can save money while you make money by bringing good stuff back for a repeat, particularly if, as Mr. Morgan suggests, you had the weather against you the first time.

Didn't Match.

Ryland Sizer, former editor of the V-L-S-E Pals, writes of a house out on the coast that advertised "A Son of Erin" by dressing up a man to suggest a newly arrived emigrant, but the son of Erin was so palpably a Swede that it did not have quite the effect intended. Having gone to the trouble of a ballyhoo the house should have seen that it was properly done.

Changed.

Miss Dolly Spurr, of the Royal-Grand, Marion, Ind., has changed her make-up—not meaning face paint, but the form of her snappy house organ. She has dropped the book form for the small newspaper size, which saves the cost of folding and stitching and permits her to get more space and use larger cuts. The smaller book form was tasteful, but it was started before the present rises in the cost of paper and in changing over she has followed the lead of other alert exhibitors. It is a better scheme these days and she will find that so long as she keeps it bright and snappy, the size does not make much difference except in the smaller printing bills. She is still making a game fight for the Sunday show. Now that she has gone over to newspaper form, she should copy the editorial page and have some real editorials. She can write them and write them well, and they carry greater weight when presented in their proper form.

Folders and Stitching.

L. J. Burkitt, of the Lyric, Morrison, Ill., sends in about twenty of his programs and writes:

> Enclosed you will find several issues of my program. What do you think of them as a whole? Or let's just take the last two issues.
>
> What do you think of them? Where can I improve over the last one? Which of the last two do you think best, in every sense of the word? Please take it from beginning to end, and tear it to pieces. You will notice that I change from a booklet to a folder. The folder seems to please better. Patrons expressed their wishes to that extent, and comment on the neatness of it.
>
> I put out a thousand of these each week. I have a town of 2,500, and use five bill boys to do the distributing. Four of them do the work and the other one, a little bit older, is the boss. He sees that the programs are put out right.
>
> Here is a stunt I use to reduce the cost of my program. I have it printed at the same office that puts out one of the papers. Then I use the same composition for my paper advertising. In this way all the composition is charged to the paper itself, and not to me. Then I pay the regular rates for the paper advertising.
>
> What do you think of this plan? Do you think having the same in both, will decrease the efficient percentage of the advertising?

Most of the programs are wire stitched eight pagers, three by five inches, and some of them are made up half advertising, half program, the program at the top of the right hand pages and at the bottom of the left hand pages, about the rottenest make up that the mind of man has ever conceived. It is hard to tell which is program and which is trade advertising and only those really interested will take the trouble to puzzle it out. Some of the pages from the more recent issues are shown here. The two on the left are badly dated and the

top of the page looks too white. Those for the preceding week are better done in this respect. In both cases the display is not good. One is a ten-page and the other twelve, all house stuff. There would be no objection to an advertisement on the lower quarter of each page. The display is very poor, but we do not think this would be bettered by having the stuff specially set for the program. The compositor would get just as poor a job and would only show an added cost. We do not, as a rule, approve of the use of the same type for circular and newspaper work. The sameness is apt to dull the appeal, but in this case there is so little appeal that no gain would be made. We do not think that Mr. Burkitt can do much better until the paper gets a new compositor. He sends in an advertisement all but a dozen display lines in full face caps. This is criminal and even a boob printer should know better. If we could not get an eight point face for the body type we think that we would have had it set in Roman, upper and lower case and with the lines thus gained have underlined the matter with one point rule. As it stands it is half a day's job to read the thing and we hope that Mr. Burkitt told the boss what he thought of the compositor. In a small town he probably has to take what he can get, but we surely would go see the boss and ask him to beat out what little brains the compositor has. He could do better work than this with no brains at all.

If possible Mr. Burkitt should get a set of proofs showing the various faces the printer has and mark each line for its proper type. He should also sketch the layout of the advertisement instead of trusting to the printer to get results. That will help a little. Most of the pages would look better if pulled in a little. A shorter page might help, or text or underline could be carried under the program announcements, cut off with a double rule.

Just Starting.

W. H. Fowler, of the Gem, Rogers, Ark., sends in samples of his first programs. For the second he had to use news stock, but says he has arranged to get book grade. The first is rather pretentious with a red and black Santa Claus getting ready to dive down a nice red

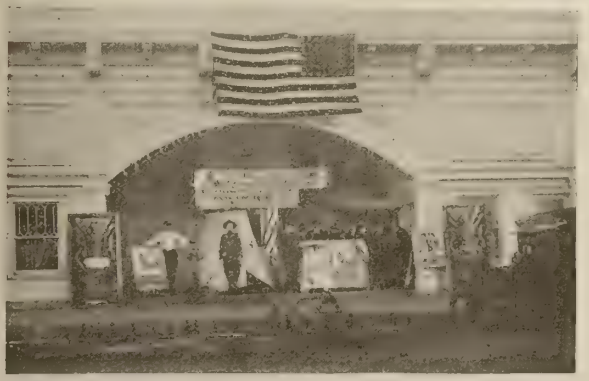
chimney, but that and a verse are all that shows on the front that the program is for Christmas week. Just below the cut carrying the house title he should run a line giving the date as:

Vol 1. Rogers, Ark., December 25th.—30th. No. 1

Then people will know what it is. This should carry below it a light double rule and then such advertising or house matter as he decides to use. As though to offset the lack of date, the program starts off with eighteen point dates and eight point titles. In the second issue both date and title are in the eight point. This looks better because the eighteen point lines are out of proportion to the five by eight page. It would be better still to have a formal program on page three and the readers on two and four. This works better and should cost no more. The present form starts the Monday story at the top of the second page, then goes on through the week, each new story carrying a date. With a formal program the entire week can be seen at a glance and then the separate stories add to the interest. Each story can wind up with a "to be shown here Saturday, Dec. 30th," or whatever the date may be. The news stock is rather too light, but a good news is plenty good enough for a program with coarse screen cuts, and this printer does better than average with his cut work. Where there is any chance for composition he does good work, for which reason he should be permitted to get a trifle more ambition.

With Flags and Things.

F. B. Davis, of the White Way Theater, Belleville, Kan., sends in a picture of his lobby decorated for The Fall of a Nation, and says the showing helped to bring big receipts. The picture is rather too small to give the details, but the essentials are a red cross tent, a sentry, a boy scout bugler and a submarine. The latter is hanging in



the lobby just above the heads of the group of men. Back of the regular banner is another that says something about the South Side Squad, so we fancy that Mr. Davis rang in the Boy Scouts. The auto over to the right is bunting draped and probably did its share, but Mr. Davis does not give details.

Good Dope.

The Pilot, the organ of the Seattle Paramount exchange, suggests that the exhibitor run a slide telling in which papers he advertises. In small towns the exhibitor is apt to use all the papers, but where only one or two are used, the slide scheme is an excellent one and it works well in the city neighborhood houses. And it does not get the paper mentioned the least little bit angry, either.

He Is.

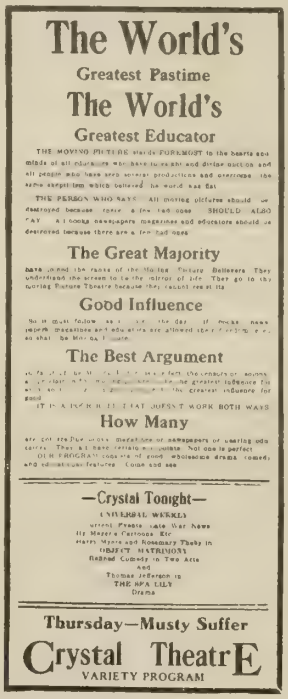
An anonymous correspondent sends in a program of the Royal, Calumet, Mich., in which the management frankly admits that a supposedly star program proved to be a lemon and no more of that brand, it was promised, would be shown. The correspondent prints above the paragraph "He is supposed to be a mgr." We think he is. On good dope it would seem that the pictures under discussion should be far above the ordinary. In point of fact they are so poor that the releasing organization should withdraw them. The manager played on form and found that form was padded, so he admitted error and promised reform. That is our idea of what real management is. We are not real fond of anonymous letters as a rule, and this is a pretty poor specimen even for an unsigned communication. We think it good management to admit error when error has been made—better management than bluffing.

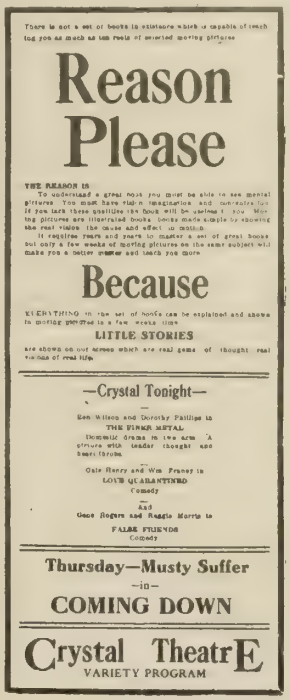
Date 'em.

The People's theater, Sunbury, Pa., sends in some attractive window cards in three colors, blue, red and black, white stock, 14 by 20 inches. The blue is used only for the title and it would seem that this third printing is a needless expense since black would do as well. The side date is used, but the days are not dated. This should be done, for while the week date might be supposed to be sufficient, there is always the chance that a person sees the day announcement and does not look at the top to see the week. Always "Friday, the fifth," is more definite than merely "Friday" and should be used. This is particularly true of window cards which are seldom studied. In other points the cards are well laid out, the titles are large and distinct and not overshadowed by too much descriptive text, and the brand marks are run in the date box to emphasize the particular days. Some window cards are ineffective because there is too much descriptive matter or because the various titles are set too closely together. A window card is something to be read in a hurry. It is to be taken in at a glance, and even where the title is so displayed that it can be seen readily, if there is a trailer of four or five lines of smaller type it will be passed over because the average passer-by does not stop to think that the title is sufficient. These cards do not offer more than two lines and most of the titles have but a single line. This is as it should be. The place for descriptive matter is the program and not the wall or window display. Here if the title is grasped it is all that should be asked for it is all that will be obtained in most cases.

Udells.

Here are a couple of educational advertisements from Dave Udell, of the Majestic and Crystal, Paxton, Ill. Dave realizes that it pays to boom the pictures just as much as it pays to boom some particular





picture, but it is a lesson that few learn. It is just as important to establish the status of the house and the business you are engaged in as it is to convince people that the show on any particular night is a good one. Do a little educational work for yourself. It will pay.

Mr. Upstill's Back.

Eugene A. Upstill, of the Palace, Long Pine, Neb., has been out of the department for a long time. Evidently from the text of the program he sends in he has been using heralds, as he announces that presently the program will be his sole advertiser. In his greeting he remarks that he thinks his as neat a program as any theater puts out. He wins. It is not as elaborate as the average, but neat is the proper word. There is no heavy display, just the announcement of the subjects and a brief house chat. The front is well displayed, but here is given the only date. The program pages should carry a date for each day. Apart from this there is nothing to criticise. Good paper is used, it is well printed and by using italic for titles instead of full face he gets emphasis without smearing the page all up. It is characteristic, effective and inexpensive, all three of which are desirable. It is not what you spend but what you get and the effect it makes that really counts. In passing it is worthy of note that the program seems to be the real thing after all. Others than Mr. Upstill have returned to programs after various experiments.

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Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Synopsis Writing.

PRACTICALLY all companies now demand synopsis only and many writers seem to be more or less in the dark as to what a synopsis should be. We have printed one full synopsis for the guidance of the uncertain, but perhaps it might help to elaborate on the idea.

The editor wants a synopsis for three reasons. In the first place he pays less for it. In the second he has less to read and in the third he has a belief that his staff can work better from the synopsis alone. The synopsis as it was originally used, and as it properly is, is no more than a sketch of the story. In the days when an editor bought full scripts he did not want to have to read all of each script. A synopsis gave a brief recapitulation of the story. It told what it was about. If the editor wanted that style of story, he read it and then he read the action for the full details. He read in the synopsis that "John lures Edna to the old mill and there demands that she marry him." If that sounds good to him, he turns to the action and finds this:

34—*Porch*—Edna sitting on steps—boy enters—hands her a note—Edna reads note—

On screen—John's handwriting—

Dear Edna,

Harry has been badly hurt. Tell no one but come to the old mill at once. I will explain the reason for secrecy when you come. Bring some bandages. John

Edna greatly shocked—questions boy—boy knows nothing—exits—Edna hurries into house.

35—*Old Mill—exterior*—John pacing up and down—smoking cigarette looks at watch—time she was here—impatient.

36—*Porch as in No. 34*—Edna hurries from house—carries small basket—looks about cautiously—out of scene.

37 *Road*—Edna hurries through.

38—*Exterior of Old Mill*—John watches—sees Edna coming—hurries inside—Edna enters much distressed—John comes out—greets her—takes basket—leads her inside.

39 *Interior Old Mill*—Edna enters—John follows—shuts and locks door—Edna looks about—sees Harry is not there—turns on John—asks he laughs—says—

Cut-in—"Now me proud beauty, I have you in me power. Marry me or you shall not leave this place alive!"

Edna terrified struggles with John—he quickly overpowers her—ties her to chair—gloats.

All of this is covered by the fourteen words in the synopsis, because a mere hint suffices there. If the editor wants more he can turn to the script. But if merely a full synopsis is sent (this should properly be called a scenario) then there is no script of action to refer to. The editor and his reconstructor must be given more information since the single recapitulation of the story is now the sole source of information. It cannot be told in story form, for in story form it would be necessary to tell how it was a pleasant, sunshiny afternoon and Edna was sitting on the steps reading a novel and stopping now and then to think of Harry. It would tell how the boy came with the note, what was in the note and give a little dialogue to cover Edna's questions. All of this is unnecessary. All that is essential is the action shown by scenes, and it is not necessary to tell that in detail. The scenario should read more like this:

> John sends a note to Edna telling her that Harry is at the old mill, badly hurt. He tells her to bring bandages but to tell no one where she is going. He promises to explain the need for secrecy when he sees her. Edna vainly questions the small boy who brings the note, but he knows nothing. She hurriedly obtains bandages and goes to the old mill where she is received by John who tells her Harry is inside. She enters and he follows. Before Edna can realize that she is trapped, he has locked the door and tells her that unless she marries him, he will kill her. She struggles with him but he easily overpowers her and binds her to a chair.

It will be noted that this does not follow the exact details. It does not tell that John is seen in a break scene or that she hurries along the road. The reconstructor may send her into the house for bandages and follow her in. He wants the main points not the exact line of action. He will get practically the same story, but he will develop it in the manner in which the studio approves. This makes for sameness in treatment, and is one reason why the stories of some companies seem so much alike, but it is what is wanted, and what you must give if you want to bother your bank with checks.

In fiction good comedy business may be more carefully described, for in comedy the business is almost as important as the action, but even in a comedy it is necessary to guard against overwriting. Give the main points and bits of smart business, but do not attempt to get every laugh down on the screen that comes from business alone. Tell the really new business and let the reconstructor do the rest.

Pleasing the Editor.

About twice a week some beginner writes to the effect that he cannot do this or that thing required by general practice—and what shall he do? One writer may find it impossible to tell his story in two or three pages of synopsis; another complains that it takes him three or four hundred words for the introduction alone, and many complain that they have no typewriters and cannot afford to have their work copied when so much of it is returned. In a word they cannot comply with the rules and seek advice on how to break the rules. It cannot be done. General practice is determined by the needs of the studios. The rules are made because it is found that business may best be conducted in this manner. No one is *compelled* to follow the rules any more than they can be forced to write stories at all. In this land of the free any person can send the studio a pen-written script. It is a right given them by the Declaration of Independence and the Postmaster General. They can send one pen script or one hundred, but if they want to sell their product they must type the manuscript in order to have it read, for this is the land of the free and there is no law compelling an editor to read longhand submissions. It works both ways and it gets down to this plain condition. You can write what you want. You can sell only what the purchaser wants. You must, if you would sell, seek to please the purchaser. If he requires a brief script and you write in a rambling style, you must learn to condense properly if you would sell. If he wants a typed manuscript, because it takes too long to puzzle over handwriting, you must have your stuff typed. You can hire a machine for three months for four dollars if you live near a city or you can buy one, on installments, for as little as $25. You can learn the keyboard in a few weeks. Don't say you "cannot" typewrite. Learn how. Do not say you cannot concentrate. You can learn how. Do so.

Burying Caesar.

In a recent article William Lord Wright preaches a funeral oration over the "Old Guard" who flourished some years ago. He points out that the present system either makes them staff writers or corpses as the younger men; the less experienced writers are supplying the new ideas that the staff men whip into shape.

There is much truth in what he says, but we are not wholly in agreement with him. It is true that most of the old guard are now staff men, but the others are not dead yet, nor are they in the trance from which Bill predicts they will presently be called to life. The Old Guard are not making as much noise as they were, but most of them are selling regularly, and they are far from dead. And not many stories are being taken from the new writers. That is where the trouble comes. There is too little encouragement being given the rising generation. Back in 1909 editors used to write one and two and even three page letters to the men who are now the Old Guard. Men like Hoadley and Warren and Sturgeon used to help authors through force of necessity as well as because they were white people. Now the editors affect a fine scorn for all newscomers (though many of them are upstarts themselves), and will give no encouragement to the men who, by and bye they are going to need so badly it will hurt. Some of the Old Guard grew disgusted with the present day editors and quit, but most of them are still on the job. The studio writers, just now, are on the inside. Take Monte Katterjohn, for instance, who used to run a criticism bureau in Booneville, Ind. Now he has a California bungalow and a six-cylinder car and he does reconstruction for Ince, but he is the same old Monte. As Bill says, a lot of them are marking time until the fourflushers are found out, but most are marching on.

Check Catchers.

Two points determine the value of a story. It must not only be a good story, but it must suit the company to which it is offered. Mere excellence will not sell.

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THE MOVING PICTURE WORLD

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Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 173.

What do you think ought to be the attitude of the Operators' Organization toward the manager who is willing to pay above the union scale, but demands a higher class operator than the local union is able to supply?

Roll of Honor on Question No. 165.

The Roll of Honor on Question 165 consists of C. E. Linstruth, Carthage, N. Y.; John W. Creamer, Chillicothe, Mo.; M. M. Moon, Sherman, Texas; V. M. Kidd, Victoria, B. C.; A. M. Malley, Edmonton, Canada; L. Pagenhardt, Westernport, Md.; F. R. Klink, Canton, Ohio; G. Nichols, Muncie, Ind.; T. Gughelmo, Union Hill, N. J.; H. Good, Reading, Pa.; E. C. Flood, Chicago, Ill.

There were a number of excellent replies to question 165, but the one perhaps which covers the question most fully is by C. E. Linstruth, Carthage, N. Y.

Reply to Question No. 165.

By C. E. Linstruth, Carthage, N. Y.

The Question:

If you brought your carbons together and they would only spark, although your fuses and resistance devices are in good order, what would be the trouble?

The Answer:

When carbons are brought together and only a spark results it would indicate there is lack of power (E.M.F.) to force the current across an air gap. With fuses and resistance in good order this lack of power could be explained as follows: First, shutting down or just starting the power house generator, or in other words, generator armature not up to speed, hence low voltage on the line. If, however, I were using a generator set and it was turning up to speed, then I would examine the voltmeter, and if the voltage was not up to normal I would seek for the trouble in the generator itself. It might be any one of a number of things, among which are: dirty commutator, dirty brushes, loose connections, or fault in the magnetic circuit of the generator. If the voltage was up to normal, I would know that the trouble lay in the operating room circuit, and it might be any one of the following things: (A) Loose, or dirty connection. (B) A heavy ground on the arc side of the resistance, possibly, though not necessarily, caused by carbon dust across the insulation of the carbon arms of the lamp. (C) Corroded carbon arms or dirty carbon arms which allows only a poor contact between the carbon and the jaws. (D) Badly burned wire terminals, or a wire burned entirely in two, but some of its strands making slight contact. (E) Upper carbon not tight in the holder. If the upper carbon is loose enough it will ride the bottom carbon, which produces sparking but does not allow of any separation of the carbons.

If I were using a mercury arc rectifier, I would proceed the same as I would with the motor generator, except that I would, of course, look for the trouble in the rectifier, first testing out the rectifier to see that it was "delivering the goods."

Union Fees, Etc.

Edward Byard, Korbel, Cal., says:

> I would like to find out about the Operators' Union; how much it is to join, necessary qualifications of candidate for admission, etc.

This is a sample of very many letters received. I cannot answer questions of this kind intelligently because of the fact that the amount of initiation fee is a matter for the local union to settle, and different unions charge different fees. Here in New York City it is $50.00; in Boston, if I remember rightly, $2.00, while in some towns it is as low as $5.00. As to the qualifications, why that too is a matter which is determined entirely by the local union. In Detroit, for example, you have got to satisfy a competent examining committee that you understand both the technical and practical end of the profession of projection. In some places, however, I am sorry to say, the union examination is in the nature of a farce. Just what union you would be eligible to, and what kind of examination that particular union gives, I don't know. I would suggest that you first ascertain what union you are in the jurisdiction of, then make application and you will find out all the rest in due course. If you know your business you need not fear any fair examination; if you don't know it, however, and you go up against a real examination you will stand just about as much show as would a wooden legged man in the midst of a forest fire.

New York Operators' Ball.

On the evening of January 14th Grand Central Opera House on 67th street was the scene of one of the most really enjoyable affairs this particular editor has attended in a long time. I refer to the annual grand ball given by Moving Picture Machine Operators' Local Union 306, I. A. T. S. E. The Grand Central Opera House is a big place, but it was nevertheless very comfortably filled, and at times the floor was so crowded that dancing was not altogether a pleasure.

The affair was graced by the presence of Miss Anita Stewart, Miss Florence Turner, and other stars in the firmament of filmdom, who provided the editor with an opportunity to get into the spot light while introducing them to the assembled multitude. State Senator Walker, who has long since proven himself to be a friend to the operator, was present, and to him was given an honorary membership card in Local Union 306.

Brother Edwards, President of Local Union 306, was called to the stage and presented with a handsome silver loving cup as a token of the esteem in which he is held by the membership. The presentation was made by Will C. Smith, whose name and smiling countenance is familiar to practically every operator in New York City, and to many of the boys in other towns.

The light effects were in charge of F. H. Richardson, your humble servant, Will C. Smith, and Mr. Kaplin, the plans for the same being drawn by the first named. I make no bones about claiming the credit for that particular thing, because I have long wanted to see what the effect would be if a carefully planned lighting scheme were carried out as it was planned, and to that end the light plan was drafted by myself, approved by Brothers Smith and Kaplin, and then the whole thing was left to Kleigl Brothers, under contract, which meant that it was up to the men at the lights to be on the job and follow the plans mapped out, else the contractor would come up shy on pay day. Of course there was some interference, as there always is at a ball, but in the main the lighting effects were put over as planned and the consensus of opinion was that they were very beautiful. Personally, I think I have never seen anything to beat them.

The reason the lighting effects at most operators' balls amount to nothing is that they simply get three, four or half a dozen spot lights, hire men from a sister local to run them without any previous worked out plan to guide them. Each man is left to use his own judgment, and as you all know what is everybody's business is usually "nobody's business." The result of that kind of arrangement is never anything better than mediocre, and usually is not even fairly good.

There were some color combination, particularly on the Grand March, which I would defy any man to criticise. It certainly was very beautiful.

The Precision Machine Company, and the Nicholas Power were well represented, as were several of the large film producing companies.

The officers and many of the members were in evening dress, and on the whole I think the affair was one of which Local Union 306 may very justly feel proud.

Testing Edison Three Wire System.

F. R. Klink, Canton, Ohio, an old-time department correspondent says:

> You have not heard from me in a long time. Thought it about time to break in again. I take note of your request for methods of testing for ground in the Edison three-wire system, in which the neutral is always permanently grounded. The method of testing is very simple. It is as follows: First, remove the neutral fuse and see that all lamps and other apparatus are switched off. Then use voltmeter, test lamp,

of course, and be from either outside wire to the neutral. If there is a ground you will get a reading if you use a voltmeter or the lamp will burn or at least there will be a spark when you make and break contact or if you use a magneto the bell will ring. I always use a lamp of low voltage when making tests since when the ground is slight it will not show on a high voltage test as well as it will on a low voltage one. Other factors being equal, but you will never get as good a spark as you make and break contact with as with provided, of course, there is a ground. Fig. 1 In locating the fault with the voltmeter or lamp it is, of course, necessary that the switch be closed, the neutral fuse to be removed to the outside wire.

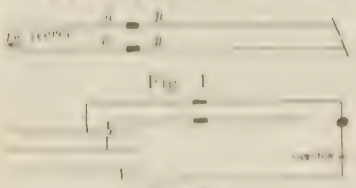


Fig. 1

Fig. 2

[illegible]

[illegible] Brother Klink. No. I am afraid it would not be practical to make a canoe in the coming trip. It has been tried on the ocean route.

As to the 110-220 volt mixup, why you had me stumped. I submitted the matter to George E. Brown, electrical inspector in charge of the local police examination of the City of New York and to Mr. Wyckoff, chief electrical engineer of the Department of Water Supply, Gas and Electricity. Mr. Wyckoff was for be equally [illegible] very busy and could not go into details on the matter but said it probably would be found to be a case of grounding. Mr. Brown replied, in writing as follows:

> Much is left untold in Mr. Klink's letter but I take the liberty of presuming that the wiring done by him from the feed leads to the room in question is in perfect condition, that the wiring inside the room which he says is concealed has been done in iron conduit or steel armored cable and that he has made the splices to two wires which he presumed led the cable in the room. If there are no grounds in the wiring, or power, that the lights in the room are fed through a single pole switch attached to the other side of the three wire system as per sketch and that one of the wires to which he connected [illegible] open circuited at the outlet in the room.

I submit Brother Brown's sketch which, of course, offers one possible explanation. I would invite operators or others to send in other explanations from the home switchboard. I took all the neutral [illegible] my test to bring on the lights in the room found [illegible] conditions how this condition could be brought about through grounding or otherwise.

Not a Knocker.

[illegible] Mo.

Here is a description of the operating room of the Empire Theatre, Wood county, Ohio. The walls and ceiling are of concrete, 1,200 cubic feet. The [illegible] are [illegible] the machines set back two feet from the wall, with the objective lens centers five feet apart. The lens covers are [illegible], and we certainly do not [illegible]. However, I am not a fire underwriter [illegible] to get as much protection [illegible] seems to be sufficient now every day. We have a Fairbanks-Morse, 58 ampere motor generator set, with a compound wound motor [illegible]. The [illegible] throw is 90 feet, [illegible] and [illegible] feet. [illegible] the rheostat, with current taken from the [illegible] switch under [illegible]. The size of the picture is 11 feet in the ceiling of the [illegible] room is [illegible] feet.

The [illegible] of operating at the Majestic, at which place he is about to [illegible] Arthur Hoerber and Thomas Nelson. The Power's 6A and the Edison B head-arcs taking 60 amperes A. C. They have about a 15-foot drop in a 40-foot throw. Results were about as good as possible under such conditions.

Recently I visited the Orpheum and Royal theaters in Atchison, Kansas. Operator Mike Spelman at the Orpheum was getting good results out of two 5-year old Kinodromes. The operating room was of concrete, 8x8 feet in size, with about a 20-foot ceiling. There were two doors in the side and a large vent in each of the four walls at the top of the ceiling. Some class, believe me. But why do managers [illegible] have such antiquated projectors in such fine large theaters? The Orpheum was the handsomest house it has ever been my pleasure to visit.

At the Royal, a small store room type of theater, there was a hand in a 6x6x6 room, but the operator was sure delivering the goods.

I also visited the Royal in St. Joseph, Mo. It was a mighty nice little house. Brother A. S. Sedam, secretary Local 548, had two Simplex machines in the neatest room I have ever seen. Ex the way, I collect dollars if you see this and please send me an application blank for membership in I.S.

Keep up your [illegible] letter, Brother Kleinlein, whatever you do. Why don't [illegible] operators or [illegible] give some descriptions of operating rooms in New York and other large cities? It would be very interesting to we men out here.

This is an interesting letter. Evidently Brother Creamer does not belong to the knocker brigade. If he ever had a hammer it is lost. I would certainly advise the manager of the MAE to [illegible] the merits of Simplex projectors. Why hamper your operator with an Edison B which though very good in its time, it was put out as a back number now? Also a better arrangement in a 40-foot throw is strictly awful. It is very, very bad indeed. I would either set that operating room further back, or know the reason why, and it would have to be a mighty good reason too. I would even prefer it on the main floor of the auditorium.

Kinodrome machines? Good "nuff." They were the first high class projector we had, but to-day I know for a fact every manufactured about six years ago the most improved machine in the Orpheum, Atchison, Kansas ought to be [illegible] even an old one portion. Then too there is that outside coop in the [illegible]. As a matter of fact, I guess that while it would have looked fine before it [illegible] that, because the Earl boasting 3 feet 2 inches from [illegible] to rear when it is standing level, with the lamphouse back where it probably would be, which would only leave 10 inches between the arcs and the lamp control, [illegible] how you could get two [illegible] side in a room 6 feet wide. I would respectfully suggest to the [illegible] of that theater that he has no right to expect his operator to deliver high class work in a cracker box of that kind.

The Edison you have is not [illegible] with a "B." With a good fan [illegible] heads of [illegible] and in case of a bad fire it absolutely would not [illegible] the [illegible].

As to giving a description of the operating rooms of New York City, why when the supposed to be very best theaters in the town have operating rooms such as to the average, a wood can be [illegible] to describe them. One theater which claims to be about the best would be [illegible] which was [illegible] and [illegible] as [illegible] projection [illegible] a cost running into the hundreds of thousands of dollars has a [illegible] been [illegible] and [illegible] [illegible] the [illegible] lacks a set of having adjacent booth [illegible] [illegible] room in which to make it [illegible]. There are [illegible] very good operating rooms in New York city but I do not [illegible] they are any better or even as good taken as a whole, as operating rooms in smaller towns. It is a very difficult matter to get the average theater manager to understand the [illegible] that [illegible] [illegible] [illegible]

TION SLIP IS A THING WHICH OUGHT TO ACCOMPANY EVERY REEL. With this slip on a reel, if there is any kick as to its mechanical condition, all the operator need do is set forth the facts, attach the slip to the letter and send it to the exchange manager. The manager can then "go after" the responsible inspector, because his or her number appears on the slip, together with the date of inspection and repair. Another slip which Brother Meester sent reads:

"This reel not inspected. Mr. Operator, please be kind enough to inspect this reel carefully before running. Owing to late night pick-up we could not make inspection before train time. Anti-Trust Film Company, 128 W. Lake Street, Chicago, Ill."

The "not inspected" is in big black letters. This is also a good stunt, though they ought not to come too often. It protects the operator, however, when there is a bona fide reason for sending out an uninspected reel. EXCHANGES WOULD DO WELL TO EMULATE THE EXAMPLES HEREIN SET FORTH.

Where Are We At?

This department has spent a lot of money and tons of hard work on the lens system of the projector, in which study the editor has been more than ably assisted by Brothers Griffiths, Martin, Deutsch, Armstrong and others. We feel that great advancement in the understanding of the optical system of the projector has been made, and that we have accomplished tangible things, making possible a more intelligent and efficient use of present apparatus; also we believe we have discovered wherein present apparatus is defective and inefficient.

It seems to this particular editor, however, that, while we can and doubtless will make further progress, still the problem now ought to be taken up by one or more of our optical manufacturers, and a really scientific lens system evolved, which will take care of the varying conditions met with in theatrical practice without the present huge waste of electrical energy.

The editor is now firmly convinced that the lens system of the projector needs rebuilding throughout. I have said, and I still say, that under present conditions, where high amperage is used, the waste of power is simply shameful. So far as I am able to see, it is quite possible to shorten distance X and lengthen distance Y in a very satisfactory way, provided machine manufacturers will give us the proper distance between the condenser and the film, and further provided that we be allowed a greater operating room front and back dimension. If this condition can be had efficiently, without loss of efficiency, that is to say, if we can locate the arc within, say, not more than three inches of the flat side of a condensing lens, and have a distance of not less than twenty inches, and in some cases very much more than twenty inches, between condenser and film, the matter becomes very simple. But it is either this or the aperture lens, and the aperture lens presents difficulties in that it will in some instances make it impossible to reach the dissolving point of the light ray with the dissolving shutter.

I believe an intelligent application of Griffith's tables is at this time helping matters considerably, but these tables are hampered by the fact that they are designed to work with admittedly inefficient, wrongly designed apparatus.

Martin proposes a new condenser, the factors of which will be a considerable distance apart, but I am afraid it would make the machine impractical, due to its extreme length.

Meanwhile, I repeat, we have made decided progress, though we have not yet reached perfection. That, I think, would be too much to expect at this particular stage of the game.

From An Exchange.

Recently I had occasion to write the manager of a certain exchange in a certain city concerning the complaint of an exhibitor. The exchange manager "comes back" with the following letter:

> I have your letter of the 21st. There is one thing I can tell you, and that is this: If there is any exhibitor in this state who tells you he has complained to this office about poor condition of film and has not received due consideration, you can tell him from me that he is very careless in the handling of truth. One of the main and chief duties which I have assigned to myself since I became manager here, has been to have each and every film thoroughly and properly examined and cleaned before being sent out. It is very likely that the exhibitor who gave you the information contained in your letter of the 21st is sore at me, for reasons best known to himself. I have at all times fought hard to have things done that would not only benefit the corporation I represent and myself, but the general industry in which I am employed. We have had a number of cases where new films have gone out to exhibitors and, on account of improper handling, been returned to us with sprocket holes not only cracked, but completely torn away. I am sure that the exhibitors doing this have not written to you on this point. If they have, let me know who they are, if you see fit to do so.
>
> For your information let me cite you a case which happened last week. I sent a first run film to one of our accounts in the state. It had only been screened once in our projection room. When it came back both reels were scratched as though some one had taken a miniature rake and run it along the film from the opening title to the last foot. Have you ever considered it a good thing to call the exhibitor's attention to the fact that it is extremely important that the films they receive should be handled by them in the same manner as they would handle their own property?

The foregoing letter is very interesting, and I am sorry that, for obvious reasons, I cannot give names. In considering the letter, however, I notice it starts out with the statement that the exhibitor does not tell the truth. Now it is a peculiar fact that in all the almost numberless letters that have been addressed to me by theater managers and exchange managers in answer to letters of mine concerning complaints of abuse, almost every one of them have intimated that the "other fellow" monkeyed with the truth, and there was, as a matter of fact, absolutely no ground-work for any complaint whatsoever.

If the theater manager writes complaining, and I take the matter up with the exchange manager, the first thing the exchange manager almost invariably does is to inform me that the exhibitor is a liar. He does not always use the short and ugly word, but that is what it means. If, on the other hand, the exchange manager complains, and I take the matter up with the theater manager, he promptly informs me that the exchange man is a liar. He does not always use the word liar, but that is what it means allee samee.

Now the fact of the matter is there is just ground for complaint on both sides. In all too many instances the theater manager is guilty of (a) employing an incompetent operator; (b) not seeing to it that his machines are kept in perfect repair; (c) compelling his operator to not only project a picture, but do the rewinding and repair work as well and at the same time; (d) compelling his operator to overspeed the films.

In all too many instances the exchange is guilty of improper or at least extremely poor inspection and repair. It is no uncommon thing for the exchange manager to employ incompetent help at six or seven dollars a week, and then require that help to do twice as much inspecting as a competent man or woman could possibly do and do right. As a matter of fact it seems to me the whole thing could be best settled by thorough and complete organization of both exchanges and exhibitors. The exhibitor should organize thoroughly and completely, and where any exchange manager persists in sending out reels in bad condition they should gather concrete evidence of that fact and present it to the headquarters of the programs he is handling, insisting upon a change of exchange managers, and if this fails then simply cut out that exchange entirely. All this is practical, provided there be the *right kind* of organization among the exhibitors.

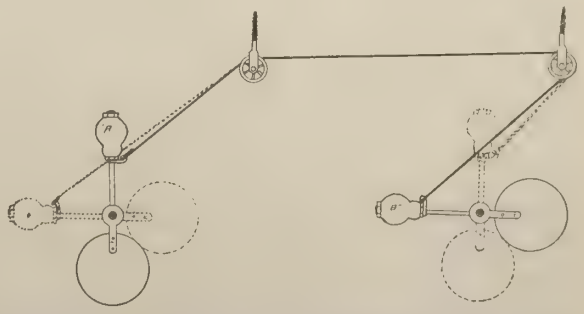
The exchange managers should be thoroughly organized, and the organization should employ a THOROUGHLY COMPETENT inspector whose personality should be unknown to the theater managers in the district. This man should only visit theaters as a paying patron. He should note carefully the speed at which films are run, and such other facts as it is possible for a man working under those conditions to obtain. In addition to this there should be a thoroughly competent inspector who would make at least monthly trips over the territory, inspecting the condition of projection machines and other apparatus coming into direct contact with the film, including a report upon the competency of and methods employed by the operator. This would entail some expense, true, but remember, gentlemen, that film is worth lots of money. I venture the assertion that if these suggestions were faithfully and impartially carried out they would amount to huge good to the moving picture industry, and great good to both the theaters and exchanges.

How It Is Done.

John R. Jameson, East St. Louis, Mo., writes as follows:

> Will you kindly advise me as to the best method of connecting the two dowser handles by a cord or chain in order to dissolve one picture into the next?

The attached sketch makes the matter very plain. Just get two small pulleys, similar to the one shown, which may be had from any hardware store, and screw them into the ceiling. If the ceiling is of concrete, first drill a ¼-inch hole 2 inches deep and drive in a soft pine plug loosely. You can then screw the pulleys into the plug. A flat brass chain, such as is used in a toilet flush, is best for the purpose. You can, of course, use a cord, but a chain is better, and is comparatively inexpensive. If you prefer you can rig a dowser to come down in front of each objective lens. ' is, however, has no particular advantage. In fact, the condenser dowser is the better, because when it is used you accomplish the dissolving of one picture into the next very well, and at the same time you shut off the light from the machine which is going out of business.



Vaseline Lubricant.

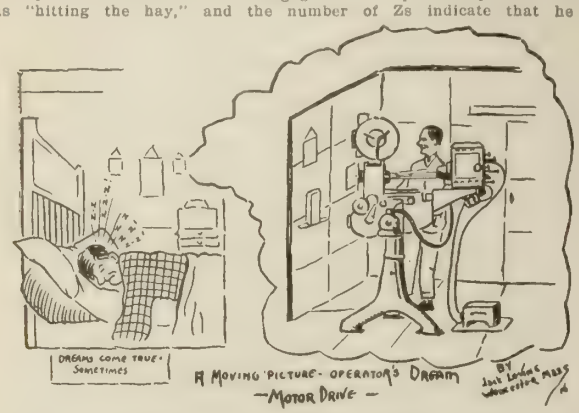
H. A. Putman, Trenton, Mo., wants to know how much vaseline he ought to put in a Power intermittent. Says when he gets too much

there is trouble about it working out through the bearings, and getting smeared on things.

To start with, Brother Putman, don't use vaseline. It is not a good lubricant. It is a petroleum product, and has no very high lubricating properties. Use a good grade of heavy machine oil, and, *when the machine is not running,* fill the casing up to the top of the oil well. In other words, fill the cup as full as you can get it *while the machine is standing still.* If you undertake to oil the intermittent while the machine is running, the intermittent will suck up oil until the casing is practically full and then when the machine stops it will run out again. The fact that the vaseline works out along the bearings would seem to indicate that you need new bearings. I think you will find that a medium grade of automobile cylinder oil will be very satisfactory for your intermittent movement.

Dreams Come True—Sometimes.

In the accompanying sketch, by Jack Levine, Worcester, Mass., the operator is seen at the left engaged in that pleasant pastime known as "hitting the hay," and the number of Zs indicate that he is



hitting it with some force; also note the glad-time design of the pajamas.

To the right we are entertained with a view of the subject of the aforesaid operator's dream—a new motor driven machine. I wonder if this sketch sets forth that which happened to Friend Levine himself.

High Voltage.

Savannah, Ga., writes:

> I have been an operator for many years and am familiar with both A.C. and D.C., but have used the former more than the latter, and as a rule have secured good light by using two 104 volt rheostats connected in multiple. For the past three months, however, the line voltage has been increased, which gives me 118 instead of 104 volts, and under this condition my troubles have been many, consisting of hot wires and hissing at the arc. I cannot keep a light on the screen, no matter how hard I try, and I have had a 50 ampere fuse blow. I reported the matter to our chief electrician who informed me that at one time I had 117 volts and at another time 118 volts at the machine, and that it was up to me to reduce the current with my two rheostats. I have the second edition of the Handbook and am a reader of the department, but cannot find any remedy for the trouble. I claim the voltage should be reduced through the transformer, and not through the rheostats, which are only made for 104 volts. Have experimented with the rheostats in many ways, but cannot improve matters. Please inform me which of the two is the bigger ignoramus—the chief or I, or, are we both worthy of the title? And please give me a remedy for the trouble, if you have one, and I am sure you have.

The remedy, Savannah, is simple, but unfortunately I haven't a second edition of the Handbook before me. However, if you can get hold of the third edition (copy of which you ought to own. It costs $4.00, but it will be worth several times its price to you) look on page 327 and at A you will see the solution. If you have 104 volt rheostats you need a little extra resistance in series with them. Just how much I could not say, but I think two extra coils in series with each rheostat will do the work. I would suggest the following: Secure four 50 ampere rheostat coils or grids (maybe you had better get six while you are about it) and mount them in insulators on the wall of the operating room, as near the rheostats as you can, placing sheet asbestos behind them, with air spaces back of the asbestos unless it is a concrete, brick or hollow tile wall, in which case the air space won't be necessary, and connect two or three of these coils in series with each one of the rheostats. In order to reduce the voltage through the transformer, it, the transformer, would have to be changed, and this is something the light company does not want to do owing to the expense involved. The addition of this resistance should bring your amperage down to normal, but the precise amount of extra resistance you will need will be a matter which you will have to determine by experiment. The thing is illustrated in the second edition of the Handbook, but I don't remember upon what page. The chief is right, but it does not follow that you are an "ignoramus." You simply failed to study the rheostat department of your Handbook to the best possible advantage. You see, my brother, when you get a Handbook you can only get the greatest amount of good out of it by studying it. Merely reading it through does not serve the purpose. You have to get busy and dig in order to get the good out of it. As you are using A.C. I would suggest using larger fuses, and increasing carbon size if found necessary.

Quite Some Financier.

H. F. Usher, Hamilton, Ont., says:

> I bought one of the second edition of your Handbooks in 1913, took good care of it, and the other day sold it for $2.00. I have seen the new book, and of course that means an order. I am sure it will be a great help to me. I have a Power Six A and a Six B, with one motor drive; a 68 level throw, with a 14 foot picture on a Radium Gold Fibre screen. I have a motor-generator set which gives 50 amperes at 70 volts; also there is a voltmeter and ammeter, and with the aid of the Handbook there is no reason on earth why I should not get good results. With regard to meal ticket operators, why we have some here in Canada, one using a shamrock punch. A sample of his work is enclosed.

This brother is quite some financier. He bought a Handbook, used it for three years and then sold it for within 50 cents as much as it cost him. All of which, I think, the ordinary man will consider is "going some." If Brother Usher was in New York it probably would not be long before he would graduate into a financier—maybe of the "high" variety, though let us hope not. But anyhow, he is, I have been told, an excellent operator. The pieces of film showing the shamrock punch are short, but I find four punch marks, each fully ⅛ of an inch in diameter, in one picture. I would suggest to the owner of this particular punch that he swap it for a yellow dog and kill the dog, and the quicker he does it the better it will be for the film placed in his charge.

School Projection.

New York City makes the following query:

> Would you kindly send me the address of a reliable school in which to learn motion picture projection, and, if possible, motion picture photography. Also kindly inform me whether or not there is a demand for operators.

Yes, New York, there is a demand for real, genuine operators, who understand both the technical and practical side of their profession, but *there is no demand for the school product.* In fact the market is not only flooded, but actually swamped with that particular brand of "operator."

No, I cannot recommend any "reliable" school, except the *school of experience, plus hard work and study. If you wish to become a moving picture machine operator, the only and best advice I can give you is to proceed the same as you would proceed if you wished to be a plumber, a locomotive engineer, a brick-layer, an architect, or any other craftsman. Serve an apprenticeship, and during that apprenticeship study good and hard, thus combining the technical with the practical.* The trouble with the school product is that he undertakes to learn an exceedingly difficult profession in from two to six months, and then places himself on the market as an operator without having had one iota of practical experience in practical projection, or any real bona fide experience in any kind of projection. If you undertook to learn to be a lawyer, or a doctor, you would expect to serve an apprenticeship of not less than three or four years. If you wanted to be a locomotive engineer you would certainly expect to serve an apprenticeship of at least five, six, seven or eight years. Why, even to become a brick-layer would require at least two years. And none of these professions or trades are more complicated or difficult than is the profession of projection. To learn to be a brick-layer you have got to learn to lay brick; to learn to become an electrician you have only to learn electrics; to be a lawyer you must only learn law, but to be an operator—that is to say, a *real* operator, you are compelled to learn electrics, optics, mechanics and several other things.

Now don't imagine I have said all this in order to discourage you. Far from it. I am simply giving you straight facts. You can, of course, learn to be an imitation operator by going to a school, and for this purpose one school is about as good as another. The only trouble is that after you are through with your school you are *not* an operator, but just a rank imitation who has learned to answer examination questions without knowing or understanding the true meaning of the answers you yourself give, and *there is no market for that sort of operator.* You might secure a job, yes, but you could only secure it by working cheap, cheap, cheap, thus being unfair to other operators, and to everyone connected with the moving picture industry, in fact the industry itself.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Camera Specifications (Continued).

MOVEMENT.—The movement is that part of the camera mechanism which draws the film down between each successive exposure. There are many types of movement, but the best of these is probably the harmonic cam. This is often called the Lumiere, or the Lumiere-Carpentier movement, as it was first used in a camera of that name. The harmonic cam is a triangular cam with curved sides, working between two guides which it moves up and down as it revolves. As it accomplishes the downward movement of the fingers in a quarter of a revolution it permits of a larger shutter opening than any other movement in general use. The Geneva, or Maltese Cross movement has been used in camera construction, and while it gives a quicker downward pull of the film than the harmonic cam, it has several disadvantages which preclude its use. In the Geneva movement the downward draw of the film is accomplished in about an eighth of a revolution, but, as this movement has four bearing surfaces which are liable to wear unevenly it has not found much favor as a camera movement. Should one side, for instance, wear a trifle more than the other three sides, every fourth picture in the negative would be slightly out of register with the other three. In addition to this, slight variations in the thickness of the negative film, or its pliability, cause it to ride the intermittent sprocket more or less snugly, causing a variation in the frame line, or an up and down movement of the picture. The harmonic cam, on the other hand, revolves once for each frame taken and any small amount of wear, being the same for each successive picture, is not appreciable. This wear may be readily taken up in most constructions by loosening two screws which would hold one of the guides between which the cam runs, and the guides may be adjusted firmly against the cam, thus taking up the wear. The shutter opening with the Lumiere movement may be greater than 180 degrees, which is much more than any other movement in common use. The shutter blade could be reduced to 90 degrees were it not for the fact that it must have an additional width sufficient to cover the aperture opening, so that the smallest shutter blade that can be used in any movement is that fraction of a revolution during which the film moves downward plus a segment wide enough to completely cover the aperture opening from corner to corner. The Pathe, Prevost, the Universal, the Gillon, and many other makes of cameras, use the harmonic cam. Almost all other movements are some variation of the rod and crank principle. That is, a rod or other connection fitted to a crank pin on the shutter shaft actuates the up and down movement of the claws. Since the downward movement of the crank is one-half of a revolution, no rod and crank motion can have as wide a shutter opening as the harmonic cam, although some of them decrease the time in which the film is moved down by having a crank whose throw is greater than the distance from picture to picture, and use only a portion of the crank throw for drawing the film down, the engagement of the pins or claws with the film taking place after the crank has commenced to move downward and releasing before the crank reaches the bottom of its throw. There are many variations of the rod and crank movement. In the Pittman model the fingers are upon springs actuated by a crank. The fingers move in a circular path except when drawing down the film, where they are forced to subtend a chord of the circle by a friction plate in the plane through which the film moves. This friction plate being struck 16 times per second by the revolving spring claws makes this movement a very noisy one. In the Williamson movement a small arc-shaped slot guides the pins in an approximately straight line during the period of their engagement with the film. In other movements a double crank is used, giving both the in and out and up and down movement to the claws. A third variety of movement which was much used a few years ago was called the Slip Claw movement. In this movement the claws were ratchet-shaped and in their upward travel slipped along the perforation as a pawl slips over a ratchet. The Pathe Freres formerly made an amateur model which used the slip claw movement. The slip claw movement has almost entirely gone out of use because it could not be reversed. No matter in which direction the crank of the camera was turned the slip claws would pull the film down in the same direction, and an inadvertent throwing back of the crank for even a fraction of a revolution would cause the film to lose its upper loop, and unless there was a great nicety of adjustment between the friction at the gate and the pressure of the spring claws they were liable to push the film backward on their upward travel, causing the frames to overlap, thereby making what is called a creep in the film. The in and out movement, or the movement of the pins in and out of the perforations, is accomplished in various cameras by many different methods. A positive in and out movement is much to be preferred over one which is accomplished by some sort of spring pressure. A positive in and out movement is one in which the pins are pressed in and withdrawn by a mechanical movement, such as a cam or drunken screw. In the Pathe and Gillon types the in and out movement is accomplished by a drunken screw. A drunken screw is a thread having an irregular pitch, the thread used for the in and out movement being a continuous one with the contours so placed as to force the pins into the perforations at the beginning of the downward throw of the cam and withdraw them at the bottom of the throw. In the Prevost movement the in and out throw of the pins is accomplished by small harmonic cams of the same design as the larger cam which produces the up and down movement. Most of the rod and crank types of movement have a cam working against a spring to push the fingers in and out, the cam pressing the fingers in and the spring pushing them out when released by the cam. It is possible to operate a movement of this type so fast that the spring does not have an opportunity to withdraw the fingers quickly enough, thereby causing creeping and losing of the loop. The Ernemann camera has a rod and crank movement with cam and spring for the in and out finger movement. There are many types of movement beside those mentioned, none of which, however, are enough in general use to justify discussion here. In purchasing a camera, therefore, make sure that the movement is some modification of the harmonic cam with a positive in and out movement of the claws, with a second choice on one of the better types of rod and crank movement; the DeBrie camera being a camera of the highest type of rod and crank movement. As nearly all parts of a camera movement shift backward and forward 16 times per second they are subjected to a great deal of wear. All of these parts subject to wear must, of course, be kept constantly but lightly lubricated, and should be provided with means for adjustment so that there is the least possible amount of play between bearing surfaces. The finger shuttle, that is a frame bearing the fingers, which moves up and down, is carried in some sort of guides which should be provided with adjustable gibs for taking up wear.

Shutter.—The shutter is the revolving blade which cuts off the light from the lens while the film is being moved downward for the next picture, or exposure. The circular revolving shutter is so universally used in motion picture cameras that it is almost unnecessary to take any other type into consideration in this article. The shutter should consist of two blades, one of which is set immovably with a minimum area for keeping the aperture closed during the downward movement of the film. Another blade should be provided which may be adjusted so as to decrease the opening in the shutter by revolving it past the fixed blade, so that the opening may be entirely closed if necessary. While it is preferable to use the maximum opening of the shutter in most instances, there are many times when it is desirable, for various reasons, to cut down the exposure by means of the shutter opening instead of a smaller diaphragm opening. A means for decreasing the shutter opening while the camera is in operation is called a shutter dissolve. By its employment are obtained such effects as fade-outs, fade-ins, dissolves, etc. There are two types of shutter dissolve, the automatic and the hand operated. In the automatic dissolve the pressure of a button on the camera throws a clutch into operation that closes the movable shutter blade gradually in a predetermined number of feet of film. With the hand operated dissolve the shutter may be closed gradually by hand in any length of film desired. Neither one of these features is provided generally by camera manufacturers, one of the few exceptions being the Bell & Howell camera, which has an automatic dissolve incorporated in the camera mechanism. So desirable is this form of dissolve that most professional cameramen have had them independently installed in their cameras by some mechanic who makes a specialty of cinematographic machinery. It is to be expected that most manufacturers will meet the demand for this device in their later models of cameras.

(To be continued.)

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Music for the Picture

Conducted by CLARENCE E SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any questions concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered thorough this department.

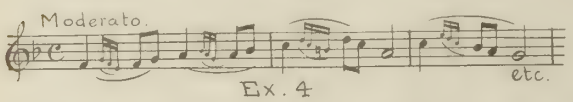
Improvising. (Part II.)

By Clarence E. Sinn.

ARTICLE II.

THE grace note the turn and like embellishments may, with very slight modification, be changed to "passing notes," and the phrase resulting may suggest other variations. Note the groups of triple grace notes in Ex. 4.

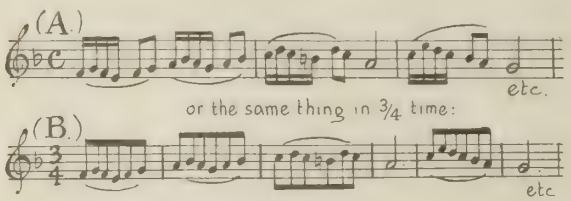
Using this as a starting point the most likely thing to suggest itself



Ex. 4

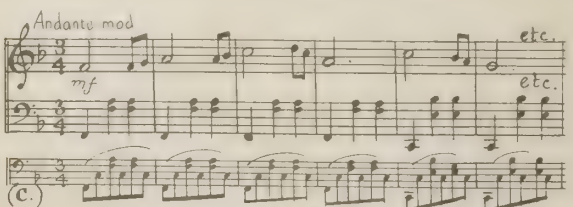
would be the variant as shown in the top line of Ex. 5. (A.) Nothing very characteristic about it, neither is it particularly attractive, but by changing the tempo to ¾ we get a phrase which is a little better. (B.) This could be used in lively passages similar to Ex. 2, which was given in the previous letter. (Article I.)

The examples given above are not to be considered as finished products



Ex. 5.

nor themes worked out to completion. They are given merely as illustrations of a mechanical means of making one theme suggest another. The new theme resulting may resemble the original closely or remotely, just as you wish. As a general rule, when using a theme to represent your pictured character, you want that theme to be recognized by your hearers whenever you play it. And if you ever do feel that variety demands a change—or at least a modification—and you do not care to let your descriptive theme be lost sight of (I should have said sound instead of sight, only I don't know how to ring in the word), you can satisfy yourself and the hearers by modifying and elaborating the theme.



Ex. 6.

If your invention is good, you need no hints as to how to use it. If you haven't had much experience along this line, you will find in these articles much help as to the modifying and elaborating melodies in a mechanical way.

The last article touched upon changing the tempo and reversing the keys from major to minor, etc. This bears upon the introduction of "passing notes."

Look again at the small notes in Ex. 4. You can see what relationship they bear to the original melody, and yet how they can suggest (when changed to passing notes) an entirely different theme.

By changing the two themes suggested in Ex. 4. (A. and B.) to minor keys (make the signature four flats) we carry the idea still further

Ex. 6 gives still another form of the original theme. This time we have simply lengthened the first notes of the group—making it a ¾ Andante mod. The character is much the same as that of the theme in its original form. (Ex. 1. Article I.)

A "running" accompaniment is also shown in an extra staff. (C.)

Tubular Organs.

By Clarence E. Sinn.

SOME time ago in describing an instrument in this department I quoted an organist as saying "a tubular organ is not a pipe organ." I was trying to get some information at the time regarding organ mechanics—something outside of the technical expressions of the factory. I am in receipt of two communications from Mr. F. F. Pitts, president of the "Pitts Pipe Organ Co," Omaha, Neb. Mr. Pitts has partly promised to write an article for this department concerning pipe-organs and I am sure he could give us something of interest. Indeed, I should like to use the two letters I now have from him, but he asks me to defer quoting him at present. I'll confess here and now that I am using this means to try and pry a letter out of him. However, I cannot refrain from using a couple of passages from his letters—and I hope he will forgive me for it. He says in one place:

> "In your article you convey the impression that a tubular organ is not a pipe-organ. Such ignorance stamps the writer as incompetent to deal with the subject intelligently and comprehensively."

In another place he says:

> "Please let me make this plain, that a Tubular Organ has no reference to the pipes whatsoever, but is only applicable to the mechanism. It denotes the method employed in the operation of the mechanical parts of the instrument."

Here follows a short but interesting description of organ mechanism which I will not print at present—not until I see whether Brother Pitts is going to come across with an article.

As to the term "tubular organ," I have heard it used on a few occasions to differentiate instruments containing pipes of a certain kind from other instruments containing only another kind of organ pipes. Now the organist quoted in the previous article certainly used the expression in this sense—a wrong sense it seems. I am not an organ builder and in seeking details about these instruments I gather information where I can, and take every precaution I can think of to verify it before sending it to the printer. Now the combination instruments which have entered the field are a comparatively new thing. By reason of their makers' direct appeal to moving picture exhibitors, these machines have a news value to me. I believe their inventors and builders are trying honestly and conscientiously to fill what they believe to be a want. And judging from the growth of their business one would be justified in presuming the exhibitors were of the same opinion. Now anything about these instruments will interest a certain number of Moving Picture World readers, and so when a manufacturer sends me word that he has something new I go and take a look at it. If it looks good I will say so. I can only vouch (personal knowledge) from what I see and hear and understand. As much of the description is usually technical, I sometimes try to simplify it and submit it to the demonstrator before using it in a letter. Sometimes I get some good tips from instrumentalists working in the theaters. But one must allow for two things, namely: The attitude of the maker or of the demonstrator who are so wrapped up in their project as to be over-enthusiastic quite often. Second: The attitude of the average organist, who is often bitterly prejudiced against innovations.

And this brings me back to my starting point. When I quoted the party as saying "a tubular organ is not a pipe-organ," he did not refer to the action but to the kind of pipes used. That was the impression I tried to convey and I know some of my readers understood it in that way, for at least one of them thinks I favored one "tone-quality" of organ pipes above the tone quality of another. On re-reading my article (Dec. 16) I can see how it might be made to read that way, but I shouldn't have let it. The tone-quality of one kind of pipes is different from that of another. Both wood and metal pipes (including "reed pipes") are used in the large and pretentious church organs. It would be absurd to say the tone quality of one was better than that of another. But they are vastly different. The instrument I saw at the "Harmo-Electric" factory was as I described it. Some of my information was the result of my own observations, some of it (necessarily) given by the superintendent and demonstrator; and all verified insofar as I was able to do so.

As to relative merits of any of the combination instuments, I would

not presume to discuss the matter even if I had an opinion. It is largely a matter of personal opinion, and not a proper subject of this department.

I understand the "Harmo" people will fit their instruments with any or all kinds of organ pipes, to suit the buyers' pleasure or fancy.

I believe Seeburg and some others are prepared to do the same thing. I expect to visit his factory (Seeburg's) soon and see what they have. They told me last summer they would have something new to talk about pretty soon, but I haven't heard from them since.

Musical Score of Joan the Woman.

Reviewed by Norman Stuckey.

FOR the Lasky production, "Joan, the Woman," featuring Geraldine Farrar, now playing at the Forty-fourth Street Theater, William Furst has composed a musical setting that now stands as the most noteworthy film score ever heard in New York theaters.

Mr. Furst was formerly musical director for David Belasco and the late Charles Frohman. His musical setting of "Kismet" and other productions attracted wide attention.

This is not the first time that Mr. Furst has composed a music score for a big "Joan of Arc" production as it was he who composed the music for the Joan of Arc pageant in the Harvard Stadium in 1907, when Charles Frohman there presented Maude Adams as the immortal Maid or Orleans.

When Miss Farrar was at the Lasky studios in Hollywood, california, last summer, appearing as Joan of Arc before the camera, Mr. Furst at the same time was working on the music score for the production. This association between the composer, star and producer, Cecil B. De Mille, established a new kind of relationship so far as the musical setting of pictures is concerned.

An incident of interest in this connection is that when Mr. De Mille came to New York and first showed "Joan, the Woman," privately to friends, he remarked when they congratulated him—"I am glad you are delighted, but wait until you see it at the same time you hear Mr. Furst's score." It was a word of prophecy more than realized at the public exhibition.

The history of "Joan" is known by nearly everybody and the screen version, written by Jeanie MacPherson follows history in its essentials. "Joan, the Woman" traces the story of the peasant girl in the little village of Domremy to her final martydrom by burning. We see the brooding of Joan, the coming of the spiritual call to deliver her country, her appearance at the shabby make-shift court of the weakling, Charles VII., her electrical appeal to her courtiers and the march of the newly created army, led by the girl in white armor, upon the British forces laying siege to the city of Orleans. The story moves swiftly from the crowning of Charles VII, at Rheims to the ultimate capture of Joan, her cruel persecution by the Bishop Pierre Cauchon and her death as a heretic, neglected by the king who owed his throne to the girl.

The story itself offers wonderful opportunities for a composer, and Mr. Furst has taken cognizance of these and the result is an exceptionally beautiful score, resonant in tone, finely balanced, and by turns delicate and powerful.

From a musical standpoint, the score itself is distinctive. It is exceedingly well orchestrated and this means much, especially where a great variety of tone painting is necessary to faithfully portray the many highly dramatic scenes.

The orchestra comprises forty capable musicians, an important point overlooked in many productions of such magnitude and quite necessary where much solo work is required, and there is plenty in Mr. Furst's score.

There is an orchestral prelude lasting about four minutes, with brass introduction, followed by a short Oboe solo. The prelude ends and the curtain is raised during the sounding of deep-toned chimes which are on the stage. There is no music during the showing of the descriptive titles.

Two themes are quite prominent throughout the entire score—the love theme—a beautiful andante movement, played during the love scenes between Joan and Eric Trent, and a misterioso whenever L'Oiseleur, a fanatical monk, appears.

The love theme is made highly effective as a cello solo, accompanied by harp and later with strings and harp.

Muted brass is used with excellent effect in many of the big scenes, but Mr. Furst does not hesitate to use the entire brass section in scenes of any magnitude. Particularly noticeable in the brass section is a Tuba, which is used effectively.

As the story concerns Englishmen fighting in France, Mr. Furst has cleverly arranged the Marseillaise, which he introduces in many scenes. He also uses the English song, Rule Britannia. Combining Rule Britannia with the Marseillaise in different parts of the picture, a novel and appropriate effect is secured.

When the Burgundians, led by Eric Trent, attacked the little French village of Domremy, there is a splendid and colorful *agitato*. This is followed by another *agitato* of entirely different *tempo*, when the soldiers put the peasants to rout and ransack the village.

When Eric discovers Joan, the love theme is heard for the first time, interrupted by a highly dramatic movement when Gaspard wounds Eric. The love theme is heard again when Joan sympathizes with Eric and continues quite softly until they part.

Later Joan seeks an interview with Charles VII. The guards laugh at Joan, and when Joan snatches a dagger from a nearby soldier's sheath and breaks the sword of the soldier who doubts her faith, there is a sudden crash and a brief pause in the music.

The scene changes to the court, where music of lively character is introduced. Charles VII is finally persuaded to see Joan. A beautiful *andante* is played, and during Joan's interview with Charles VII, the music blends perfectly with the varied action, reaching a *grandioso* climax when Joan assures Charles VII and his subjects that she will save France.

The scene suddenly changes. The English soldiers approach the city walls. Rule Britannia, arranged as a brilliant march, is used effectively.

Arrayed for battle, Joan enters the hall, announced by the fanfare of trumpets. Mr. Furst introduces a short hymn here as Charles VII blesses Joan, who is about to lead the soldiers of France into battle. A long drum roll calls the soldiers to the colors.

During a stirring march, the troops, led by Joan, depart for the city of Orleans. The music increases in *tempo* as Joan enters the city, and during the battle scenes, dramatic *agitatos* are used. This battle music is very descriptive, with its orchestral masses of tone and its wonderful harmonic colors.

Later, Joan is wounded, and when discovered by Eric Trent, the love theme is heard again, and it reaches a beautiful climax when Eric surrenders to the victorious Joan.

In the opening of Part II, Joan returns victorious. For this scene Mr. Furst has composed a splendid triumphal march. When Eric is brought before Joan and sentenced to imprisonment, the love theme is again made quite prominent.

Mr. Furst has composed a colorful coronation march for the scene when Charles VII is crowned. A short *religioso* movement is heard as the priest crowns Charles VII, and strains of the Marseillaise are again introduced.

Later, a peasant calls and begs Joan to return to her parents. Joan refuses and a pathetic *andante* makes this scene one of sadness.

In the chapel, Eric is brought before Joan and given his freedom. Eric confesses his love for Joan. The love theme is heard again when Joan tells Eric that her love is for France alone, and for him to go his way and forget her.

During the scene when L'Oiseleur, the fanatical monk, tells Charles VII that Joan is a witch, Mr. Furst introduces a minor theme, which is heard throughout the score whenever the monk appears.

Later, Eric returns to the English camp. He is ordered to capture Joan, which he does, much against his wishes, and when Joan learns that Eric is responsible for her capture, a beautiful and dramatic *andante* movement is introduced which is totally untrammelled in matter of expression.

When Joan is being ransomed, the music reaches a superb dramatic climax. Joan is led to trial for witchcraft, and a slow, minor march creates a scene of sadness and despair.

Eric tries to rescue Joan, and Mr. Furst, never at loss for a fitting dramatic movement, introduces another effective *agitato* in this scene.

There is lively music during the King's festival, followed by characteristic numbers while the girls are dancing.

The scene changes. Joan, in prison, has not lost faith, and Mr. Furst has composed some beautiful, religious music, powerful in harmonic treatment and rich in tonal beauty.

Music of sad and minor character is introduced when Joan is led to the stake, and when Eric approaches and hands Joan a small wooden cross, the love theme, with heart-breaking pathos, is heard again.

Mr. Furst has secured a wonderful orchestral effect during the fire scene, and aside from being entirely original in treatment, it is exceptionally descriptive and fine.

The picture ends with the Marseillaise, full brass. There is a brief pause and then three sustained chords.

The score of "Joan, the Woman" is a profoundly beautiful one, noble in conception, and wrought out in an infinity of subtle detail of *nuance*, dynamic contrast and orchestral color.

Mr. Furst can well be proud of his score, and all interested in the musical interpretation of moving pictures should not fail to see "Joan, the Woman," and hear Mr. William Furst's symphonic masterpiece.

New Popular Numbers.

One-Steps—"How's Every Thing in Dixie?" "I Want to Be Good, But My Eyes Won't Let Me" (Remick); "Put On Your Slippers and Fill Up Your Pipe," "Have to Pass the Apples" (Broadway Music Co.); "Two things to Do On a Rainy Night" (Shapiro-Bernstein); "Sweet Babetta," "Honest Injun" (Harry Von Tilzer); "Pink Pajamas" (Waterson, Berlin & Snyder); "Back to California" (Witmark); "Smile, Smile, Smile" (Chappell).

Fox Trots—"They've Got Me Doin' It, Too," "Buzzin' the Bee," "Yaddi Kaddi Koo," "Dance and Grow Thin" (Waterson, Berlin & Snyder); "Whose Pretty Baby Are You Now?" "Pozzo" (Remick); "Just the Kind of Girl" (Harry Von Tilzer); "Made to Order for Me," "Pray for the Lights to Go Out" (Stern); "Whole World Comes From Dixie" (Shapiro-Bernstein); "Teasing the Cat" (Forster); "Her Soldier Boy," "You're in Love," "Girl From Brazil" (Schirmer); "Havanola" (Ricordi); "Turn to the Right," "Mississippi" (Jerome); "Hicki Boola Boo" (Broadway Music Co.).

Waltzes—"Flora Bella," "I've Loved Only Once" (Feist); "Come Back, Sweet Dreams," "Bring Your Kisses to Me," "The Kiss Waltz" (Schirmer); "Erin Is Calling" (Jerome); "Fanny's First Waltz" (Ricordi); "Missouri Waltz" (Forster); "Since You Have Told Me You Love Me" (Waterson, Berling & Snyder).

New Russian Piano Music.

Four new Russian piano numbers, which should find a place in every pianist's library, are the following, from the house of Oliver Ditson Company, Boston: Glazounoff—"Valse in D major," Grodski—"Valse Capricieuse," Barmotine—"Berceuse," and "Orientale," by Armani.

Send Us Your Programs.

Musicians are requested to send us their musical programs used for feature pictures, and those of merit will be published in these columns.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Six Travel Subjects, Two Scientific, One Industrial, One Zoological, Two Topical and One Military Subject.

Reviewed by Margaret I. MacDonald.

"Winter Sports in America" (Paramount).

IN NO. 52 of the Paramount Pictographs will be found some delightful "snow stuff." These scenes have been taken in the neighborhood of Lake Placid, and encompass tobogaining, bob sleding, skating, hockey and curling. The photographic quality of these pictures is exceptionally good, and the comedy element which often pervades sporting scenes is emphasized.

"Bordeaux to Pauillac" (Gaumont-Mutual).

"Mutual Tours Around the World, No. 12," also presents views along the Gironde River on the west bank of which is situated the town of Bordeaux. It shows the Bordeaux bridge which divides the port into two parts, one side of which is used for small craft and the other for large vessels. Among the items of interest about Bordeaux which are presented is the Monument des Girondins erected in early days by a political party of that name. A trip down the river brings us to Pauillac, famous for its wines, where we are shown its quays, a promenade of the city, and other points of interest.

"In the Shadow of the North Pole" (Paramount).

A short subject appearing also in No. 52 of the Paramount Pictographs presents several interesting scenes photographed by Christian Leden during the Alaskan winter season. In it we see the Eskimo putting the finishing touches to the exterior of his winter home. Some scenes on the open sea are shown with whales floating about in abundance, also scenes exemplifying the skill of the Eskimo in his skin boat or "kiyak."

"Historic Virginia" (Gaumont-Mutual).

See America First, No. 71," contains a number of scenes of historic interest in old Virginia. The opening of the reel is devoted to Williamsburg and vicinity. Views are shown of the old Powder Horn, the Brunton Parish House, erected in 1710, the Court House, the William and Mary College, erected in 1693, and the first Custom House. At Hampton we are shown among other scenes St. John's Church, erected in 1628, the river which served as a picket line between the Union and Confederate armies during the Civil War, and Hampton Roads where the battle between the Merrimac and the Monitor was fought. Some views of Old Point Comfort are also included. The town of Norfolk is given considerable attention in this reel showing the old St. Paul's Church, erected in 1739, a panoramic view of the town, and two residential sections, the Hague and Ghent, also the light houses at Cape Henry. The reel finishes with an animated cartoon entitled "Absent Minded Willie."

"The Monastery of St. Thessalonica" (Gaumont-Mutual).

Interesting scenes at this monastery which lies just outside Salonika, and which give a good idea of monastery life in that part of Greece which has recently been redeemed from Turkish rule, are shown in "Mutual Tours Around the World, No. 12." The dilapidated appearance of buildings, etc., and the general aspect of stagnation is a sad and sorry sight to the eye of the progressive modern mind. We learn at the same time that much of the revenue of this monastery is derived from the breeding of pigs and the cultivation of olives.

"Gorges of the Nive" (Gaumont-Mutual).

Some attractive views on the Nive river as it pushes its way through the French Pyrenees are shown in "Mutual Tours Around the World, No. 12." This subject is short, but what there is of it is strictly interesting. As well as views of the gorges of the river there are presented picturesque scenes showing the mountaineers, women and men working side by side; also sheep grazing on the hillsides.

"The King of the Rails."

In this number the manufacture and evolution of the modern electric locomotive is shown. Starting with the savage walking in the forest it follows up the various modes of transportation from the wheelbarrow to the first locomotive, and the final and evolution to the electric locomotive. The main portion of the film is taken up with illustration of the manufacture of an electric locomotive, showing the making of the wheels, the placing of the wheels on the trucks, the manufacture of the cab, the assembling of the completed engine, the winding of the armatures, and the placing of them in the motors, each of which develop 430 h. p., and the cutting of steel plates by means of acetylene flame. A comprehensive illustration is also given of how the electric current passes into the engine, overhead wires and pantagraph trolley being used, and of how the current passes through the engine to the motor, ending with a view from underneath the moving engine showing how the power is transmitted to the wheels. The closing views show a completed locomotive in actual operation on the Chicago, Milwaukee & St. Paul Railway, of which about 400 miles is electrified, drawing attention to the ease of its operation on a mountain grade. Views are also shown of Rainbow Falls and Grand Falls, Montana, from which the electric power is derived.

"Discovery of the Shot Tower" (Paramount).

The origin of the present method of manufacturing shot is given a brief illustration in the Paramount "Pictograph, No. 52." We are shown how, by an accidental spilling of molten lead into a pail of cold water it was found that the lead in the sudden cooling process separated itself into small granules. This illustration could have been made much more effective by additional scenes revealing the practical methods now in vogue founded on this principle.

"Raising Silver Fox" (Universal).

An industry which has recently come into existence, and which has been shown to be extremely profitable is the rearing of silver foxes for the fur market. An instructive treatise on this industry will be found in the "Universal Screen Magazine, No. 7," showing scenes on a silver fox farm, the feeding, etc., of the foxes, the measures resorted to to prevent their escape, and other details leading to the final convertion of Mr. Fox's skin into a neckpiece for milady.

"Sea Lions" (Ditmar).

An attractive subject in which the habits of the sea lion are illustrated. An interesting closeup of unusual interest refers to an evolution which has produced huge flappers in place of feet, and which facilitate its movements through the water. The diving and swimming of these animals is nicely illustrated, and also the dexterous manner in which they catch fish which is thrown at them from a distance of as much as twenty feet. Attention is also called to the fact that fish is their only food.

"What We Eat" (Universal).

No. 7 of the Universal Screen Magazine shows instructive views of the inspection of meat, grapes and oranges by the New York Board of Health. The main details covered are the inspecting of fit and unfit carcasses, the destroying of diseased meat by pouring over it a powerful acid to prevent its sale to the consumer. We learn also that moisture on a barrel of grapes indicates that its contents are bad. In the examination of oranges we find that so careful is the watch kept by the Board of Health on the foods that enter the market that the discovery of a single crate of decayed oranges results in the inspection of an entire cargo.

"Bending the Human Twig" (Paramount).

This subject also contained in "Paramount Pictograph, No. 52," gives an insight into the work of vocational schools.

It is interesting to see boys at work learning to run a steam engine, delving into the mysteries of cabinet making and printing; and to some of us it is astonishing to see young boys designing women's garments, deftly draping materials on forms. Added to these are scores of what the subtitle terms "youthful Edisons" busily engaged with the wonders of electricity. A glimpse into the millinery department of a girl's vocational school is also shown.

"Afloat and Ashore" (Mutual).

The fourth number of "Uncle Sam's Defenders" gives scenes on board the battleship "Texas," showing the bringing aboard of provisions, the washing of the decks, the gun loading drills, target practice, rowing contests, and swimming in tropical waters. Other scenes show the sailors employed with domestic duties such as sewing. There are also religious exercises, boxing matches, etc., shown.

"Germany and Its Armies of Today"

Films that Vizualize Conditions in the Germany that Lies Behind the Trenches.

Reviewed by Ben H. Grimm.

CONSIDERABLE educational value is attached to the series of German official films released under the general title, "Germany and Its Armies of To-day," which are reviewed in another column. In these pictures are seen an indication that Germany believes that the chief historian of the future will be the motion picture. For these pictures are history—a history of internal conditions in Germany. They do not show war scenes, but are an interesting visual exposition on the Germany that lies back of the trenches. Although they at times show a tendency toward propaganda the films show what is going on in a country upon which a food blockade has been placed, and a country in which those not fighting have been compelled by circumstances to take the places of able-bodied men.

The human-interest element pervades the pictures. The woman's burden—her physical burden—is touched upon at considerable length. Buxom women have replaced men who dropped their ditch-shovels for rifles; women have replaced male letter carriers, conductors, signal men, and in many other ways are carrying on the work of men. We see all this on the screen, and, censored as they are, the films are the most informative intelligence regarding Germany that has reached this country for public consumption since the beginning of the war.

THE LITERARY DIGEST OF THE SCREEN.

The Topical pictures at the Rialto recently have more than sustained the reputation of the picture news purveyor. The New-Year customs are taking on a large proportion as judged by the "Mummer" procession in Philadelphia, with great street parades, with floats typical of all kinds of fun, and costumes both humorous and grotesque, causing the wearers to display the most absurd antics to please the crowds; doubtless by means of the screen these ideas will spread to other parts of the country. Winter sports in different parts of the country vary with the nature of the weather of which America is able to boast the two extremes, with a winter and a summer in vogue at the same time in different parts of the country. Where the winter weather prevails skating is the attraction of the crowds, with occasionally some professional giving exhibitions of fancy skating. Pictures of Ice-boat racing are attractive, the speed of sixty miles an hour seems none too fast under the circumstances, although a sudden stop or a spill is no small matter to the unfortunate racer.

A giant snow-plough on the railway cutting its way through thirty inches of snow is an evidence of a mighty power against a mighty foe, the great whirling mass of snow making a most picturesque wheel; a combination of beauty and power with progress.

The new great floating dry-dock five hundred feet long and eighty-five feet wide, will be to many an evidence of most modern conveniences which the Government is building to keep the Navy up to the times, the launching of this monster so successfully was an inspiring sight; surely all such pictures as these are of great help to school children and should be widely shown and seen.

The recent munitions explosions in New Jersey gave occasion for a most unusual set of pictures; fire pictures are exceedingly common, but such fire pictures as these may seldom occur. Of greatest interest, and one that does much credit to the camera man is a glowing picture of a burning building in which the shells and shrapnel are in active explosion, no picture of pyrotechnics ever had such realism as is seen here, and, while elsewhere pictures of the debris and after effects of the fire may be shown, here is seen the actual combined fire and explosion. Freak shots are given special attention, showing how many stray shots had, while fortunately doing no damage, landed in strange places, as the frame of a house window, the side of a railroad car, in the railroad bed, severing a rail and thus stopping traffic; fortunately this "freakishness" was the extent of the damage done directly by the shots, the greater damage being done by the fire and the effects of the explosion shocks. W. H. J.

GERMAN WAR PICTURES THIRD SERIES.

At the Strand theater the chief attraction for the Topical student is found in the third of the series of German War Pictures. Again these are on the Eastern front, and show General Mackensen following up his Roumanian campaign. The scene is that of the famous bridge, Chernavoda, connecting Bucharest, the Roumanian capital, with Constanza on the Black Sea. This bridge, some fifteen miles in length, is very picturesque, being at once both light and substantial in appearance; it spans a swampy ground of about fourteen miles in width, and was partly blown up by the Roumanians to block the pathway of the Teutonic invaders; activities as in progress at the bridge-head are seen.

The weakness of the Roumanian army is immediately seen, when after reading the sub-title that a Roumanian ammunition train is to follow, and one naturally expects a railroad train as in France or Germany only to be disappointed by a long line of slow plodding Ox teams, one therefore immediately discovers that as an Ox team is to a railroad train, so is the Roumanian equipment to that of their German conquerors. Many of these Ox teams are in evidence as they are in use, taking the terror stricken inhabitants to supposed places of safety. The scenery of Roumania, while attractive; suggests a very primitive land, with the inhabitants of an equally primitive appearance. These pictures have undoubtedly a great drawing power, as the house is always crowded. Topical pictures of the nature described above are as usual in fine order. A digression is made with some "Picture Oddities," these are selections of humorous conditions grouped together affording an opportunity to see them in their striking manners, even as a little while ago a number of picture thrills were grouped in the same way. "The White Raven" is the feature on this program, with Miss Barrymore as the star attraction. With such an actress this is an unusual picture; as it is reviewed elsewhere mention is made of it here because of its exceptional features which all should see. W. H. J.

REORGANIZING CHILDREN'S MATINEES.

There appeared in an issue of this magazine several months ago a detailed reference to the work of Mrs. Elisabeth Richey Dessez and Mrs. Philip Speed in establishing a system of children's moving picture entertainments in New York City. At the entre of the hot summer season, and the unfortunate development of Infantile Paralysis these performances were discontinued, and it is only recently that the work has been resumed. Mrs. Dessez has since that time been employed by the Educational Films Corporation of America in the organization of their juvenile department, and has also busied herself with the reorganization of the children's matinee idea in New York. In this work she is being assisted by various women's clubs throughout the city, who have offered to send committees from among their members to the theaters which are holding the matinees to act in the capacity of chaperons. Among these clubs are the Woman's Municipal League, the Harlem Council of Women, the Parents' Association of the Horace Mann School, the New York Mothers' Club and the William Lloyd Garrison Equal Rights Association.

The first of these matinees was held on Saturday afternoon, Jan. 20, at the Palace theater, 176th street and St. Nicholas avenue, and the University theater, Fordham Road, near Jerome avenue, from two to six. The report from the University theater states that 450 children attended the performance and were delighted with their entertainment. The program consisted of a Triangle feature, "Let Katy Do It," a part of the Educational Film Corporation of America's "American Game Trails," a number of the Gaumont "See America First" series, and a comedy number.

At the Palace theater the program consisted of one Paramount-Holmes travelogue, a comedy, a Pathe educational and animated cartoon, with "Snow White" as the feature. The attendance at the Palace is reported also as being well attended, and the managers of both theaters have declared themselves willing to continue the children's Saturday matinees as long as they prove satisfactory.

MAKING THE PUBLIC ACQUAINTED WITH THE SCHOOLS.

The latest educational use of the moving picture is that whereby the public is made acquainted with the educational methods used in the schools of the community. It is a fact that many people are not aware of the great advances made along educational lines in these days, many suppose that the school of their own day is the school of to-day; this lack of knowledge leads to much ignorant criticism and the fault finding with supposed "Fads."

The Educational Board of Minneapolis has had prepared a series of pictures whereby they hope to make the public acquainted with the educational methods used in teaching the young of that city. A specially written scenario has been secured with the outline somewhat as follows:

An irate taxpayer is depicted as attending a meeting of the board to protest against the spending of more money for new school building purposes; the pictures show the complaining man as being escorted by the superintendent through the schoolrooms, where every possible enlightenment is shown to him.

The buildings are first explained with their narrow stairways, the lack of fire escapes, the crowded class rooms, the lack of playgrounds and the necessary hygenic conveniences. By contrast a modern school building is then seen with large well lighted and ventilated rooms, very wide stairways with children marching out in fire drill, six abreast, in ease, comfort and safety. Playgrounds with health promoting exercises, kindergartens and general drills which inculcate self control, poise and deportment.

Auditorium work is pictured with singing lessons and large chorus teaching and orchestral accompaniments by the now well trained scholars; moving picture exhibitions are also shown as a means of lecture courses according to the advanced methods now used in all large school auditoriums.

Manual Training. Mr. Taxpayer is taken through these departments where boys are taught the beginning of trades and the girls the fundamental principles of housework and housekeeping. A model store is also seen in full working order, cashiers, buyers and sellers, which is really a thorough course in arithmetic, bookkeeping, etc. Our Country—Under this heading, geography is taught with history and scenic travel, making this branch of study especially attractive. The school doctor and nurses are seen at work examining the children, giving them instruction in those first aids and precautions so helpful at the juvenile age.

For the boy that hates school there is the guiding hand of the truant officer seeking vocational adaptation which finally secures for the boy just that groove in which he will best willingly fit. "All work and no play makes Jack a dull boy." Jack is therefore seen swimming, playing football, basketball, and at track running. "The Community Evening School" and general evening entertainments for the purpose of proving the adaptability of school-buildings for community purposes, is made a feature of importance. Americanism is emphasized in national feature as are also the customs of other countries making loyalty and good citizenship a supreme thing. Social ideals are worked out for communal purposes; even at times, well organized and chaperoned dances are made a part of the program; the sum total of the whole moving picture propaganda being "Make your city more prosperous by making your schools better." As a result of this journey Mr. Taxpayer is convinced and comes to the conclusion that no amount of money so spent is wasted, but rather invested, no longer a "Knocker," he becomes a "Booster," and goes away not only to vote for the new school building, but also to work for it. This is a splendid means of revealing the education of the times, but also the value of the new school with its splendid possibilities when the moving picture is part of its most necessary outfit.

W. H. J.

ITEMS OF INTEREST.

A film showing the making of a dynamo was recently made by the Amazon Film Co., of Chicago. It also illustrates the working of a unit electric light and power plant used for farms and other isolated places. The film will be shown at theaters in the smaller towns, at farmers' granges and institutes, and in other ways which will bring it to the notice of the rural public.

* * *

"Manufacturing and Circulating a Magazine" is the title of a film that has been engrossing the attention of the Louisville, Ky., High School students. Through the efforts of the Louisville Ben Franklin Club, an organization of master printers and paper dealers, this film has been shown on several occasions in the Louisville Boys High School and in the Louisville Girls High School. The pictures are accompanied by a lecture by Charles S. Crossman.

* * *

An interesting bit of news for those interested in things culinary concerns the employment of Mrs. A. Louis Andrea by the Universal Film Manufacturing Company for the demonstration of the proper preparation of foods, including pastry and candy, in the Universal Screen Magazine which is now a weekly release. Mrs. Andreas was awarded the Gold Medal at the culinary contest held at the Panama-Pacific Exposition. The first subject in which she appeared was "Make Your Own Candy."

Leon Schlesinger With Radium

LEON SCHLESINGER, widely known in the moving picture industry as well as in the general amusement field, has just assumed the general management of Radium Gold Fibre Screen, Inc., at No. 220 West Forty-second street, New York City, succeeding Jacob L. Kempner, who is now directing the destinies of Signet Films.

Mr. Schlesinger was born in Philadelphia, Pa., and his early experience in the show business was with Charles E. Blaney, the "Melodrama King," for whom he first ushered in the Blaney theaters, sold song books on the road, played parts in Blaney productions, and finally managed Mr. Blaney's Arch Street theater in the Quaker City. Later Mr. Schlesinger was with Klaw & Erlanger's Colonial theater in Chicago, then under the management of George W. Lederer. Throughout Canada, from the Atlantic to the Pacific Coast, Mr. Schlesinger was later employed by the Allen Brothers, who made a business of reviving business at motion picture theaters which were showing signs of "going back," and it was the exhibiting experience which he gained in this manner that brought about his selection by the Mark Brock enterprises to manage their Strand Theater in Toronto, a house of such high standing that it is called the "Strand of Canada."

Leon Schlesinger.

To his new duties as general manager of the big Radium Gold Fibre screen business Mr. Schlesinger was brought from Bay City, Mich., where he had been managing the Bijou theater, one of the prosperous vaudeville theaters on the Butterfield Circuit.

In the few weeks during which he has been connected with the Radium company Mr. Schlesinger has injected a great deal of life into the concern's sales campaign and may be said to be "cashing in" handsomely on the wide experience in the show business which he has acquired by association with things theatrical ever since he was a mere boy. Gus Schlesinger, of the Inter-Ocean Film Corp., is a brother of the new Radium manager, and four other Schlesinger boys besides the two already mentioned have been actively engaged in the show business for years.

THOMAS JEFFERSON RETURNS TO FINE ARTS.

Thomas Jefferson, formerly a member of the Triangle-Fine Arts playing force, has returned to the studio after an absence of more than a year. Jefferson is a character actor of distinction and the son of the late Joseph Jefferson, the celebrated interpreter of the part of Rip Van Winkle and one of America's greatest actors.

MABEL TALIAFERRO GOES TO HUNT SCENARIOS.

Mabel Taliaferro, Metro star, has gone to northern New York to "hunt game." In other words, to read many scenarios, in the hope of finding one that will be suitable for her next Metro screen production.

Australian Notes

THE exhibiting end of the picture business throughout Australia is seriously dislocated by the strike of the coal miners, and the consequent shortage of coal. Matters are most acute in Sydney, where all power has been cut off from the theaters since Tuesday last. The proprietors were given only two days' warning, and in that time many installed private plants. Others, however, did not do so, and were obliged to close. Even the shows that are open have a very "dead" appearance, not having any exterior lighting.

In Melbourne the Council has enough coal to produce electricity for another week, and picture showmen have been given till December 2 to install private oil or motor plants. The attendances have been much affected all over the country, as fewer trains and tram-cars are running.

* * *

Owing to the increased Income and War Profits Taxes, John F. Gavin is seriously considering producing his big feature picture, "The Birth of Australia," in California. Mr. Gavin says that under the present state of affairs he can only clear eight per cent. profit on his total outlay.

Unless some arrangement can be made with the Government Mr. Gavin intends to take a trip to America early in the new year to study conditions there.

* * *

Mr. Fuller, the new Chief Secretary for New South Wales, has taken in hand the problem of film censorship, and will submit the question for Cabinet determination at an early date. It was several months ago that a large deputation representing the religious organizations waited upon Mr. Black, who was then Chief Secretary, to urge a more rigid censorship of moving pictures. Mr. Black took the matter to Cabinet, and a sub-committee was appointed to investigate and report. The Ministers forming this sub-committee have now disappeared, as a result of the Conscription Referendum and the rearrangement of the portfolios, but they have left a report embodying suggestions for dealing with the subject. Mr. Fuller will seek authority of his colleagues to give effect to the most valuable suggestions of the Cabinet committee.

* * *

"Where Are My Children?" has had the phenomenal run of a month in Sydney, during which time nearly 100,000 people have seen the picture. It is now having a very successful suburban season, and will be presented in the various state capitals very shortly.

* * *

Harry Julius, who has been contributing topical cartoons to the Australian Gazette for the past year, is leaving for the United States shortly to obtain a similar position there. Mr. Julius is one of the foremost cartoonists in this country, and has drawn for every publication of note.

* * *

"The Life of Adam Lindsay Gordon," a five-part feature, made in Melbourne, was released in Sydney two weeks ago. It is a very good picture for an Australian production, and is of great value from an educational point of view.

"The Bondage of the Bush," produced four years ago by Charles Woods, was reissued this month. When first released this picture was considered a masterpiece and, although it cannot be considered such now, is of fair dramatic interest.

The series of educational and interest subjects made by Alfred Rolfe for Australasian Films, Ltd., are now being released. These are the best films of their kind yet made here; they will be shown in America in due course.

* * *

A late arrival from the U. S. A. was Lloyd D. Willis, assistant general manager of the Fox Film Corporation, who is here to superintend the presentation of the Kellermann feature, "The Daughter of the Gods," in addition to making a general survey of conditions. The big picture is expected to have its premiere in Sydney during Christmas week, probably at the Theater Royal.

* * *

The death in London of T. J. West, after an operation for appendicitis, caused much regret in the picture trade throughout Australasia.

The late Mr. West may be well described as a pioneer of the moving picture business in this part of the world. He arrived in Dunedin, New Zealand, about twelve years ago, with a combination called "The Brescians." After touring New Zealand for twelve months, where a phenomenal success was achieved, he came across to Australia. In those days "pictures" were not altogether a great proposition, but Mr. West's faith was strong, so he opened a show at the Lyceum, Sydney, and later at the Glaciarum also. At this stage big halls were built throughout Australia, and after retiring from the business about six years ago, left for London.

Mr. West in private life was a very reliable, unassuming and refined man, gifted with considerable charm of manner. He revisited Sydney two years ago to meet old friends, and at a luncheon given in his honor described, with unaffected emotion, the romance which had crowned the later years of a hard-working life.

* * *

Mr. Findlayson, speaking in the House of Representatives this week, declared his abhorrence of the modern picture theater as typified by the American drama. "American drama," he said, "with its runaway marriages and obvious fakes, is to me simply repulsive." He thought the pictures, which were now being largely shown, had such an effect on the young mind as to be responsible for many of the departures from moral rectitude which were almost daily reported in the newspapers. He hoped the government would take the question up with the object of purifying the picture theaters.

THOS. S. IMRIE.

Sydney, N. S. W., Australia, November 28, 1916.

NEW LIGHTING SYSTEM FOR METRO STUDIO.

At a cost of more than $50,000, one of the most elaborate and expensive lighting systems in the East has been completed in the Metro-Rolfe-Columbia studios, 3 West Sixty-first street. The interior scenes of the screen adaptation of Edward Sheldon's play, "Egypt," were the first made under the new lights and the photography obtained with them is said to be of the highest grade.

The installation was made under the supervision of Chief Electrician Frank Detering of the Metro-Rolfe-Columbia studios. The overhead system is so arranged that each unit is in an indicated automatic contact.

There are twenty-five overhead "banks" of Cooper-Hewitt lights of 3,000 watts each. Each of these banks weighs 400 pounds. They are on five tracks and on each track are eleven contact spaces. These contacts are indicated by white paint. By shifting the light a few inches either way, light is obtained for the deepest sets used in the studio.

BUCK LEAVES WHARTON, INC.

J. Whitworth Buck, for the past two years general manager, secretary and treasurer of Wharton, Inc., and associated with the Wharton moving picture interests of this city since the firm began operations here several years ago, has disposed of his stock in the concern to Leo D. and Theodore W. Wharton. Mr. and Mrs. Buck will leave Ithaca this week for New York City, where Mr. Buck will engage in business.

The annual meeting of Wharton, Inc., was held in Ithaca, N. Y., Monday, Jan. 15, at which time the transaction transferring Mr. Buck's interests to the Wharton brothers was consummated. Leo D. and Theodore W. Wharton will henceforth conduct the business alone.

Mr. Buck said that he was as yet unable to make any definite announcement regarding his future plans, save that he would locate in New York City, and has several business propositions under consideration at the present time.

PATHE MANAGER GIVEN A SURPRISE.

Manager Abeles, of Pathe's New York booking office, and his assistant, Mr. Hammel, were tendered a surprise party by the employees of that office the other day. Seats had been secured at the Palace theater, and after the show the party adjourned to a well known restaurant where an excellent supper was enjoyed. At the supper table Mr. Abeles was presented with a gold pen knife inscribed with the emblems of the Elks and Masons, of which organizations he is a member. Mr. Hammel was given a handsome cigarette case. The usual speeches were made in which every one pledged himself to do his best to make 1917 a record year for the rooster.

JAPAN TO HAVE "CIVILIZATION."

"Civilization," the Thomas H. Ince $1,000,000 cinema spectacle, is on its way to Japan in charge of E. R. Champion, who has recently been exploiting the picture in the Southern States.

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By Hanford C. Judson

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At Roseville and in the Oranges, different communities closely knit together, the business has simmered down to pretty clear terms. The cheap men have been crowded out and those exhibitors now there are showmen of the open-eyed kind. Most of the houses, perhaps all, have been through a period of slackness and discouragement and are now making money; but, if the truth were known, we suspect that most of them have a long way to go before the balance sheet—footed up to include the first day's run and yesterday's—can show a favorable report.

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The City theater is on Seventh street, nearer to the Roseville station than the two other houses. It seats 1,400 and charges ten cents in the afternoons, fifteen at night except when a special feature has been booked, when the admission is twenty-five cents. Manager S. P. Whiting, whom we found in his office, recalled to us as we sat down that The Moving Picture World was just about ten years old and spoke of the pleasure the first numbers gave him. It was the sole medium in those days that brought any knowledge of what other exhibitors were doing. It gave a sense of comradeship with other film men and provided the basis of coherency to the business. He also mentioned the sense of value that the opening of F. H. Richardson's projection department gave him and others.

When asked what he saw in the immediate future, he said that the business reminded him of two automobilists who were so anxious to see where the other man was going that, with watching each other, neither got ahead as fast as he should. He finds that the people want stars. He likes to see stars himself when they are good—he seems especially fond of Douglas Fairbanks—but some wonderful stage stars, he said, are—wonderful stage stars. He fears they do the film business little lasting good. He said that the exhibitor with the small house had to go, but modified his statement by saying that the small exhibitors' future rests with the manufacturers. If reasonable priced programs are put out, he'll stay. If things stay as they are the admission price will have to go up and the smaller the house the harder the problem, especially in competition where advertising and overhead are high. He finds that advertising is a necessity and is putting lots of money in it.

Theaters in the Oranges.

The five picture houses on Main street west of the Brick Church station in East Orange play to patrons from all the Oranges. The first we come to going west is the Lyceum, a beautiful house set, like a church, back from the sidewalk. It seats 1,000 and is managed by Barney Klotz. Mr. Klotz shook hands with me, but asked to be excused from an interview on the score of especially pressing business that had come up a moment before I arrived.

A couple of blocks further west and on the other side of the street is the United States Palace, a 1,200-seat house, conducted by D. F. Shepherd. This house has been merged with the Colonial still further west on the same street, and conducted by G. W. Cuff, who is president of the company. The Colonial seats 1,000 and follows a like policy with the Palace, viz., ten and fifteen in the afternoon and fifteen and twenty-five at night for a double feature show with good music. The Palace has a seven-piece orchestra, the Colonial has a photoplayer with a good musician to play it.

Mr. Shepherd believes that the business is likely to go back to something like the basis of the program as it was three years ago, if I understood him clearly. He said that just at present in Orange the people wanted not a good story first, but a famous star, and he remarked that many a picture has a bigger social value than entertainment value, and he meant that it is necessary for some people to see a brand new picture by some great star merely because other people are talking about it and one has to belong. Mr. Cuff, of the Colonial, supplemented this when I talked with him. He said the people have been educated by the manufacturers to look for and want the great stars. He was not sure that that policy had proved good business and gave me the impression that he doubted its wisdom. This company is making the best of the situation and is putting out on the average of $125 a week in advertising.

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All the exhibitors in Orange look back to a time of "battles long ago," before competition had settled it as to which patron was to come to which house. Mr. Hoffman recalled a time when Chaplin was shown in three of the near-by houses. Now he is seen in only one and no one sees him who can not afford a quarter (he is at the Colonial). And Mr. Hoffman sees a suggestion of a coming grading process in this. Chaplin's fame was due to the multitudes who enjoyed his work. Those same multitudes are in the process of forgetting Chaplin and pretty soon he will no longer be a drawing attraction except in the more expensive houses. And he thinks that unless Max Linder pictures can be shown at five and ten cents while the public's attention is being attracted to one particular picture or another, he too will be destined to merely an aristocratic popularity, which is not real popularity and a much less valuable thing.

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Dorothy Dupree Kelly

FAWCETT, George Deneale. Born in Virginia, of American parentage. Is 5 feet, 9½ inches tall and weighs 183 pounds. He made his dramatic debut in August, 1889, and rapidly advanced himself to a position of unusual prominence. He has appeared in the support of many of the leading American stars and is known as a sound character actor. He made his picture debut in May, 1915, in The Majesty of the Law, and has been connected with the Pallas, (Bosworth), Triangle and Universal companies prior to his present connection with the Selig company. His work in The Crisis, as Judge Whipple, is too recent to need comment, and his excellent characterization of the old leper in the Fairbanks The Habit of Happiness is another part that stands out prominently on the long list. Mr. Fawcett gives his spare time to writing and is an author of no mean ability and an authority on many phases of the drama.

George Fawcett

LLOYD, Harold C. Born in Buchard, Nebraska. His parents were American born, but of Welsh and Scotch-English ancestry. He is 5 feet, 9 inches tall, has black hair and dark blue eyes. In 1909, when but 15 years of age, he engaged in stock work in Omaha, alternating between the stage and school. On his graduation two years later, he had an additional year in stock and two years on the road. In 1914 he turned his attention to pictures, playing parts so small that he does not recall the name of his initial release. Even then he did character work, and his strongly marked personality brought him to the fore. From Universal, his original connection, he went to Keystone and is now the star of the Lonesome Luke comedies made by the Rollin Film Company. He is a lover of athletics, but when it comes to one particular fad it is fancy dancing.

Harold C. Lloyd

SWAIN, Mack M. Born in Salt Lake City, of English-Norwegian ancestry. Is 6 feet, 2 inches tall and weighs 280 pounds. Light complexion, blond hair, gray eyes. He made his stage debut in October, 1891, and for twenty-two years he worked in almost every line except grand opera, the drama, vaudeville, comedy and minstrelsy looking pretty much alike to him. September 2, 1913, he became a Keystoner and appeared in A Muddy Romeo with Mabel Normand and Ford Sterling. Other well known parts were Drollinsky, in Mazeppa; Martin, in A Bachelor's Romance, and Tom Bolton, in California, but Mr. Swain is "Ambrose," and that covers a lot of explanation, for the Ambrose comedies have spoken for themselves. When the camera is not watching him Mr. Swain dons overalls and on his ranch near Riverside he strives to put Burbank in the shade with plant experiments. He has already grown many hybrids.

Mack Swain

HANLON, Daniel E. Born in San Francisco, of Irish parentage. Is 5 feet, 6 inches tall and weighs 150 pounds. Light hair, blue eyes and fair complexion. Making his stage debut in 1894, Mr. Hanlon, who comes of a theatrical family, has done considerable stock work with the Crescent Players, Brooklyn, with Ralph Stuart and others, and for three years was a member of the cast of Ben Hur. He made his picture debut in July, 1915, and found out in his first part just how strenuous picture making can be, for his first role was that of Professor Arronax, the French scientist, in Universal's Twenty Thousand Leagues Under the Sea, and he knows just how sharp the honeycomb rocks of the Bahamas are when you are washed against them by the surf. He was also cast for The River of Doubt, a Metro production, following his Universal engagement.

Daniel E. Hanlon

DE FOREST, Patsey. Born in Port Penn, Delaware. Her father was French and her mother a Quaker. Light complexion, auburn hair and black eyes. Is 5 feet, 1 inch in height and weighs 110 pounds. She has been on the stage since a child, playing engagements in stock. She is also well known to vaudeville patrons, for she has appeared in a number of sketches. She made her debut in pictures at the Lubin studio in 1912 and made her first marked success in Patsy Bollivar, a series picture. Later she was selected to play ingenues with Billie Reeves and supported him during his Lubin engagement. When the Lubin studio closed she went to Vitagraph, playing principally with Hughie Mack, though she was with Rose Coghlan in The Climbers. She is an outdoor girl and can hunt, swim, fish and do fancy diving. Owns three dogs and would have more did she have room for them for she has owned as many as fourteen at once.

Patsey De Forest

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KELLY, Dorothy Dupree. Born in Philadelphia. Irish-American parentage. Is 5 feet, 3 inches, weighs 119 pounds and has brown hair and eyes, dark complexion. She has had no stage experience, coming into the picture from the school room, and has had but one studio connection, for she started with the Vitagraph and has remained with that company, working up to stellar roles. She has played a wide range of characters, from ingenue to heavies, and seems to be equally happy at either extreme of the gamut of emotions. Her first picture was On the Ground of the Eye, with Maurice Costello, and other productions in which she has appeared have been The Unwritten Chapter, The Passing of Diana, The Drudge, The Law Decides, and the serial, The Secret Kingdom. She is sometimes known as "The girl with the eyes" because of the expressiveness of those orbs and just can't make those eyes behave.

Dorothy Dupree Kelly

FAWCETT, George Deneale. Born in Virginia, of American parentage. Is 5 feet, 9½ inches tall and weighs 183 pounds. He made his dramatic debut in August, 1889, and rapidly advanced himself to a position of unusual prominence. He has appeared in the support of many of the leading American stars and is known as a sound character actor. He made his picture debut in May, 1915, in The Majesty of the Law, and has been connected with the Pallas, (Bosworth), Triangle and Universal companies prior to his present connection with the Selig company. His work in The Crisis, as Judge Whipple, is too recent to need comment, and his excellent characterization of the old leper in the Fairbanks The Habit of Happiness is another part that stands out prominently on the long list. Mr. Fawcett gives his spare time to writing and is an author of no mean ability and an authority on many phases of the drama.

George Fawcett

LLOYD, Harold C. Born in Buchard, Nebraska. His parents were American born, but of Welsh and Scotch-English ancestry. He is 5 feet, 9 inches tall, has black hair and dark blue eyes. In 1909, when but 15 years of age, he engaged in stock work in Omaha, alternating between the stage and school. On his graduation two years later, he had an additional year in stock and two years on the road. In 1914 he turned his attention to pictures, playing parts so small that he does not recall the name of his initial release. Even then he did character work, and his strongly marked personality brought him to the fore. From Universal, his original connection, he went to Keystone and is now the star of the Lonesome Luke comedies made by the Rollin Film Company. He is a lover of athletics, but when it comes to one particular fad it is fancy dancing.

Harold C. Lloyd

SWAIN, Mack M. Born in Salt Lake City, of English-Norwegian ancestry. Is 6 feet, 2 inches tall and weighs 280 pounds. Light complexion, blond hair, gray eyes. He made his stage debut in October, 1891, and for twenty-two years he worked in almost every line except grand opera, the drama, vaudeville, comedy and minstrelsy looking pretty much alike to him. September 2, 1913, he became a Keystoner and appeared in A Muddy Romeo with Mabel Normand and Ford Sterling. Other well known parts were Drollinsky, in Mazeppa; Martin, in A Bachelor's Romance, and Tom Bolton, in California, but Mr. Swain is "Ambrose," and that covers a lot of explanation, for the Ambrose comedies have spoken for themselves. When the camera is not watching him Mr. Swain dons overalls and on his ranch near Riverside he strives to put Burbank in the shade with plant experiments. He has already grown many hybrids.

Mack Swain

HANLON, Daniel E. Born in San Francisco, of Irish parentage. Is 5 feet, 6 inches tall and weighs 150 pounds. Light hair, blue eyes and fair complexion. Making his stage debut in 1894, Mr. Hanlon, who comes of a theatrical family, has done considerable stock work with the Crescent Players, Brooklyn, with Ralph Stuart and others, and for three years was a member of the cast of Ben Hur. He made his picture debut in July, 1915, and found out in his first part just how strenuous picture making can be, for his first role was that of Professor Arronax, the French scientist, in Universal's Twenty Thousand Leagues Under the Sea, and he knows just how sharp the honeycomb rocks of the Bahamas are when you are washed against them by the surf. He was also cast for The River of Doubt, a Metro production, following his Universal engagement.

Daniel E. Hanlon

DE FOREST, Patsey. Born in Port Penn, Delaware. Her father was French and her mother a Quaker. Light complexion, auburn hair and black eyes. Is 5 feet, 1 inch in height and weighs 110 pounds. She has been on the stage since a child, playing engagements in stock. She is also well known to vaudeville patrons, for she has appeared in a number of sketches. She made her debut in pictures at the Lubin studio in 1912 and made her first marked success in Patsy Bollivar, a series picture. Later she was selected to play ingenues with Billie Reeves and supported him during his Lubin engagement. When the Lubin studio closed she went to Vitagraph, playing principally with Hughie Mack, though she was with Rose Coghlan in The Climbers. She is an outdoor girl and can hunt, swim, fish and do fancy diving. Owns three dogs and would have more did she have room for them for she has owned as many as fourteen at once.

Patsey De Forest

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

California Exhibitors Elect Officers

State Convention Names the Same Executives as Are Serving Alameda County Organization.

THE annual meeting of Alameda County Local No. 1, of the Motion Picture Exhibitors' Association of California, was held at the Hotel St. Marks, Berkeley, on January 18. The most important feature of the proceedings was the election of officers for the ensuing term, which resulted as follows: President, H. L. Beach; vice-president, J. Hellman; secretary-treasurer, W. S. Krahn; directors, S. S. Range, A. E. King, E. W. Scott, Charles Mehrten and W. S. Smith. The proposition of co-operative buying was discussed at some length, and it was the general opinion that arrangements could be made whereby it would be possible to effect a substantial saving in the cost of supplies. Upon a motion it was decided to defer action on this until members furnished a list of their estimated yearly requirements.

Following the meeting of the local the first gathering of the Motion Picture Exhibitors' Asociation of California since the formation of this organization earlier in the month was called to order. The election of officers which followed resulted in the selection of the same ones elected by the local, with the same directors. The by-laws of the State organization were amended, however, to increase the board of directors to nine members and four more will be chosen at the mass meeting to be held at San Francisco on January 25. The Alameda County organization has remained intact when there has been no State League, or even a national organization, and has been so successful in its work that by general acclaim it has been made the nucleus for the new State association. By organized effort it has secured reductions in theater license fees, secured concessions from film exchanges and defeated censorship movements, saving hundreds of dollars to its members annually.

President Beach outlined the plans for the big mass meeting to be held in Photoplayer Hall on January 25, stating that letters were being sent to every exhibitor in the San Francisco territory, comprising two-thirds of California, requesting his attendance. He stated that the American Photoplayer Company had donated the use of a hall for the meeting and had offered to give the event wide publicity, while Sol L. Lesser had offered to give a review of "Civilization" immediately following the mass meeting.

A vote of thanks was tendered to the American Photoplayer Company and Mr. Lesser for valuable assistance in making the gathering a success. Mr. Beach also told of the plans of a certain element in the Rotary Club that was attempting to get a state-wide censorship measure through the Legislature and how steps were already being taken to defeat the measure.

Maryland Effects Permanent Organization

Begins Business With Membership of Forty-six—Will Affiliate With National Body.

THERE is no question about it. The Baltimore exhibitors, at least a great many of them, are waking up to the fact that organization is the best policy, for even though Sunday, January 21, was a cold, raw, snowy, rainy day, twenty-one stalwart souls faced the inclement conditions in order to attend what has proved to be the most enthusiastic meeting of the series at the New theater, 210 West Lexington street. Sam Spedon of the Moving Picture World gave a stirring address on organization and co-operation and the benefits to be derived from them.

The League has now passed out of the "temporary" stage and has become a permanent organization with a membership of forty-six exhibitors from all sections of the city. Later on this body will become affiliated with the Motion Picture Exhibitors' League of America. The deposit system and the matter of paying return expressage on films—which is understood to be the only business where this is done—were spoken upon by Louis Schlichter and Thomas D. Goldberg. Their talk, however, was not one of condemnation of the producers for these acts, but rather an argument to have the exchange managers and the exhibitors get together on the subject and discuss it amicably.

Another matter which came up and was discussed was the giving of a ball by the League later in the season.

The dues for the League have been fixed at $6 a year, payable quarterly. According to the present schedule monthly meetings will be held, the last Sunday in each month being the set date. If, however, the Board of Directors has anything of importance to bring before the League a special meeting can be called at the discretion of the President.

The code of by-laws which had been drawn up by a committee of which J. Louis Rome was the chairman was unanimously adopted and is now in force.

These officers were elected: J. A. Hoernig, president; Lewis A. DeHoff, first vice-president; Eugene B. McCurdy, second vice-president; Thomas D. Goldberg, secretary; William E. Stumpf, treasurer, and J. Louis Rome, attorney. With the exception of one district a delegate from which has not been elected, the Board of Directors follow: J. Rosenbauer, G. O. Williams, W. O. Baker and John Goodman. There will be six delegates to the National Convention. Frederick Clement Weber will be chairman of the delegation.

Among those present were G. Horton Gaffney, L. A. DeHoff, J. Louis Rome, F. C. Weber, Louis Schlichter, T. D. Goldberg, Wm. Leight, E. C. Sandell, N. Burns, M. Bassin, G. O. Williams, W. E. Stumpf, W. Freichtag, J. Selkman, E. J. Rossiter, Miss T Marks, E. B. McCurdy, Frank A. Hoernig, V. A. Valintini, M. A. Barger and Joseph Brodie.

BLACK HILLS EXHIBITORS TO GIVE BALL.

Preliminary plans for the holding of a Grand Ball were laid by the Black Hills Exhibitors' League at its last meeting at Deadwood, S. D., January 15. A committee headed by H. B. Hearst, who is a prominent exhibitor of Deadwood and president of the Exhibitors' League, was named to complete arrangements for the event.

This committee now is endeavoring to make arrangements with one or more screen stars for their appearance in Deadwood to be the guests of honor of the Exhibitors' League and lead the Grand March. President Hearst, through the Moving Picture World, desires to extend an invitation to the leading men and women of the Screen to honor South Dakota and her moving picture devotees with a visit.

Although far removed from any of the film centers, the Black Hills district is fast becoming one of the best moving picture fields in the West. New theaters are being built and

old ones are being enlarged to accommodate the constantly growing number of converts to the silent drama, and the producer who is first to send his star into the district is sure of gaining a prestige that will result in big returns.

None of the prominent actors or actresses of the screen world has ever visited the Black Hills country, and for this reason the announcement of the proposed Exhibitors' League ball and the plans to bring one or more stars here has aroused tremendous interest.

Indiana Exhibitors Post Joint Fund

Place $600 in Bank to Guarantee Fulfillment of Contracts With Exchanges by Members.

THE motion picture exhibitors of Indiana, recently in convention at the Hotel Severin, Indianapolis, adopted a plan which they declare will save to Indiana banks thousands of dollars annually that has been on deposit in banks of other states and will make the closing of contracts by Indiana exhibitors much easier with less outlay, and will provide ample protection for the producing and distributing companies. They say that the move, which was made in the convention, will also bring to Indiana many producing company offices which are not now located in this district as well as new offices of distributors.

C. C. Pettijohn, attorney for the exhibitors, explained that many of the members of the Indiana Motion Picture Exhibitors' Association complained against being forced to make deposits on film for which they had contracted. He said many of the smaller exhibitors of the state were not in a position to put up a deposit of $100 or more to guarantee fulfillment of their contracts without curtailing to some extent the business which they operated and that they wished to devise a plan whereby the making of deposits could be eliminated. The exhibitors also said that because of this clause in the contracts they are unable to get the class of pictures they desire.

The plan to meet this objection is unique. The association which was formed during the session made a binding agreement between its members not to purchase the rights for pictures from companies which enforced the rule concerning protection deposits. This agreement was entered into by the entire membership of the association.

The association then created a fund of $600, which was deposited in a local bank, to the credit of the association. This fund is to be used as a guarantee that if any exhibitor fail to live up to the contract signed with a distributing company the loss to the company shall be made up by the association from this fund, which will be augmented as may be necessary.

The Indiana exhibitors think this method of meeting the deposit requirement will be received with general satisfaction. Some of the radicals thought the distributors of the films would not try to enforce the deposit clause in their contracts if they were afforded the protection thus given them.

Jerseymen on Edge for Coming Ball

Many Interesting Features Promised for First Annual Event, to Be Held on February 1.

NOW that the date of the first annual ball of the New Jersey State Exhibitors' League, February 1, is drawing near, the exhibitors are all on an edge to see the outcome of the months of preparations and arrangements. The ball will be held at the Kreuger Auditorium. F. E. Samuels, the secretary, states all is in readiness for the big event.

The program, which is an exceedingly pretentious affair, has received full support from the industry. Copies of the program will be distributed at the ball, and others will be mailed to the exhibitors of the state.

Some of the stars have engaged boxes in which they will hold receptions. Film manufacturers have purchased boxes to hold exhibits and novelty stunts.

The contest for young women to enter pictures has brought forth a host of contestants. This feature promises to eclipse the other events of the evening, as interest is running high in Newark as to who the lucky girl will be.

Another entertainment idea brought up at the last meeting of the ball committee was to have a song writers' contest. This event will be of interest to everyone.

Although it is not known yet what kind of stunt the Universal will pull off here, it is positively assured that a big crowd of Universalites will be present. According to a notice sent Mr. Samuels, the employes of the Twenty-third street branch of the Universal have set aside the evening of February 1, when they will attend the ball in a body.

Ontario Picture Men Organize

Arthur Cohen of Toronto is Elected President—Two Hundred Exhibitors Attend.

A DEFINITE step in the direction of a Dominion-wide organization of the film business in Canada was made at Toronto on January 23 and 24, when more than two hundred exhibitors and exchange managers launched a real Ontario Moving Picture Protective Association. The film men came from all parts of the Province, many traveling four hundred miles from the west, east and north, in order to attend the conference, which easily developed into the most important moving picture congress ever held in the whole country. Simultaneously with the staging of the convention came the demise of the association, which had been a Provincial organization in name only. The latter had been in existence for several years, but not until this time had a real effort been made to call together representatives of the "moving picture art" from all corners of the Province.

The congress, which was held in Cooper's Hall, Spadina avenue and Queen street, was called to order by Mayor Church, of Toronto, who officially welcomed the many out-of-town visitors. Then the exhibitors immediately jumped into the various business matters.

To facilitate the reorganization of the Ontario Association, the 1916 executives resigned in a body, and F. R. Lennon, Toronto Universal manager, took the chair, with W. A. Bach, the Canadian Universal's advertising manager, acting as secretary. Lennon advised the gathering that the very next move would be the formation of a Dominion Federation of the picture trade, with the Ontario Association as its backbone.

W. Baillie, the retiring president, made an enthusing speech, in which he drew attention to the immediate necessity for action on the part of exhibitors, while Phil Kauffman, of the Famous Players' Film Service, denounced government methods in this and other provinces, particularly with relation to censorship. In the opinion of Kauffman and others, the necessity of the hour was the establishment of a competent Federal Board of Censorship to pass upon all films for exhibition throughout the Dominion. This board would replace the various provincial boards whose respective verdicts were frequently at variance.

W. A. Bach urged that the moving picture interests should take such steps, by united influence, that the Ontario Government would not adopt any measure affecting their business until it had consulted the officials, at least, of the Ontario Protective Association. He asked the gathering to make arrangements for a large deputation to wait upon the Government in the near future. P. J. Nolan, of Ottawa, and W. F. Barrett, manager of the Toronto Mutual office, discussed organization features at length and offered considerable advice.

Arthur Cohen, manager of the Globe theater, Toronto, who was subsequenty chosen chief executive of the re-born association for the ensuing year, made a plea for the unification of the whole industry from coast to coast, and he promised to take an active part in the movement. He also spoke strongly in favor of a Dominion censorship board, and declared that the present disconnected system of Government control was all wrong.

The convention was the means of bringing together many distant exhibitors who had heard a great deal about each other through the Moving Picture World and other channels, but who had never actually shaken each other by the hand. A most cordial feeling was in evidence throughout the two-day session.

The social features of the rally included a performance at Shea's theater, Toronto, two hundred of the exhibitors and exchange men attending in a body. The film men also gathered at the St. Charles Hotel, where a banquet was held in the Belgian Room. M. J. Thaler, of the Garden theater and College Playhouse, Toronto, introduced a few speakers, including Phil Kauffmann, F. R. Lennon, Bert Applegate, Pop Phillips, of Kitchener, Ontario, W. F. Barrett, W Bailie, Clair Hague and Mr. Brownridge.

After the short speeches, a cabaret concert was enjoyed, and cartoon sketches of a number of those present were also made by Mr. Charles, the artist of the Strand theater, Toronto. Previous to the mass meeting on the second day, the assembled delegates "performed" before the moving picture camera.

In order to give the new organization a provincial standing both in character as well as in charter, the old executives resigned and the following new officers were elected: President, Arthur Cohen, of the Globe and Rialto theaters, Toronto; vice-president, P. J. Nolan, Ottawa; honorary treasurer, M. R. Manhennick, representing the A. J. Small interests, Lon-

don; honorary treasurer, J. Brady, of the Madison theater; secretary, W. A. Bach, of the Universal Film Company; executive, George Phillips, Kitchener; W. H. Roenig, Lindsay; P. Bardesson, Timmins; Frank Guest, Hamilton; J. H. Burk, Pembroke; G. Bernard, London; S. Burnside, Collingwood, and the following from Toronto—E. L. Ruddy, S. Bernstein, Dr. Richardson, M. Gelbirtig, John Griffin, Bert Applegath, Jerry Shea, C. Robin, C. Wellsman, W. F. Sexton.

Three exchange representatives will be added to the executive of the association at a later date.

Slimm Now Chief of Northwestern Ohio

Plans Under Way for the State Convention, to be Held in Cleveland.

A NEW man is at the helm of the Northwestern Ohio Exhibitors' League, with headquarters in Cleveland, is W. J. Slimm, manager of the Marquis theater. Mr. Slimm won out over B. J. Sawyer, who had been president for two years. The elections are held in January and July. Other officers elected were H. H. Lustig, vice president; A. Maher, treasurer; W. H. Horsey, recording secretary, and Sam Bullock, corresponding secetary.

Already these officers and the president are busy with the arrangements for the state convention, which is to be held in Cleveland in February. The exact dates will be decided within two weeks.

The officers are trying to make it the most successful convention held in the Forest City for the moving picture men. A trade exposition is planned.

In addition a gigantic effort will be made to get the cooperation of other local bodies of exhibitors, including those from Cincinnati, Dayton, Columbus and Toledo, as well as all of the organized exhibitors from smaller towns of the state.

EXHIBITORS' NOTES.

The Strand, in Ogdensburg, N. Y., will open for business early in February. It has a seating capacity of 1,500. Robert Landy is the proprietor.

Sol Bernstein, formerly of Elmira, will shortly open a theater in Amsterdam, N. Y., where he is now running the Lyceum. His new house will seat 1,500, with all modern equipment.

At Saranac Lake, N. Y., Louis Bernstein opened his theater, the Pontiac, on Monday, Jan. 22. The house was filled to capacity, over one thousand persons being unable to obtain admission. Mary Fuller, Lou-Tellegen, Carlyle Blackwell, Ethel Clayton, Irene Fenwick, Arthur Ashley and Reda Davis, who are producing pictures at Saranac Lake, appeared in person at this opening. The house seats over fifteen hundred, and is one of the prettiest in northern New York. It cost $100,000 to build, which is considerable in a town of twelve thousand population.

Louis Bernstein is the owner and Abe Seymour the publicity manager.

HALL ORGANIZES STATE RIGHTS CORPORATION.

Frank G. Hall, who controls the Strand theater, Market street, Newark, has organized the Civilization Film Corporation to buy and sell motion picture productions on the state rights plan. The new company is capitalized at $125,000. Associated with Mr. Hall are some of the most prominent business men of Newark. Among them are John C. Eisele, of the brokerage firm of Eisele & King; John J. MacGovern, George and Henry Alsopp and Peter Fox.

The company already has acquired the state rights for New Jersey to "Joan the Woman," and is negotiating for other big productions. It also controls the New Jersey rights to "Civilization" and "War's Women," both of which were produced by Thomas H. Ince.

Frank G. Hall, organizer of the new company, is one of the best known men in the New Jersey film field. He recently added the Strand theater to his chain of picture and vaudeville houses.

UNIVERSAL'S NEW SERIAL RELEASED MARCH 15.

The Universal Film Manufacturing Company announces that the new serial, "The Voice on the Wire," will be released on March 15. It will be in fifteen episodes of two reels each. The film is a screen version of the novel of the same title by Eustace Hale Ball, the well known author. The leading roles will be played by Ben Wilson and Neva Gerber. The picture was produced under the direction of Stuart Paton, director of the Universal submarine feature, "20,000 Leagues Under the Sea."

Elaine Hammerstein in "The Argyle Case"

A CHARMING addition to the list of leading women of the screen is Elaine Hammerstein, granddaughter of the famous Oscar Hammerstein, the operatic impresario, who is making her first important appearance as a film actress in the role opposite Robert Warwick in the Selznick-Picture production of the great detective drama, "The Argyle Case."

Miss Hammerstein is the daughter of Arthur Hammerstein, who, although engaged in theatrical production, did his utmost to restrain the impulse which urged his daughter toward the footlights. Hammerstein Pere and Hammerstein Grandpere did their best, but immediately upon being graduated from Armitage College in Pennsylvania Miss Elaine set her little foot down and declared herself.

Elaine Hammerstein.

Her first stage experience was in "The Trap," which she followed by playing the leading role in "High Jinks." Then for a while she hearkened to the urging of her father to renounce the stage, but becoming interested in motion pictures, she soon turned her footsteps toward the eastern studios. After playing a few minor parts she won recognition. Out of the available leading women in New York she was selected by Mr. Harry Rapf, president of Robert Warwick Film Corporation, to play the sympathetic part of Mary Mazuret in "The Argyle Case."

Miss Hammerstein is only twenty years old, tips the scales at about a hundred and twenty pounds, possesses a plenitude of brown hair, a pair of big gray eyes and a wonderful smile. In the vernacular of the studio she "photographs like a million dollars."

NEW PLAYERS FOR IVAN.

Guy Coombs has accepted an engagement with the Ivan Film Corporation, for which company he will portray the romantic leading parts which are intimately associated with his name. Mr. Coombs' long experience both on the stage and the screen will add greatly to the acting forces of the Ivan Film Corporation.

Christine Mayo, who helped make the expression "vamp" colloquial slang in our language, has again returned to the Ivan banner. The plays in which she first appeared in vampire leads, "A Mother's Confession" and "A Fool's Paradise," produced by the Ivan Film Productions, created for Miss Mayo a great vogue throughout the country.

FRANK McCORMACK JOINS POWELL.

Frank Powell has engaged Frank McCormack, who has to his credit the staging of many Broadway successes, to assist him in the direction of the series of feature pictures in which Marjorie Rambeau will be starred, now being made by the Frank Powell Producing Corporation, to be distributed through the Mutual Film Corporation exchanges. Mr. McCormack has long been known as one of the most successful men producing for the legitimate stage. To his credit are many of the substantial hits of recent seasons.

"THE CRISIS" OPENS IN KENTUCKY.

The Big Feature Rights Corporation, with Colonel Fred Levy at its head, opened with William N. Selig's "The Crisis" at the Mary Anderson theater, Louisville, Ky., on January 22. The theater was crowded to the doors and the S. R. O. sign has been out for every succeeding performance.

SIMMONS BUYS FOREIGN RIGHTS ON "GLORY."

The rights for the United Kingdom on "Glory," the latest release of the Unity Sales Corporation, have just been purchased by Joseph Simmons, the well known dealer of foreign rights.

Chicago News Letter

By JAS. S. McQUADE

Chicago Film Brevities.

MRS. DOUGLAS L. WEART, formerly Miss Gertrude Spoor, gave birth to her first-born (a daughter) on Monday, January 22, at the home of her parents, Mr. and Mrs. George K. Spoor, this city. Mrs. Weart and baby are in excellent health and joy reigns in the home of Essanay's popular president. The only thing lacking to make the happiness complete is the presence of the newly made father, Lieut. Douglas L. Weart, who is at present on the Mexican border with his regiment.

* * *

The moving picture rights to Virginia Brooks' novel and the play of the same name, "Little Lost Sister," were purchased about a year ago by the Selig Polyscope Company from the Mozart Amusement Company. Work on the production will be started early in the future by one of Selig's companies.

* * *

Miss Gail Kane made a short stop-over in this city Monday, January 22, during which she was the guest of honor at a luncheon given by the American Film Company and the Mutual Film Corporation, the officials of both these organizations and the photoplay representatives of the Chicago dailies being present. She left the same evening for the Santa Barbara studios. The first picture in which she will engage for the American will be "Whose Wife," by an English author. Miss Kane was accompanied by her mother, Mrs. Abbey Kane.

* * *

David Wark Griffith paid a flying visit to Chicago Monday morning, January 22, on his way from Milwaukee to New York. "Intolerance" is being shown in the Cream City, where it opened a run on Sunday, January 21, and Mr. Griffith on his rounds stopped over there to see how it was doing. The Canadian rights for "Intolerance" have been sold, and the first presentations of the spectacle were given in Montreal and Quebec recently. I saw Daniel L. Martin, manager of the company playing in Milwaukee, and who also managed the opening at Montreal, one day last week, and he informed me that fine business was being done at the Davison theater in Milwaukee, and that people were turned away at every presentation. The same conditions prevailed in Montreal, while he remained there. Chicago, however, is at the head of the roll of honor, as overflowing houses are still the rule. It is expected that about 20 traveling companies will be engaged in presenting "Intolerance" throughout the United States and Canada.

* * *

Miss Doris Kenyon, an eastern beauty, arrived in Chicago Friday, January 19, to begin an engagement at the Essanay studios. The first picture in which she will appear is "On Trial."

* * *

The Chicago Reel Fellows Club is to have a real studio ball. George K. Spoor, president of the Essanay Film Manufacturing Co., has made the event possible by giving over his big plant for the occasion, which has been set for the night of Saturday, February 10. Scenes from photoplays actually in the making will be one of the preliminary attractions for the crowd that is sure to assemble. It will be a public affair and a moderate admission will be charged to patrons. Such players are Henry B. Walthall, Richard Travers and other Essanay notables will take part in the scenes. The Reel Fellows will have charge of the event, and the proceeds will be applied to the fund for the furnishing of the newly leased quarters of the club, on the fifth floor at 207 South Wabash avenue.

* * *

The Metropolitan theater, the newest of the Ascher chain of theaters and the fifteenth on the list, had a very successful opening Saturday, January 20. A Metro feature, "The White Raven," with Ethel Barrymore in the leading role, was the principal attraction. The service at this house is selected from Triangle, Paramount, Metro and Clara Kimball Young productions. The admission charge is 10 and 15 cents evenings, and 5 and 10 cents matinees. The lower prices named are charged for children.

* * *

The Grace Amusement Company, of Belleville, Ill., recently acquired the Lyric theater in that city, in addition to the Washington, also controlled by it. The Lyric will be devoted to drama, furnished by the Klaw & Erlanger attractions, while the Washington will continue to offer programs of moving pictures and refined vaudeville. Louis Landau, Jr., manager of the Washington theater, and president of the company named, will also manage the Lyric. The latter seats 1,500 people.

* * *

Charles Murray, of Keystone fame, accompanied by Mrs. Murray, spent a few days in the city last week, making the Hotel Sherman his headquarters. Mr. Murray is on a vacation, which will be spent in Indiana, Ohio and New York. Indiana is his native state, so Mr. Murray will spend most of the time there. To show the kind of a boss he is Mack Sennett is paying all the expenses of Mr. and Mrs. Murray during the trip.

* * *

Wallie Decker, who received frequent mention in these columns for his live work as press agent of Paramount's Chicago office some time ago, is now assisting in the press work for the company which is showing "Intolerance" in Milwaukee. "Wallie" is doing excellent work in his new position, from all reports. The other day "Wallie" wrote the following letter from Milwaukee to Walter Lindlar, press agent for "Intolerance" at the Colonial, this city:

"Why have you not sent the Babylonian bull you promised? Town turned out to see the bull wheeled through the streets, and they were much disappointed that it did not come on the afternoon train. What shall we tell the city editors who have assigned reporters to cover the event?"

"Tell them you shot the bull," Mr. Lindlar replied.

* * *

Even Dwight Elmerdorf, the famous travelogue producer and lecturer, is not exempt from the prying eyes and sharp shears of the Chicago censors. It appears that one of the scenes taken from "Children and Flowers from Many Lands," the Bagendit dance, was slashed by the censors Wednesday, January 24. During his lecture that evening at Orchestra Hall Mr. Elmendorf referred to the incident as follows:

"The picture shows small children dancing, among them's a boy—and you can tell that it's a boy. I have shown the same picture before in Chicago and recently in New York and other large cities, but have never met with any opposition. It's a wonder, since the United States doesn't admit Chinamen, that the board lets me show pictures of the children of China."

* * *

Miss Enid Bennett and her sister Marjorie stopped over here one day last week on their journey from New York to Culver City, Cal., the home of the Ince studios. It is said the "Princess of the Dark" will be her first picture.

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William N. Selig has begun the production of a number of short photoplays for the General Film Company, in which will be featured such well-known stars as George Fawcett and Jack Pickford, the latter appearing in one-reel comedy dramas. "For Reward of Service" and "Lost and Found," a one and a two-reel photodrama, in which George Fawcett appears, are reviewed elsewhere in this issue.

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The Norton Amusement Company has announced the reopening of the Platte theater, North Platte, Neb., on February 9. This company also operates two small theaters in the South.

Samuel Zukor, owner of the New Centre Theater, Kansas City, Mo., made a pleasant call at the World office on Thursday, Jan. 25, and placed a year's subscription. Mr. Zukor's visit to Chicago was for the purpose of looking over the feature market. The New Centre theater has a seating capacity of 1,600, and at the present time a feature program is exhibited at admissions of 15 and 25 cents. Beginning Sunday, Feb. 4, the Selig production, "The Crisis," will begin a run at the New Centre for an indefinite engagement. Mr. Zukor states that the minimum admission price for "The Crisis" will be 25 cents. He is in the market for larger productions of this kind, and would be pleased to hear from any exchanges having subjects large enough for weekly bookings. The New Centre is the largest exclusive moving picture theater in Kansas City, and the musical accompaniment to the pictures is furnished by a seven-piece orchestra and a large pipe organ.

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Harry Bugie, former branch manager of the George Kleine Cincinnati office, has been transferred to the Philadelphia branch, to succeed Harry Scott, who has been appointed assistant general manager, but who at present is serving as acting general manager, in the place of Mr. Phelps, resigned. J. P. Gruwell, of the Kansas City (Mo.) branch, has succeeded Mr. Bugie, who was stationed at Philadelphia before his appointment to the Cincinnati office.

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A special presentation of "'A Modern Mother Goose," produced by the Fort Dearborn Photoplays Co., of this city, and in which many Chicago children take part, was given at the Strand theater, Wabash avenue, this city, Saturday afternoon, January 27, under the auspices of the Park Seminary Day Nursery. The film was donated by J. M. Leaverton, president of the Lea-Bel Feature Film Company, who owns the world rights to this picture. The proceeds were turned over to the Park Seminary Day Nursery.

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Director Al Green, George Fawcett, Miss Vivian Reed, Charles LeMoyne and other members of Selig's eastern company, left for Los Angeles Tuesday, January 23, where the production of "Little Lost Sister" will be continued at the Selig studios there.

* * *

Harry Weiss, managing director of the Lewis J. Selznick productions, this city, attended the recent exhibitors' convention at Indianapolis, and, incidentally, paid a visit to Louisville while on the trip. F. M. Brockell and Mr. Weiss are becoming popularly known as the Potash-Perlmutter of local film circles, due to the fact that the Lewis J. Selznick Productions are the first to have two men at the head of that organization.

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J. L. Kempner, representing the Signet Film Corporation, New York, was a recent visitor at the Chicago office of the company, and while here made arrangements for the handling of the "Masque of Life" through the Lewis J. Selznick Productions, in the states of Illinois, Indiana, Kentucky and Michigan.

Matt B. Snyder Dead at Eighty

Veteran Soldier and Actor Passes Away at His Home in San Francisco.

RARE old Matt B. Snyder, sailor and soldier in his youth, sterling actor in his maturer years, veteran of the stage and for four years on the screen, passed away on January 16 at his home in San Francisco. Mr. Snyder was eighty years old.

He was educated at Annapolis, entered the mercantile marine and for a while was captain of a ship engaged in the slave trade. He was captured in Cuba, taken to Africa, and after thrilling adventures escaped and made his way to Liverpool. He served through the rebellion on the side of the south and at the conclusion, when he was mustered out as a major, was a member of the famous Kirby Smith Mexican expedition.

As an actor Mr. Snyder traveled all over the world, and for years played heavy parts with Edwin Booth and Mrs. Fiske and with the John Drew stock company. He entered pictures about four years ago, in New York, working for several companies, among them the Imp and Kalem. Two years ago he went to San Francisco, where he made his home with his daughter, the wife of one of the most famous restaurateurs of the city.

In later months Mr. Snyder had done much work with the California Motion Picture Company. He had also been specially engaged for the characterization of the General in "The Heart of Maryland," as Colonel Carvel in "The Crisis," and as Count Anteoni in "The Garden of Allah."

From Chicago comes word of the sorrow of Colonel William N. Selig and of the entire Selig personnel over the news of his death. Mr. Snyder was a most likable man. Of imposing physique, straight as an arrow, he looked far from his fourscore years. He had a host of friends all over the country who will feel a personal loss in his going.

Riley C. Chamberlin Dead

Much Admired Member of the Thanhouser Company Passed Away on January 24 at His New Rochelle Home.

The many friends and admirers of Riley C. Chamberlin will learn with deep regret of his death, which occurred Januay 24 at his home in New Rochelle. Mr. Chamberlin was one of the earliest actors in motion pictures, and it may be said in all truth he was one of the best. He was 62 years old, an Elk and had been seriously ill several times in the last few months.

Mr. Chamberlin was in the first two-reel pictures produced, and after a notable stage career had appeared steadily in Thanhouser productions for more than five years. He was born in Grand Rapids, Michigan, went west at an early age and was reared on a ranch. He was a cowboy in Colorado for several years, then traded in horses in the Dakotas.

Riley C. Chamberlin.

Mr. Chamberlin went east to Columbia University and after finishing an academic course decided his talents lay in acting. He had played with John McCollough, Booth and Barrett and with Charles Coghlan in "The Royal Box" before a long stock career. After engagements for several seasons with companies in Chicago and other cities in the middle west, Mr. Chamberlin was engaged by Edwin Thanhouser for the Thanhouser Stock Company in Milwaukee. He was comedian and character man for Mr. Thanhouser for seven years.

He later played with Mabel Barrison in "The Blue Mouse" and "Lulu's Husbands," with Marie Dressler in "Tillie's Nightmare" and in "Excuse Me," in Proctor's New York Stock Company and in stock in Nashville, Tenn.

Mr. Chamberlin has appeared in many Thanhouser productions and was Conductor 786 in the famous series of Thanhouser comedies. He played Longfellow in "The Children's Hour" and was the funny butler in Gladys Hulette's "Prudence, the Pirate."

Mr. Chamberlin is survived by two sisters, Mrs. H. M. Winslow, of New York, and Miss Belle Chamberlin, a contralto with the Boston Opera Company.

CARL GREGORY MARRIES MYRTA STRONG.

Carl Louis Gregory, Fellow of the Royal Geographic Society, chief photographer of the Technicolor Company, and cinematographer of international reputation, who conducts the Motion Picture Photography department of The Moving Picture World, was married to Miss Myrta Belle Strong in Jacksonville, Fla., on Saturday, January 20. The ceremony, which was witnessed by scores of the couple's friends, took place at noon in the sunshine parlor of the Hotel Burbridge. The bride, who arrived from her home in Cleveland a few hours before the ceremony, was given away by C. A. ("Doc") Willat, manager of production for the Technicolor Company.

The marriage of Mr. Gregory and Miss Strong brings to a happy climax a romance of twenty years standing. The beginning of the romance dates back to the time both bride and bridegroom were attending school in Cleveland.

RATHNER OF MINNEAPOLIS LOOKING 'EM OVER.

Harry Rathner of the Supreme Feature Film Company of Minneapolis is in town on a business trip and will remain for a few days. Mr. Rathner is making his headquarters with Mr. Cobe of the Unity Sales Corporation.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

At Universal City

Many Companies at Work in Spite of Inclement Weather—H. O. Davis Receives Unique Book of Appreciation.

AT UNIVERSAL CITY sixteen companies were at work this week, filming large feature productions, while ten other companies were shooting comedies, dramas, western and underworld stories, in one, two and three reels. Most of the work has been done on the interior stages and the big electric light studio has been occupied day and night.

H. O. Davis, General Manager of the Universal City, received a unique book of appreciation from the employes of the plant, this week. The book, which is entitled "One Wonderful Year with H. O. Davis," is handsomely bound in Russia leather. It is composed of 100 pages, each containing a different hand-colored drawing and each page carrying an expression of appreciation of the chief of the Pacific coast studios of the Universal Company by the head of a department or one of the directors.

H. O. Davis.

The introduction, signed "E. Pluribus Unum," is as follows: "The sentiments in this little book are not mere empty phrases. No one ever entered into a task with greater enthusiasm and more genuine feeling than the associate authors whose names are inscribed within.

"It is hard to imagine a leader who could have inspired a deeper friendship than that which was born on our travels with you through 'one wonderful year.'"

One of the directors writes, "What I appreciate most is your system of co-operative harmony." Another director—a grateful one, says: "The commercial genius who possesses enough of the artistic to recognize it in others and made me a director—many promised but one performed."

The head of one of the departments, enthusiastic over Mr. Davis' successful first year, writes, "Reel Two of the big feature—'Davis done it,' is to be projected. Judging from Reel One this is a high-class production. Watch it."

This is from the chief of the cameramen: "We crank turners may be cranky and apparently spoiled, but when one considers that the makers of negative are positively the pivotal centers of the whole blamed movie art—a business round which the movie world rotates, then they shouldn't be too much blamed for feeling their exalted position."

Realizing the difficulty of securing suitable stories for the screen, the scenario editor has this to say: "May the coming year bring you in addition to health and wealth a lot of good scenarios."

Other expressions are as follows: "To a steady hand, the cool head and the warm heart that guide our daily task;" "Brimful of sincere good wishes and appreciation;" "In grateful appreciation of a very pleasant and instructive association;" "Your twelve cylinders have certainly all been working during the past year, judging from the success of our organization."

Mr. Davis says no gift he has ever received has given him so much genuine pleasure and that this little book speaks volumes of the loyalty of the organization at Universal City. "Such a thing," he said as proudly he turned the pages of the book, "comes a man's way only once in a lifetime."

Dr. Karl Mantzius Visits Los Angeles

Famous Danish Actor, Author and Manager of the Royal Theater of Copenhagen Comes Here to Study the Photoplay.

DR. KARL MANTZIUS, one of the world's greatest authorities on theatrical art, arrived in Los Angeles this week, accompanied by his wife. Dr. Mantzius is the manager of the Royal Theater of Copenhagen, an institution maintained largely by the Danish government.

His greatest fame lies in his authoritative work, "The History of Theatrical Art," six volumes of which have been completed and are to be found translated into nearly every modern language. The seventh may soon be added, after Dr. Mantzius has made a comprehensive study of American drama, and particularly the photoplay. His work, to be found in nearly every public library in this country, has taken him twenty-two years to bring up to its present point.

Aside from being an author-manager, he has achieved much fame in his home country as the leading exponent of Shakespearean drama, playing the principal roles in the majority of the English playwright's works. His father before him was a great actor.

The "Little Theater" movement and the photoplay are matters of great interest to the visitor. "I think that the younger actors, who are developing largely through such institutions as the New York Little Theater, the Washington Square players and others, have great futures," Dr. Mantzius said to a representative of the press.

"America stands pre-eminent as a motion-picture-producing country. Before the war, Italy was doing wonderful things, but a spectacle such as 'Intolerance' is almost undreamed of by our European producers."

For three months past, the noted historian of the theatrical development has been traveling leisurely through the East, studying things as he found them there. He declared that some day the American government will further real stage uplift and development with subsidies such as are paid in nearly all European countries.

"Our theater received 160,000 kronen, or about $40,000 a year from the government, in addition to a guarantee to cover any additional deficit that may occur through the production of some unusual spectacle, opera or ballet. The theater was established in 1722 and has enjoyed such assistance for many years for the purpose of developing a finer spirit of art among our people."

Both Dr. and Mrs. Mantzius have been entranced with California. During the coming week, the visitors will be entertained at various moving-picture plants.

News From Santa Barbara

Rollin S. Sturgeon Joins "Flying A" Company to Direct Gail Kane.

FROM the American Film Company studios in Santa Barbara we learn that Rollin S. Sturgeon, for many years director-general of the Western Vitagraph studios, has joined the producing forces of the "Flying A" organization. Mr. Sturgeon's initial enterprise will be the production of a photoplay featuring Gail Kane, the new American star, who will arrive in Santa Barbara this week. Elaborate preparations for the coming of Miss Kane are being made and the selection of her supporting cast has been given unusual attention. She will be starred in dramatic vehicles of the type which have constituted her greatest successes. Gail Kane is considered to be one of the most beautiful women on the screen. Her career began under Charles Frohman, ten years ago. Among her stage successes were: "Decorating Clementine," "The Model," and "Anatol," "Macushla," with Chauncey Olcott; "Myre, the Adventuress," with George Cohan in his Broadway hit; "Seven Keys to Baldpate," and "The Miracle Man." In her recent engagement at the Globe Theater, New York, in "The Harp of

Life," Miss Kane enjoyed a great success. Her screen connection included All Star, Metro, Pathe and World Film Corporation.

Two large feature productions were completed this week at the American studios. "My Fighting Gentleman," in which William Russell is starred under the direction of Edward Sloman, and "The Gentle Intruder," the latest American-Mutual feature, with Mary Miles Minter as the star, under direction of James Kirkwood. The cast of the William Russell play includes Francelia Billington, Russell's

Taking a Scene for "My Fighting Gentleman."

new leading woman; Jack Vosburgh, Lucille Ward, Clarence Burton, Harry Von Meter, William Carroll and Sid Algier. "The Gentle Intruder" is the sixth of the Mary Miles Minter series and the cast includes George Fisher as the leading man, supported by Eugenie E. Ford, Harvey Clark, Marie Van Tassell, Franklin Ritchie and George Periolat.

"High Play" is the name of the William Russell productions, rehearsal on which will begin this week. The story was written by Julius Grinnell Furthmann. Francelia Billington will play the lead opposite Russell and Edward Sloman will direct the picture. Lucille Young and Edward Piel were engaged by the American this week and will probably be included in the cast. Lucille Young comes from the Fine Arts and Piel from the Fox Film Co. X. K. Stout has been appointed assistant business manager. He has been connected with the Mutual for the last three years and was, for more than a year, with the Mutual Exchange in San Francisco.

YORKE METRO PLAYERS RETURN FROM THE MOUNTAINS.

Producer Fred J. Balshofer, Harold Lockwood, May Allison, and a company of Yorke-Metro players returned this week to the Hollywood studios from an exciting trip to Mt. Baldy, where they went last week to film snow stuff for the final big scenes of James B. Hendryck's novel, "The Promise." Included in the party were, besides those above mentioned, Assistant Director Jay Hunt, Lester Cuneo, leading heavy man, Lillian Hayward, character woman, and a lot of extra people.

Much anxiety was felt at the local studios for Mr. Balshofer and his players, as nothing was heard from them for several days, on account of the wires being down. It was quite a celebration when the producer and his company returned, tired and frozen, but none the worse from their strenuous journey.

CORONA CINEMA COMPANY ORGANIZED.

Wycliffe H. Hill, local newspaper man, has organized the Corona Cinema Company. The company is being backed by Iowa and California capital to produce a spectacular ten-reel feature entitled "The Curse of Eve." The story was written by Mr. Hill and is being scenarioized by Joseph Anthony Roach. The following officers and directors have been elected: President, F. E. Kieler, a banker of Mason City, Iowa; vice-president, H. F. Scoville, attorney, of Los Angeles; secretary and treasurer, I. W. Keerl, a Mason City, Iowa, banker; J. A. Sober, a Los Angeles oil man, and Wycliffe A. Hill, general manager. Frank Beal, one of the best known directors in the Los Angeles colony and noted for many excellent productions when with the Selig and Pathe Companies, has been engaged as director-general. Mr. Beal has secured a strong cast, including Enid Markey, the former Ince luminary; Ed. Coxen, lately with Selig; Jack Standing, from Fox; Clarissa Selwynne, character actress, formerly with the World and Bluebird companies; Grace Thompson, one of the old Universal stars, and Guy Oliver, a recruit from Selig's Western Coast studios. Director Beal has taken part of his cast to the Santa Cruz Islands to start production on the prologue of the story, the scenes of which are laid in the Garden of Eden.

GRACE CUNARD MARRIED TO JOE MOORE.

A secret romance of Los Angeles filmdom was revealed this week, when it was learned that Grace Cunard, famous film star, and Joe Moore had eloped and were married Thursday night at Seal Beach.

The wedding was the culmination of a romance which had its inception in a Los Angeles motion picture studio and about which even intimate friends of the couple knew nothing.

Moore and Miss Cunard motored to Seal Beach, where they were married. Next day they were back at work at the studios of the L-Ko company in Hollywood.

Moore and his bride met in Los Angeles about four months ago. They will make their home here.

SIGNAL FILM CORPORATION STARTS NEW SERIAL

The Signal Film Corporation has started production this week on their new railroad serial, "The Railroad Raiders," under direction of J. P. McGowan.

The serial will be produced in fifteen chapters and is adapted for the screen by L. V. Jefferson, from the original fiction stories by P. G. Estee. Helen Holmes will be starred in the production. The supporting cast is practically the same as in the recently completed serial, "A Lass of the Lumberlands," and includes Leo D. Maloney, Paul C. Hurst, Thomas G. Longham, William Brunton, Will Chapman, William Hemphill, Charles U. Wells, George Wisschusen and William Behrens.

During the production of the fifteen installments, the company will travel to Las Vegas, N. M., Tucson, Ariz.; the Yosemite Valley and to various other locations within a day's travel of Los Angeles, for necessary exterior scenes.

A VISIT TO THE L-KO STUDIOS.

A representative of The Moving Picture World spent an interesting afternoon on the L-Ko lot this week. L-Ko is the place where Abe Stern is the business executive and our very good friend, Jack Blystone, director-general, the man responsible for the general excellence of the comedies released under the brand. During the course of our visit we were piloted around the lot by A. L. Mayo, head of the scenario and publicity departments. We saw Alice Howell, supported by Fatty Voss, in a comedy scene, which even drew a laugh from Abe Stern, and that is going some. That day Craig Hutchinson, one of the youngest directors in the game was completing a two-reel picture featuring Dan Russell. The

Bunch on the L-Ko Lot.

story was written around a six-day bicycle race. Jack Blystone is the author of a new comedy which Kitty Howe was directing, with Phil Dunham, the English comedian, playing the feature lead.

During the afternoon the accompanying picture was snapped of several prominent people on the lot. Among them, from left to right, in the background, A. L. Mayo, head of the scenario and publicity departments; Jack G. Blystone,

director-general; Louis Jacobs, business manager, and Fatty Voss, comedian. Foreground, in center, Abe Stern, vice-president; Alice Howell, featured comedienne; Sam H. Comly, of The Moving Picture World, and Charles W. Painter.

LOS ANGELES PREMIERE OF "JOAN THE WOMAN."

The premiere presentation of "Joan the Woman" at the Majestic Theater Monday this week was a huge success. Everybody who is anybody in filmdom was present, including a glittering galaxy of Lasky stars. Applause was at times deafening. The stage setting for the photoplay was not elaborate, but very effective. The musical score was well prepared and well executed.

Thanks for those nice seats, Kenneth McGaffey.

LOS ANGELES FILM BREVITIES.

Carl Laemmle, president of the Universal Film Manufacturing Company, will arrive in Los Angeles Friday, January 26, on important business, it is rumored, in connection with his latest film enterprises.

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Cleo Madison, we are informed, has signed a long-time contract with a new feature film company headed by Louis Jacobs, who will shortly start productions and is at present looking for a suitable location for his new company. Harry Solter, former Lubin and Imp director, has arrived from New York to direct Miss Madison's Company. The name of this new film-producing concern and the supporting cast of players have not as yet been decided. We are informed that the L-Ko and the Stern Film Company will not be affiliated with the Cleo Madison Company.

* * *

Our old-time friend, Julius Singer, special representative for the L-Ko Film Company, arrived in the city this week from New York. Mr. Singer dropped in at The World office for a friendly chat about those happy days way back in 1908 when The Moving Picture World had a small office in Chicago and the writer used to call every week to see Mr. Laemmle and Mr. Singer, his right-hand assistant at the old Laemmle Film Exchange on Lake street. That was many years before Universal City was built.

* * *

Clarke Irvine, that well known "screamer" scenario writer, and last, but not least, for almost two years our own co-correspondent, has joined the Yorke Metro. Clarke will start work Monday next week and write publicity for Mr. Balshofer. Good luck, you!

* * *

A. Burt Wesner, actor and stage director, has signed with the William Fox Company for a prominent part in the new Gladys Brockwell photoplay which Richard Stanton is directing. Until last week Mr. Wesner was acting in and directing the staging of productions at the Burbank Theater, Los Angeles, Cal. When the house closed preparatory to a change of policy, he decided to take a flyer into motion picture work and signed up with William Fox.

Mr. Wesner is known in theatrical circles throughout the country. His most recent big success was staging "The Brat," which is soon to open in New York.

* * *

Jack Pickford has arrived at the Lasky studios and will shortly begin work with Vivian Martin, the Morosco star, on a new production under the direction of Marshall Neilan.

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Maximilian Ryder, play writer, has become a member of the scenario department at the Lasky Studios.

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The next elaborate feature to be filmed by W. H. Clune will be a picturization of Harold Bell Wright's novel, "The Shepherd of the Hills." At his camp in Arizona, Mr. Wright is working on the scenario and preparing to take an active part in the making of the feature. Most of the scenes will be enacted and photographed in the Ozark Mountains in Missouri, the locale of the story.

* * *

J. D. Williams, the motion picture magnate of Australia, is visiting Los Angeles. E. J. Carroll, another Australian motion picture man, also arrived in the city this week.

* * *

Charles Ray, the Ince star, has decided to cast his lot with Mr. Ince in the New York Motion Picture Corporation, and signed, last week, a long-time contract with the Culver City people.

Louise Glaum has also signed up with the Ince Company, we are informed, for a period of two years.

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George Bronson Howard, who has finished his year's engagement with Universal, during which period he has produced a number of pictures, has left that organization and is negotiating with Mr. Ince to write scenarios for that company.

* * *

Frederick R. Bechdolt, writer of western fiction, accompanied by his wife, is visiting the Glendale studios of the Kalem Company this week. Mr. Bechdolt is now writing "The Girl From Frisco" stories for Kalem, which are being produced at Glendale by Director James W. Horne. Mr. Bechdolt has lived many of the incidents which he has embodied in his stories. He did placer mining in the Klondike gold rush of '97 and drove a dog sled. He carred a rod on the Great Northern survey for the Cascade tunnel and worked on a drill during the construction of the tunnel. He assisted the sheriff of San Bernardino county in rounding up Death Valley Scotty's gang while working as a reporter.

Director James W. Horne set a record in shooting scenes last week. He took 97 in one day, of the most diversified character. In the morning he worked with a crowd of extras, including Mexicans, in a Mexican street, then worked in two sets on the stage. He went out on locations and when he came back studio manager S. V. Boyd had three more sets ready. Horne jumped in with his principals and shot the ninety-seventh scene of the day before the sun went down, completing his picture. Bad weather had held up "Dynamo Jim" and he put on this extra steam when the sun finally appeared.

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Drawings are being prepared at the Thomas H. Ince studios for a mammoth electric sign which will grace the administration building of the Culver City plant. The sign is to be one hundred and eighteen feet long and thirty-six feet high, and will be placed so as to face the city of Los Angeles.

* * *

James Kirkwood, the American director for Mary Miles Minter, accompanied by his wife, Gertrude Robinson, paid a brief visit to the city this week to attend the opening performance of "Joan, the Woman," at the Majestic Theater. On Tuesday, this week, Mr. Kirkwood gave a dinner at the Sunset Inn to a number of notables of the screen.

* * *

The Balboa studios have added the following players to their producing forces: Edna Maison, formerly with Universal; Golda Madden, from the same company; Jack Dill, lately with the Essanay eastern stock; Nan Christy, who has been featured in numerous Horsley productions, Norbert Myles and Lester Scott, formerly Oscar Apfel's assistant as director.

* * *

Lois Wilson, the Alabama beauty, has left the Universal fold, to play leads in the feature productions of the California Motion Picture Company at San Rafael.

* * *

A new department has been created by Manager Milton E. Hoffman of the Lasky company—that of "title editing." Burke Jenkins of the scenario department has been selected as the head of this department to supervise and edit the subtitles and inserts of all Lasky productions.

* * *

Elizabeth McGaffey, head of the Lasky research department, has been transferred to the scenario department to write original stories under the direction of William C. De Mille and Marian Fairfax. Miss Iva-Ette Sullivan, one of the librarians of the Los Angeles public library, has been secured as head of the research department under Mrs. McGaffey's supervision.

* * *

Norman Manning, the manager of the Balboa studios, was "arrested" at Long Beach one day this week, and put in jail. He was behind the bars for nearly three hours when he was "rescued" by a delegation of Long Beach Elks and taken to the club-house. There it was explained to him that his "arrest" was a part of the initiation ceremonies and when he left the clubhouse he was a full-fledged Elk.

* * *

Irvin Willat, head of the photographic department of the Thomas H. Ince studios, and his assistant, Jack Kelly, left for Eureka, Cal., this week, where they will film scenes on and around the cruiser "Milwaukee," which is aground on the California coast about four hundred miles north of San Francisco.

* * *

Facetious people now refer to the Morosco studio as "the deserted village," because three of the stars, Kathlyn Williams, Myrtle Stedman and Vivian Martin are now at work at the Lasky plant, leaving the entire studio to George Beban and his director, Donald Crisp, and to Director Ed Le Saint,

who is making a production in which House Peters and Louise Huff are co-starred.

* * *

At the Fox studios, Otis Turner will complete, next week, the George Walsh picture which he has been making for William Fox. He will then immediately begin the filming of a new production with Mr. Walsh as the star.

* * *

The Dustin Farnum company is now taking snow scenes at Truckee, California, under the direction of William D. Taylor.

* * *

"Stage Struck" has been chosen as the title for the Triangle Fine Arts production previously known as "The Failures," written by Roy Somerville and directed by Edward Morrissey, and featuring Dorothy Gish. Frank Bennett plays the leading masculine role opposite Miss Gish. Other principals in the cast are Kate Toncray, Jennie Lee, Spottiswoode Aitken and Fred A. Warren.

* * *

"The Spitfire" is the final title for the Triangle Fine Arts production," The Doll Shop," with Bessie Love in the stellar role. The scenario was written by Anita Loos and is now receiving its finishing touches at the Fine Arts studio by Director Edward Dillon. More than three hundred extra people were engaged to appear in the fire scene, which showed the destruction of a factory. Roy Stuart plays the leading male role opposite Miss Love. Carmel Myers, Max Davidson and Carl Stockdale play important parts in the production.

* * *

Dorothy Dalton was regally received, this week, when she appeared before a capacity audience at the Liberty Theater, in Long Beach, Cal., immediately after the performance of "The Female of the Species," her latest Ince production. Miss Dalton thanked her admirers cordially for the reception they had accorded her, and told some amusing experiences which had happened during the filming of the production. Upon leaving the theater it was necessary for an attache to assist in carrying the flowers presented to her by friends and the management of the theater.

* * *

One of the most interesting places in the world is the Keystone cafe at lunch time.

At one table you see a regal beauty in a low neck gown dining with a district messenger boy and a clown.

At another a pair of pink tights peek out from the folds of a bath robe that envelopes some fairy whose luncheon companions are an imitation Chinaman, a country girl in pigtails and a motion picture cow puncher.

The double-dyed tough old villain amiably gossips with the hero and the innocent heroine.

A little knot of the Keystone swimming girls come in together and make up a party. They are all splendid young Dianas glowing with youth and health.

Louise Fazenda and Charlie Murray and two or three members of their company come in late after a struggle with a long scene in the light studio. They are still talking it over. At a near-by table, Director Wright is planning the afternoon's scenes with Ora Carew, who appears as a fascinating little Chinese girl in blue and gold.

Dora Rogers, the Keystone's vamp, dashes in hungry as a bearess.

Gloria Swanson and Wallace Beery, the auto speed king, are having lunch together. Gloria is a dream in a pink satin evening gown. Wallace appears in the glaring of noon in a dress suit.

Over at a table in the corner is the big chief, Mr. Sennett, going over corned beef and cabbage and a studio problem with Mr. O'Sullivan, the studio superintendent.

A charming note of youth and good fellowship runs through the scene.

* * *

More than a thousand children living in the Westlake Park district of Los Angeles gathered at a motion picture theater last Saturday to do homage to Little Mary Sunshine, the Balboa Company's baby grand star. Each child brought a flower for the little star and the aggregated bouquet was so large that it could not all be removed from the theater, so Little Mary Sunshine contented herself with filling her limousine with the posies.

* * *

The forest rangers in the employ of the United States government on the reservations in Southern California are to be the guests of W. H. Clune at a performance of "The Eyes of the World" at the Auditorium Theater, this week. The most exciting part of the story revolves around these mountain guardians for Uncle Sam and Mr. Clune believes that the wonderful horsemanship and other stirring episodes in which the rangers figure will be of special interest to them.

* * *

Director Rex Ingram is working day and night with a large corps of assistants preparing for the picturization of a Chinatown feature photoplay. In the technical preparations of this photoplay Director Ingram was aided by Thomas H. Gubbins, of the staff of H. R. Hough, controller at Universal City. Gubbins lived eight years in China, while in the service of the United States government. He was able to offer Ingram valuable suggestions regarding the costumes and proper sets, and also will aid him in directing the Chinese who will be used in many of the scenes.

* * *

A new comedy was started by Al E. Christie this week, entitled "Hubby's Flirting Way;" the story is by Walter Graham and the cast includes Billie Rhodes, Neil Burns and Ethel Lynne.

* * *

The stork paid a visit to the Selig Zoo the other night and left three lusty young lions. These babies have the distinction of being the first arrivals of the new year at the zoo.

* * *

W. J. Drummond, the genial manager of the local Mutual Exchange, is being congratulated by his many friends upon the news of his promotion to manager of the Mutual Exchange in San Francisco. The promotion is a reward for Drummond's persistent optimism and effective hustling. He will be succeeded as manager of the local exchange by T. E. Malcolm, who has been with the Mutual offices in Montreal. We welcome most heartily Mr. Malcolm to the local film row and say goodbye to Mr. Drummond with a great deal of regret.

* * *

James C. Slipper, the head of J. Slipper & Company, motion picture supplies, reports business booming all along the line. Mr. Slipper has recently sold Douglas Jarmuth, manager of the Colonial theater, 54th and Vermont, two Simplex machines, one G. E. generator, and a Minusa screen; also a Baird machine to J. O. Grant, manager and owner of the Beaumont theater at Beaumont, California. The local Orpheum theater has enrolled itself as a customer of Mr. Slipper with the purchase of a new Powers machine.

* * *

H. I. Krause, branch manager of the International Film Service, is going around film row with an expansive grin on his face, owing to the cordial reception given the serial "Patria" at its recent society showing at the Hotel Alexandria. The social elite were out in full force that night and their enthusiasm relative to the merits of Mrs. Vernon Castle's photoplay debut was extremely gratifying to our good friend Krause.

* * *

We were the guest of Managers Fred and Roy Miller at their attractive Miller's theater this week to see the first Los Angeles run of the new Fox Film Comedies, "Social Pirates," with Charles Arling in the lead. The first comedy feature drew plaudits from Manager Miller's patrons. E. H. Emmick, of the Peerless Film Company, has just obtained Mr. Miller's signature to a contract which provides for the exclusive run at the Alhambra theater of all of the Christie Film Company's productions. The first of these rollicking comedies, entitled "Bride and Gloom," directed by our good friend, Al Christie, will be show at the theater next week.

* * *

Manager McCarthy, of Clune's Comedy theater, has been promoted to the managership of Clune's Broadway theater, in place of J. W. Anderson, who is leaving for other fields of endeavor.

* * *

F. Stern and J. F. Lustig, managers of this city, have leased the Belasco theater, and will transform it into an up-to-date motion picture house. The opening attraction will be D. W. Griffith's "The Birth of a Nation." A special orchestra has been installed and only big features will be shown at this house. The Belasco, at the heyday of its career, was famous all over the country as the birthplace of many new dramas and the starting point in the careers of many of the best known stars of the legitimate stage.

* * *

After owning the Colonial theater just a month, during which they smashed all attendance record for Monrovia film houses, Eiler Bros. have sold their business back to I. L. Yost, one of the Yost Bros., from whom they made the purchase thirty days ago.

O. T. Crawford, St. Louis Pioneer, Dead

Well-Known Film Man Opened First Exchange in Missouri City and Built Many Theaters.

THE death of O. T. Crawford, which occurred in San Francisco on January 17, brings to a close the interesting career of one of St. Louis' film pioneers, and a man who has helped to make enough moving picture history to fill a volume.

Mr. Crawford was the first man to establish a film rental exchange in St. Louis. He operated at first in the Gayety theater building at Thirteenth and Locust streets, and the business, of which he was the head, is said to have paid as high as 500 per cent. profit.

After a consolidation of a number of smaller exchanges was made with the Crawford interests the business was moved to the Century building, and was called the Swanson-Crawford film exchange, and for a time was the largest one of its kind in that part of the country.

Mr. Crawford promoted and built a number of theaters in St. Louis and other cities. The first of these, the Novelty at Grand and Easton avenues, was the first big house to be built away from the downtown district, and was the talk of the town. Others were built in rapid succession, among them the Rialto, now the Delmar; the Mikado; the Montgomery; the Shenandoah; the Juniata; the Cherokee; the Gravois; the Arco, and the King's. Theaters were also erected in East St. Louis and other Illinois towns, as well as the Marlowe theater, in Chicago.

All of the Crawford houses were built on the same general plan of architecture, the erecting material being steel and concrete, and fireproof throughout. The King's in particular is one of the most complete and well equipped theaters in this section of the country.

Crawford also produced films. One of his ventures, "The James Boys of Missouri," based on the life of the celebrated outlaws, Frank and Jesse James, had considerable success. In addition to these other enterprises, he was at the head of a big vaudeville agency.

Mr. Crawford was reputed to be worth a million dollars at one time. His ventures reached their apex in 1911-12, and then came a change, and at his death it is said Mr. Crawford was comparatively a poor man. Nevertheless, he saw big things, and did big things, and the fact that he did not bring all of his many enterprises to a more successful completion than he did does not carry with it any record of lack of effort.

O. T. Crawford was the biggest individual figure in the film industry in St. Louis and surrounding territory for many years. He was well liked, had a most engaging personality, and was a good friend.

Crawford's body was brought from San Francisco to St. Louis for burial. He was forty-nine years old.

NATIONAL ASSOCIATION ISSUES FOLDER.

One of the handsomest pieces of campaign literature which has ever been issued by any commercial organization has just been sent out by the National Association of the Motion Picture Industry. This is a six-page folder in three colors setting forth the "Purpose, Structure and Possibilities" of the Association in good, crisp language calculated to let the motion picture magnate know just what the National Association is doing and expects him to do.

The folder is 8½ by 4 inches in size and is printed in dark green and red on a mask of pale blue panels on heavy white paper. The now well known emblem of the Association is set off in red, on the first page, and inside across the tops of the pages in a narrow panel, runs a repetition of the slogan of the Association, "Unity of Action Spells Success."

The names of the officers and board of directors are on the last pages of the folder, and under the general heading, "Plans, Aims and Organization," a summary of the organization is set forth.

EXHIBITOR TAKES LONG TRIP TO MEET HART.

William S. Hart had the unusual experience recently of greeting an admirer who had journeyed all the way from Blackwell, Oklahoma, to Inceville, to see the noted Triangle-Ince star. The traveler was J. C. Blackwell, an exhibitor of Blackwell, who never fails, he says, to fill his house with a Hart play, and he stated nothing else influenced him to make the long trip except a desire to meet personally and shake the hand of Mr. Hart. His wish was granted, for the player allowed Blackwell to watch his current play in course of production and later escorted him about the big Inceville plant.

Marie Doro Arrives in New York

Star Transfers Activities From Lasky Los Angeles Studio to Famous Players Here.

MARIE DORO, who has been starring in Lasky Pictures on the Paramount Program for several months, arrived in New York this week and will immediately begin work at the Famous Players studio on "Forget-me-nots." It was at the Famous Players studio that Marie Doro made her motion picture debut in the adaptation of "The Morals of Marcus," in which she had starred on the stage. That was just after her great success on the stage in "Diplomacy," in which she was later starred on the screen by the Famous Players.

Following this successful production Miss Doro went to the Coast and joined the Lasky forces. Miss Doro's first Lasky picture was "The Heart of Nora Flynn," which was followed by "Common Ground," and "The Lash."

"Oliver Twist" the adaptation of the great Dickens' novel in which Miss Doro scored a tremendous success, was the next of her productions and this was followed by "Lost and Won."

There will be at least one more Lasky picture released on the Paramount Program in which Miss Doro will star before she appears again under the Famous Players banner in "Forget-me-nots."

A. H. Blank, Theater Manager

THE accompanying engraving is a likeness of A. H. Blank, of Des Moines, Iowa. Mr. Blank was little known to the film trade until a few weeks ago, when he made his "debut" in the eastern film market. His first picture deal was the purchase of the Selznick releases for the States of Missouri, Kansas, Iowa and Nebraska. Upon completion of his deal he returned to Des Moines and hardly alighted from the train when he received a wire recalling him to New York to engineer another and larger deal than the first, the deal in question being the purchase of the Triangle releases and exchanges for the States of Missouri, Kansas, Iowa and Nebraska. He succeeded in getting and carrying with him a signed contract for the same.

A. H. Blank.

Not only does Mr. Blank own and control the Selznick and Triangle exchanges for Missouri, Kansas, Iowa and Nebraska, but also operates a chain of theaters throughout these four statse, having three theaters in Davenport, namely the Family, Garden and Strand, one theater in Des Moines, the Garden, and one theater in Omaha, Nebraska, the Garden. Mr. Blank has now in the course of construction three theaters seating respectively 1,000, 1,200 and 1,450.

Mr. Blank is also the President of the Exhibitors' League of the State of Iowa. He is a wide-awake exhibitor and exchange man and is always looking forward to the betterment of the film industry. All men visiting Des Moines will always find a cordial greeting awaiting them when calling on Mr. Blank, he being somewhat of an entertainer of ability.

SANGER SIGNS ANGLIN FOR PICTURES.

Eugene B. Sanger, president of the Sanger Picture Plays Corporation, announces he has signed Miss Margaret Anglin as one of his stars. Other names will be announced shortly

This is Miss Anglin's initial entrance into the realm of motion pictures. While Mr. Sanger prefers not to give out the names and authors of the plays for the present, those which he has selected for Miss Anglin are both powerful in theme and novel in treatment.

Mr. Rezac States His Side

Denies His Operator Was But Fifteen Years of Age—Is Paying Salary and Expenses of Injured Young Man.

IN a spirit of fair play, we print below a letter received from W. J. Rezac, manager of the Princess theater, Hibbing, Minn., and the Lyric theater, Virginia, Minn. Mr. Rezac complains of an article printed in the Moving Picture World of January 27, under the caption "A Serious Business." The story purported to tell the facts of a fire that occured in the projection booth of the Princess theater. Mr. Rezac's letter in full follows:

In your most recent issue, January 27, under the caption, "A Serious Business," appears a story which if accurately written would not appear altogether disfavorable to me, as the theater proprietor concerned.

Glen Wilson, whose age is stated at fifteen, the picture machine operator who was burned, painfullv. but not seriously, was employed by me and for more than one reason. I was led to believe him to be over sixteen—he is around 6 feet in height and well proportioned, and because he was the support of his mother, I was urged to engage him, which I did at $10 a week, not $30 monthly as your article says—rather the added communication states—and though he has not worked for me since the accident, I am still, without a suggestion from any source, paying him $10 each week, besides which I obligated myself for the expenses which the unfortunate occasion caused.

The story copied from the Duluth News Tribune is wrong in fact and suggestion, and in its glaring presentation was inspired by that publication's reporter because of unfriendly feeling toward me.

That, however, is neither here nor there. He has before that time and since inaccurately written stories which have concerned others, and has as a consequence been superseded by another man.

There was no panic in the theater. The operating room of my Hibbing theater is practically detached from the show house and it is fireproofed just as effectively as is possible, and equally as well as any room of its kind in this section. The burns were received by the boy when he threw the ignited film through the door of the booth and into the street, something which was unnecessary, but of course, having happened, is now over with.

Needless to say, I am genuinely sorry that the occurrence transpired. Far from picking up poor boys, and leaving them to "run the show," I pay strict attention to the conduct of my business, and without exaggeration can say that those connected with my institutions receive as good and better wages than employees in similar capacity in other theaters of this territory.

I would thank you very much for the space necessary to set me right. Yours very truly,

W. J. REZAC.

La Salle Film Company Organized

Chicago Concern Formed Specially for the Production of High Class One-Reel Comedies.

ANNOUNCEMENT is made in Chicago of the formation of the La Salle Film Corporation, incorporated for $25,000 under the laws of Illinois. At a meeting held recently in Chicago the following officers were elected: President, F. L. Bateman; vice president, George W. Leighton; secretary, Phil A. Grau, and treasurer, Frank J. Seng.

The object of this company is to produce single-reel comedies, to be released through independent exchanges on the state rights basis. It has been given out from the Chicago office of the company that actual production was started about four months ago in Los Angeles, where the company has leased a fully equipped studio and engaged a company of well known comedians. Eight single reels, to be known as "Lafco" comedies, have already been completed, and will be shown to the trade in the near future. M. De La Parelle, a well known director, is at the head of the producing organization.

The executive offices of the company have been opened in the Harris Trust Building, Chicago, and B. F. Lewis has been engaged as general manager. Mr. Lewis is well known in Chicago film circles, and for three years was associated with the Celebrated Players Film Co. as salesman and purchasing agent. He left that company last June to go to the Mexican border with the First Illinois Cavalry, and upon his return a short time ago he accepted his present position.

Mr. Lewis states that negotiations are now under way with some of the most dependable exchanges in the country, assuring the release of "Lafco" comedies at an early date. In commenting on the plans of the La Salle Film Corporation, Mr. Lewis said: "It is our intention to place on the market a brand of comedy that will conform with the prevailing public taste, the style that does not depend upon slapstick or vulgarity.

"The officers of the company are all substantial business men, whose success in their various lines has been achieved only by strict honesty, integrity and good business methods. They are actively interested in this new enterprise, and their resources and business knowledge are assurance that no effort will be spared in making 'Lafco' comedies among the best on the market.

Elsie Ferguson with Cardinal

Popular Actress Will Begin Work in Studio at End of Her Appearance in "Shirley Kaye."

AT the conclusion of the present theatrical season Miss Elsie Ferguson, one of the most popular American stars of the stage, will act before the motion picture camera. Announcement of her engagement to do a series of notable screen productions was made last week by the Cardinal Film Corporation.

The Cardinal has under contract for exclusive film appearances Miss Geraldine Farrar, in addition to Miss Ferguson.

Elsie Ferguson.

Miss Ferguson, at the Hudson Theater, where she is appearing in "Shirley Kaye," verified the announcement.

Miss Ferguson's first appearance as a stage star was under the management of the late Henry B. Harris, who presented her in "Such a Little Queen." Subsequently she appeared in "The First Lady of the Land," giving an interpretation of the part of Dolly Madison, which won her widespread praise as a beautiful bit of characterization.

Under the management of Messrs. Klaw & Erlanger she is enjoying one of her greatest successes this season on Broadway in the Hudson Theater, where she is appearing in "Shirley Kaye." For the same management in the past few seasons she appeared in "The Strange Woman," "Outcast," one of the most remarkable successes of several years, and "Margaret Schiller." With Sir Herbert Tree she appeared in "The Merchant of Venice" during the notable revival last year at the New Amsterdam Theater, and she has played in all-star revivals of such successes as "Caste" and "Arizona."

Miss Ferguson's beauty, talent and charm make her entrance into the broader field of motion pictures one of the conspicuous events of the year.

BELMONT LEASES MITTENTHAL STUDIOS.

The Belmont Film Company has leased, for a term of years, the Mittenthal studios, at Yonkers, N. Y., where the Billy West series of comedies will be continued to be produced. The comedies featuring this new comedian have already proved exceedingly popular, "His Married Life," "Boarders and Bombs," etc., having been heavily booked all over the country.

The Mittenthal studios are completely equipped. Every modern device for picture-making is installed as well as a good many extra features not found in the average motion picture plant. The rental paid by the Belmont Film Company for the plant and its equipment was stated by an officer of the Belmont concern to be in excess of $20,000 yearly.

LE SAINT AND HOPPER SWAP JOBS.

Lasky and Morosco have exchanged directors, Edward J. Le Saint going from Lasky to Morosco and E. Mason Hopper traveling from Los Angeles to Hollywood for the purpose of presiding over Wallace Reid and Myrtle Stedman in their next joint Lasky-Paramount production.

Indiana Gets Strange Censorship Bill

Measure Believed to be Backed by "Legimitate" Interests Not Thought to Have Much Chance of Passing.

THE Indiana General Assembly is now in session, and as usual the "censorship bug" has made its appearance. It appeared in the form of a bill introduced in the lower branch of the body by Representative Eikenberry, who announced his action was "by request."

From the standpoint of the motion picture theater owner the bill has many objectionable features, chief among them being the censorship provision, and already the motion picture men of the state organized action against the bill. Attorneys have been employed, and representatives and senators are being seen personally in the districts in which they live in an attempt by the picture men to head off the proposed legislation. There is every likelihood the bill will be killed before it reaches the floor of either branch of the assembly, it is said, because of the strong influences which are at work.

The bill is said to be backed by the so-called "legitimate" theater interests, which have suffered a severe setback because of the popularity of the motion picture houses of Indianapolis and other cities of the state. Included in the bill is a provision to legalize Sunday legitimate theater performances, as well as circus and cabaret performances. The bill is cloaked in the guise of charity.

"Joan" Emphasizes Sunday Opening

Vote Taken at Albany Exhibition Before Gov. Whitman Shows 84 Per Cent. in Favor of Sunday Shows.

AT the showing of "Joan the Woman" to Governor Whitman, his staff, the legislators and their friends at Albany last week, a straw vote was taken not only as to the picture, but as to the desire of those present to have the motion picture houses open on Sunday.

Out of a total vote of 502 at the evening performance, 425 were in favor of Sunday shows. Out of 232 votes at the morning matinee, which was held to accommodate those who could not get into the hall the evening before, 186 showed a percentage of more than 84 per cent. of the people present and voting who desired motion pictures on the Sabbath.

Authorities who have seen the original signatures on these programs say that they consider this a strong argument in favor of Sunday opening, and that this straw vote, which includes the names of some of the most prominent Senators and Assemblymen and their wives, is not only a fair indication of the feelings of the people in Albany, but of the State.

PICTURES FINISHED FOR GORDON LECTURES.

W. Lindsay Gordon has entered into a contract with Elite Photography, Inc., who make the Elite Motion Pictures, to release all of his feature lectures in the future. Mr. Gordon has been receiving for some time past scores of letters from those using his lecture sets to have moving pictures for a finish made for them. These requests grew so numerous that he decided to meet the demand, and the Elite Studios, at Dongan Hills, Staten Island, N. Y., will be used for the making of not only the motion pictures but all photographic work in Mr. Gordon's features.

The pictures will be made under the personal direction of Mr. Gordon so that they will have the same atmosphere as his lectures. About 500 to 1,000 feet will be made to finish each feature. The number of slides will be fifty. This together with the strong original lecture will enable a lecturer to be booked as a special feature attraction.

Ever alert to the popular demand of the public Mr. Gordon has selected for his next feature lecture release a topic of the hour entitled "Drink, the Nation's Curse." The entire feature, both slides and motion pictures, will be posed from life. Special attention is being paid to the advertising matter, a great lobby display as well as some fine lithos being a feature. Mr. Gordon's other features will also be made over and will have motion pictures. Mr. Gordon's address is still the same as it has been for the past fourteen years at 207 West Thirty fourth street, New York City.

STRAND BOOKING GENERAL FILM PRODUCT.

The Strand Theater's booking of the General Film Company's Vitagraph release for February 11, "The Seventh Son," is another indication that the leading motion picture theaters of the country are realizing the possibilities of short dramas in conjunction with their five reel features and other subjects. Last week Rialto started the Essanay's Series "Is Marriage Sacred," so that the Strand and the Rialto are now both using General Film output.

Lillian Sullivan in "The Great Secret"

THE happy faculty of selecting types for the characters in "The Great Secret," Metro's great serial, is possessed in large measure by Director Cabanne. When he was casting the characters, he needed a young woman to play the part of a female detective. There was a large gathering to select from. With unerring eye Mr. Cabanne pointed to a good looking young woman in the rear of the group and asked if she had ever played parts in the motion pictures. She replied that she had not.

Lillian Sullivan.

"Well, you had better begin now," said the director. "From now on you are Miss Tredwell, one of Detective Ackerton's assistants."

The young woman's name is Lillian Sullivan and all who have seen her performance are ready to justify Mr. Cabanne's selection. As a girl detective she is all that can be desired and much promise is held out for her future screen work. Miss Sullivan has been in pictures only a short time. Her first appearance in the screen drama was with Alice Brady in "Miss Petticoats." After this she was seen with Holbrook Blinn in "The Weakness of Man." Miss Sullivan is a Brooklyn girl and is in love with the screen drama. She is particularly enamored of her part of the detective in "The Great Secret" and says:

"I find myself acting the part in real life. No matter where I go into department stores or anywhere that crowds gather, I catch myself observing everything more keenly."

MILO OF BALTIMORE PRODUCING COMEDIES.

The Milo Picture Corporation, of Baltimore, is preparing for its Spring and Summer work by producing two comedies —"Percy's First Attempt" and "Percy Turns Detective."

Sam Phillips will as usual do the leading parts, portraying the trials and troubles of Percy Van Clam. He will be assisted by Miss Norine McCubbin.

The scenes of the pictures will be taken in and around Baltimore, using for that purpose some of the best homes and well known hotels, including the handsome new Pennsylvania Railroad Station.

It is the object of the Milo Company to specialize on comedies, each complete in itself, yet all depicting the humorous antics of Percy.

The pictures will be under the direction of Lew Seels. A. Kurnick is chief camera man.

P. D. HUGON GOES WITH BRAY STUDIOS.

P. D. Hugon, formerly director of the Pathe News, has joined the Bray Studios as director for the Paramount-Bray Pictographs, thus renewing his former connection with the magazine of the screen. Before he came to this country to the Pathe News about two years ago, Mr. Hugon was in charge of the Pathe Animated Gazette in London.

Mr. Hugon is an enthusiastic photographer, and believes in making the utmost use of the resources of the camera. New methods of trick photography are his hobby.

WILKERSON GOES TO DALLAS FOR M'CLURE.

W. R. Wilkerson, one of the old timers in the business around New York, has been engaged by General Manager Partridge to take charge of the Dallas office of McClure Pictures. Mr. Wilkerson will assume his new post at once, and goes with the good wishes of all who know him.

PRICES FOR "THE HONOR SYSTEM."

The scale of prices for "The Honor System," William Fox's ten-reel screen epic, which opens at the Lyric on February 6, will be 25 and 50 cents for matinees and 25 cents to $1 evenings.

New York's Inquisitors Will Go Slowly

Chairman Wheeler Admits Many Community Houses Do Not Appear to be Making Much Money.

THE testimony which will be given the New York joint legislative committee which is at present investigating the taxation of the motion picture industry will largely determine the attitude which the committee will take as to taxation.

Assemblyman Wheeler, chairman of the committee, on his return from New York to Albany, Monday January 21, made the statement that the testimony taken during the following days would settle the question as to the justification of a taxation. Chairman Wheeler expressed the opinion that such taxation would be found to be justified, although statements which he made later on furnished the impression that up to that time the committee is more or less at sea as to just what branch or branches of the industry could best contribute whatever tax is settled on.

"We find that there is a sort of a revolution in the motion picture business at the present time," said Chairman Wheeler, "and there are many of the so-called 'neighborhood movies' not making any money to speak of. There is no question but that some of the larger houses are making money and could well afford to pay a tax to the State. There is no question in the minds of the committee but some of the producers are making money. It is our desire, however, not to overburden any industry or any concern or film with a tax that would serve to cripple rather than encourage, and for that reason we are proceeding slowly. We have no ax to grind and we hope to shelter and protect the moving picture industry in this state rather than have our action drive it elsewhere."

Assemblyman Wheeler was asked just what would be assessed if a tax was finally agreed upon, and in reply he said the committee was still indefinite on that point. He said the bearings had shown that many of the companies were making their films outside of the state and that if a tax was placed at so much for each hundred feet of film, there would be several who would transfer their business elsewhere and that the state would suffer on account of it.

"We will reopen our hearings in New York, Wednesday, when we expect Mr. Brady to come before us," said Assemblyman Wheeler. "The committee will ask for the production of books later on in order that it may more clearly get at the exact amount which companies are spending and taking in, in connection with their business. This account of Charlie Chaplin, Mary Pickford and others of the high priced stars being called before us to explain their true salaries is all bunk."

Assemblyman Wheeler, as well as other members of the committee, expressed their gratification at the fair and open manner in which the motion picture men are meeting the legislators at the hearings. It is barely possible the committee will ask an extension of time and possibly another appropriation in order that they may probe the business in greater detail than is now permitted by the fund of $5,000 available.

Heavy Bookings for Cohan Picture

Engagements for From One to Four Weeks Closed for "Broadway Jones."

IT IS expected by the Artcraft Pictures Corporation that the initial Cohan screen play, "Broadway Jones," to be released April 2, will establish a high-water mark in the way of advance bookings. Many applications for bookings are being received at the Artcraft headquarters daily, and agreements have been signed with many of the best motion picture theaters in the country for bookings of from one to four weeks.

When it was first announced that George M. Cohan would be seen under the Artcraft banner exhibitors throughout the country immediately realized the importance of this fact to the amusement-loving public. The fact that the famous actor-author-producer had selected as his initial screen vehicle, his biggest stage hit, "Broadway Jones," greatly enhanced his new venture.

One of the first theaters to close for the Cohan photoplay was the Strand in New York, where it will be presented for the first time in this city. Other high-class theaters such as the Strand, of Syracuse, of Buffalo, and of Hartford; the Stillman and the Knickerbocker, Cleveland; the Circle, Indianapolis; the Pastime, Columbus; the Walnut, Cincinnati; the Majestic, Detroit; the Temple, Toledo, and the Broadway, Portland, Ore. The Modern Theater in Boston will show "Broadway Jones" for two weeks. One of the most unusual bookings has been closed with the Globe Theater in New Orleans, where it will appear for four weeks.

Bluebird Workers to be Rewarded

Exchangemen to Have Interest in Increased Profits—More Salary for the Top-Notcher.

IF the Bluebird branch manager is able to make a picture grow two days where it has hitherto blossomed only one, he may be doing the exhibitor a favor and at the same time benefiting himself—for the Bluebird management has decided to reward their exchange managers who increase business by giving them a profit-sharing interest in the things they accomplish.

This is a renewal along extended lines of the competitive awards that were formerly given Bluebird branch managers who increased their business for any given month. General Manager M. H. Hoffman states: "We want to keep tabs on the real workers and reward them, and the best way we can do this is to share with them the results of their efforts. We are going to present every other week a definite sum to the manager who shows the greatest percentage of increase in the average per booking.

"The percentage of increase will be figured on all branches and the one showing the highest will be rewarded. And if any one office comes out on top five times (not necessarily in succession) the manager gets $500 a year added to his salary. Exhibitors throughout the country who experience increased pressure brought upon them by their Bluebird branch will know why. Our managers are going after the business, and increase it—there will be no question about that."

African Pictures Brought to New York

Will Constitute Entire Evening's Entertainment—J. C. Hemment to Lecture on Them.

EDUCATIONAL and wild animal pictures have at last come into their own. Jack Goldberg, president of the Picture Producing Company, announces the completion of an unusual wild animal and educational picture. It is an entire evening's entertainment, with lecture by J. C. Hemment, the man who first introduced the famous Paul J. Rainey pictures in this country, which were taken by himself and co-workers.

These new African Safari pictures are most interesting, artistic and educational. Every scene shows nature's true colors, which were made possible through the autochrome process. In order to photograph life on the equator as it really is, two years' time was taken and $100,000 spent.

The cameramen were forced into many difficult and dangerous positions at times, and suffered many hardships before the picture was completed. This picture shows the different modes of life, the natives' struggles, pleasures, government, form of entertainment, fighting of the different tribes, hunting of ferocious animals, and one scene in particular where there are over a million ants in a battle for life. This is one of the greatest scenes ever taken in the history of photography.

Arrangements are being completed to show these pictures on Broadway as soon as a theater can be obtained.

PATHE RELEASING INTERNATIONAL CARTOONS.

Development of its short reel program to keep pace with its big features and serials is an important part of Pathe's 1917 plans. The arrangement by which all International films are released by Pathe means in addition to a strengthening of the news film the entrance into the Pathe Program of many of the most celebrated newspaper cartoonists in the world. The work of the majority of these famous artists are now appearing in the International's animated cartoons, released through Pathe, as part of a split reel cartoon and scenic.

Alternating weekly at the present time are the "Happy Hooligan" cartoons, by F. Opper; "Bringing Up Father," by George McManus; "Jerry on the Job," by Walt Hoban; "Krazy Kat" by George Herriman; the famous "Joys and Glooms," by Tom Powers, and the original Katzenjammer Kids.

ADDITIONS TO VITAGRAPH EXCHANGE STAFF.

George Balsdon, manager of the New York Exchange of Vitagraph V-L-S-E, has engaged Harold Spector, formerly associated with the World Film Corporation and the International Film Service, on special statistical work, analyzing and tabulating the records of the New York branch.

Charles R. Letts, formerly salesman with the General Film Company, has been engaged by Manager Balsdon for Vitagraph V-L-S-E as salesman, and will travel the up-Hudson cities in Mr. Balsdon's territory.

Summing Up the Industry

Discussion at Washington Irving High School Includes Facts Regarding the Manufacture, Exhibition and Censorship of Films.

THE AUDITORIUM of the Washington Irving High School was the scene on Sunday evening, Jan. 14, of a discussion of more than the usual interest pertaining to the moving picture, its manufacture, exhibition, censorship and influence. Three addresses delivered by Herbert F. Sherwood, Charles H. Bell, Commissioner of Licenses, and Mary Gray Peck, respectively, were preluded by a two-part moving picture entitled "From Script to Screen," made by the Greater Vitagraph, showing activities about the Vitagraph studio from the scenario department to the final screening of a script. The meeting was presided over by Orlando F. Lewis of the National Board of Review.

Herbert F. Sherwood of the National Board of Review told in an interesting manner of the various avenues through which the tremendous amount of money invested in moving pictures circulates. He stated that in 1914, 360,000,000 feet of film had been produced at a cost of $37,000,000, and drew attention to the increase in general expenditure which the appearance of the recent enormously extravagant productions entails. He also stated that in the 20,000 moving picture theaters in this country the yearly receipts amount to an average of $319,000,000, and that in New York City alone 700,000 persons attend the moving picture theaters every evening. He spoke also of the duties of the 200 persons in New York City giving voluntary service on the National Board of Review. This board during 1916 reviewed more than 9,000 reels of film, making 1,066 individual eliminations. And in addition to this, Mr. Sherwood stated, 25 entire dramas were returned to the manufacturers for complete revision.

Second in order of procedure came the address of Commissioner Bell who told of the efforts of the license commission in making managers of moving picture theaters, and explained to the audience that it is each one's duty to report to them facts regarding films or conditions in theaters which might require their attention. He also went as far as to say that there was not at the present time in New York City one moving picture theater open that was not complying with the necessary rules of safety and sanitation.

Last but not least in interest came the address by Miss Mary Gray Peck on "How Moving Pictures Keep the Young People Off the Streets." Miss Peck, who has the faculty of making all that she says interesting, told in the course of her discussion of a trip which she had made one day to New York's east side. Here, during the course of an hour, she saw one fight, one runaway and one getaway. And in support of the exhibition of good melodrama and in denunciation of a too strict form of censorship, she stated that it was too much to expect children or adults living in an atmosphere of such thrilling quality as New York's east side to be satisfied with the better class films without a sprinkling of what their daily life leads them to crave, namely, melodrama.

Miss Peck told also of the change that has come over the habits of the men, women and children of the tenement districts since the appearance of the moving picture on the screen. "There was a time," said Miss Peck, "when the men, coming home tired with not enough money to allow them to enjoy the amusements open to well-to-do citizens, wandered off to the nearest saloon. The women, many of them slatterns, went into the streets to gossip with neighbors, and the children went also into the street to play. In place of this a wonderful change has come. The moving picture theater has taken the place of the saloons and the streets as an amusement center, and you now find the fathers and the mothers dressing themselves attractively in the evenings and going with their families to the moving picture shows."

Miss Peck feels with many of us that a too rapid change in the nature of moving picture programs would be a menace to the great good that has in the past few years been worked by means of the much abused moving picture.

The evening closed with questions from the audience which were answered intelligently from the platform by Miss Peck, Commissioner Bell and W. D. McGuire, Jr., of the National Board of Review

The added prestige given to your advertisement in the Tenth Anniversary Number of the Moving Picture World is invaluable. Rates will remain the same. Forms close February 23.

Twenty States Have Censorship Bills

National Association's Committee, Headed by D. W. Griffith, Appeals for Support of Entire Industry.

CENSORSHIP bills are actually being considered in twenty state Legislatures, and are in immediate danger of enactment within days or weeks in at least half of them. This is borne out by the reports now in the hands of the National Association of the Motion Picture Industry. This is probably by no means all, as new bills will be introduced daily until well into February.

The censorship committee of the national association, headed by David W. Griffith, has been laying down its plans, and is ready to take up the fight in every state, provided only that the support of the producers, distributors and exhibitors of the country is forthcoming.

So far many of the most representative concerns in the business have put their shoulders to the wheel, but William A. Brady, president of the National Association, says that without the united support of the whole industry it might develop that it would be hopeless to even start the fight.

Here is the list of bills already introduced. It will be read with interest by every man in the business.

Washington, D. C.—Congress is considering a revised edition of the Smith-Hughes bill of last year.

Arkansas.—Censorship bill is pending in the legislature, although there is no public demand for it and the newspapers are giving it practically no attention. It is stated that exhibitors are passive and that unless action is taken by the national body the bill will be passed by default. Examination fee provided in the bill is $2 per reel.

Colorado.—Censorship bill modeled on Kansas law has been introduced. Parent Teachers' Association, having secured recognition by Denver exchanges of the Association's reviewing staff, is opposing legal consorship. The Rocky Mountain Screen Cluc, however, is much exercised over the situation and is asking help.

Illinois.—Two bills are pending giving censorship under another name. One provides that "any place of amusement in which public entertainment of a lewd or indecent character, or tending to corrupt public morals, is given, is declared a public nuisance." Provision for its abatement as a nuisance is given. The other bill makes it a felony punishable by a fine of $25 to $500 and imprisonment for one year, or both, for any manager to present such an entertainment. Sunday closing is provided for in another bill in case half of the receipts go to charity. The exhibitors are organized, but ask for aid from the National Association.

Iowa.—A bill for censorship in the state of Iowa is being actively pushed and aid is asked.

Kansas.—The Kansas Branch of the Exhibitors' League reports that it seems impossible to eliminate censorship altogether as had been hoped. The following is the plan upon which the Kansas League is working. A bill has been introduced reducing the censorship fee from $2 to 50 cents per reel and to have the censoring done by the Welfare Board. The Welfare Board is reported to be friendly to the motion picture people.

Massachussetts.—A bill providing for the Board of Censorship with salaries of $2,000 per year and charging $1 for single and $2 for multiple reel pictures was introduced on January 12.

Michigan.—A censorship bill similar to the law of Ohio has been introduced, the charge to producers to be $1 for single reels and $2 for multiple reels, etc. Local exchange men and exhibitors are calling for help.

Missouri.—Censorship bill has just been introduced providing for a Board of Censors to pass upon both the films and advertising matter.

Nebraska.—It is reported that a bill will be introduced into the Nebraska Legislature providing for censorship by a paid state board.

New York.—Sunday closing legislation must be fought through. Proposal to tax the industry has resulted in the formation of a committee to investigate. This committee is now holding session.

North Carolina.—Censorship bills are pending and there is opportunity to lower the tax in the insurance rate now legalized in that state, if action is taken at once.

Oklahoma.—Censorship bill is pending, recommended by the State Superintendent of the Public Instruction, who has made an active campaign in favor of this bill.

Oregon.—A bill making it a felony to manufacture, import, distribute or exhibit any indecent or obscene article, picture, etc., including motion pictures, was introduced on January 15.

Tennessee.—Censorship bill has been introduced at the request of the Council of Women of the state and is being backed by them in the legislature.

Texas.—A bill is pending in the legislature closing all motion picture theaters on Sunday.

Utah.—Hearing on the censorship bill pending before the Utah legislature is to be deferred until February 1 only. The situation is very serious. The fee is to be $2 for each reel.

Vermont.—Two bills are pending, one prohibiting theater owners from admitting children under fifteen years not accompanied by parent or guardian, and the other making it a felony for anyone to exhibit "moving pictures of a vulgar or immoral character, or which depict burglaries, train robberies or acts which constitute a felony."

Washington.—A bill providing for the censorship of motion pictures in the State of Washington will be introduced this week.

West Virginia.—Bill modeled on Pennsylvania law has been introduced. Exhibitors of the state are trying to get together and have been asked for contributions by local lawyers.

Wisconsin.—Censorship bill is pending, with considerable feeling against motion pictures back of it. Exchange men and exhibitors are looking to the National Association for help.

"ONE ROUND O'BRIEN" AT SING SING.

At the request of the Mutual Welfare League of Sing Sing the Biograph Company has loaned a print of "One Round O'Brien," the famous comedy directed by Mack Sennett, to be shown for the inmates of that institution.

Discuss Child Problem

Constructive Methods Find Favor at Meeting Held by Recreation Section of Women's City Club

A MEETING of the Recreation Section of the Women's City Club was held in the Russell Sage Foundation Building, 130 East Twenty-second street, New York, on Thursday evening, January 18, under the auspices of the Sub-Committee on Motion Pictures.

The attendance at this gathering was small, and as is usual in such cases those loudest in their censure of the moving picture were noticable by their absence. This fact did not, however, dampen to any degree the ardor and sincerity of purpose of those present; and, while no definite conclusion was arrived at on the question of "How shall we prevent the children from seeing unsuitable films?" the general impression was that in the heart to heart talk on the subject which really took place a few more stones were laid in the rapid materialization of a sure foundation. It was unanimously agreed that constructive and not destructive methods were the only ones from which any real good could evolve.

Louise Connolly, of Newark, a woman widely experienced in the education of children, was given the first opportunity of expressing an opinion introduced by Chairman Eleanor Dwight Jones. We must say in passing that the pity is that the wisdom of Miss Connolly's remarks could not have been heard by a larger number of persons.

Miss Connolly's opening remarks struck the keynote to the whole situation, in which she told the audience that after spending several years in trying to teach the child to like what he ought to like she had decided to let him alone and be content with merely pulling the things out of his way that he might stumble over. Speaking of the harm to be derived by children from the average moving picture Miss Connolly declares that if she had her way she would allow children between the ages of three and thirteen to see any moving picture that is made; those between the ages of thirteen and thirty she would not allow to enter a moving picture theater; but after they had reached the age of thirty she would allow them to go to the moving picture theater again, having then passed, according to her reasoning, the susceptible period which lies between thirteen and thirty. Her principal object in addressing the meeting was, she said, not to advise how to prevent the children from seeing unsuitable films, but to issue a word of warning against a too hasty or too radical movement in dealing with an institution of entertainment which offered such wide possibilities of education as well as healthy stimulation to the imagination.

In speaking of the latter phase of the question she wandered by way of illustration from the problem of the child to the problem of that class of grownups whose minds by force of limited environment and opportunity revolve in one narrow channel, and pleaded for the sake of these that their only means of stimulating the imagination might not be interfered with to a point that might place it intellectually or in way of entertainment beyond their grasp. The big thought left with the audience, and which has been voiced by more than one great mind of the past and present, was that life is correspondence with environment, and that as that environment is, so in most instances are we.

Ernest K. Coulter, superintendent of the New York Society for the Prevention of Cruelty to Children, following Miss Connolly, was filled with an idea which did not meet favor with the other speakers of the evening, and which implied that the chief cause of delinquence in the children that passed before the children's courts had been traced to the moving picture houses. He cited various cases of crime and impaired morals that had come before his personal notice, which he claimed had been traced to darkened moving picture theaters and to examples set by the films. Mr. Coulter stated, however, that it was his belief that the laws regulating the attendance of children at moving picture theaters were sufficient if properly enforced.

Mary Gray Peck, the third speaker, followed out her usual staunch and sturdy support of the motion picture as one of the major arts, and as the greatest educational factor that the world has known since the beginning. She spoke of its rise from the gutter, and of its phenomenal development within the last six years. She further bravely supported the cause of the exhibitor, and stated that from her recent experience of moving picture theaters she was of the opinion that those that could be alluded to as "dens of iniquity," quoting from the previous speaker, or that were in any way indecent, were decidedly in the minority. Nor did she forget to again emphasize the fact that the exchange man is the biggest stumbling block that the conscientious exhibitor and the workers for the Better Film Movement have. Miss Peck also referred to the failure of the public schools to resume action on the matter under discussion.

The speaker following Miss Peck, Mr. Edward M. Barrows, of the People's Institute, believed firmly that the most feasible way of overcoming the difficulty of the problem was the establishment and encouragement of the neighborhood theater, and the fostering of the community spirit, an opinion which was strongly supported by those present.

Mrs. Elizabeth Richey Dessez, who is at present organizing the juvenile department of the Educational Films Corporation of America, and who has for over a year been actively interested in the establishment of the children's matinee, stated, that after endeavoring to gain informational facts from exhibitors in New York who had tried out the children's matinee, only one reported an undivided attendance. The others, those who had taken the trouble to notice, stated that while the attendance at the children's matinees were good, they found that the children still continued to attend the performances for grownups.

It fell to Miss Helen Duey, film editor of the Woman's Home Companion, to sum up the points which were made by the different speakers, which she did in a clear and concise manner, referring in an interesting and original manner to the educational possibilities and uses made of the moving picture.

Interesting impromptu addresses were made by members of the audience, including W. D. McGuire, Jr., of the National Board of Review. A discussion of the Pink Ticket system revealed the fact that for the best moving picture theaters this was a most undesirable method of advertising, that it brought to those who catered to the best classes of patrons an influx of the undesirables, while to the less conscientious exhibitor it appealed as "a fine method of advertising a picture."

BURT KING WITH MUTUAL AT WILKES-BARRE.

Burt King, formerly of the General Film in the south, has been appointed branch Manager of the Mutual's Wilkes-Barre Office, succeeding William H. Rippard, who has been transferred to the Mutual's Philadelphia Exchange. Mr. King is widely experienced in the industry, having held various important offices with the Kinetograph, General and Brook Feature Film Corporation of New York. His first position was that of shipper with the Kinetograph in Atlanta, Georgia, several years ago. He was in charge of the General at Jacksonville, New Orleans, and Memphis. His last position before accepting the management of the Mutual's Wilkes-Barre office was that of advertising manager for the Brook Feature Film Corporation and Laboratories of New York.

He will be well remembered by the exhibitor in the south for his kindness and thoughtfulness in their behalf when he sent practically all the General's customers a shipment of commercial reels to be used in case the threatened railroad strike took place, at the same time asking those who received shipments to notify their nearby brothers that they could use them for the asking.

OLD ACTORS GUESTS OF CARL LAEMMLE.

Thirty inmates of the Actors Fund Home, West Brighton, Staten Island, were the guests of President Carl Laemmle, of the Universal Film Manufacturing Company, on Tuesday afternoon, January 25, when they saw the feature film "Twenty Thousand Leagues Under The Sea" at the Broadway theatre. Officials of the film company loaned their automobiles for the trip to and from the theatre.

THE BOARD OF HEALTH PROPAGANDA FREE.

Dr. Eli Long, of the Board of Health, has secured three pictures for a health propaganda in the City of New York. They cover the following subjects: The House Fly, Tuberculosis and Milk. These films can be secured free of charge by applying to the Motion Picture Exhibitors' League, 218 West 42d street, New York City.

Metro Planning Special Productions

Ethel Barrymore to Be Featured in a Number of Expensive Subjects.

ATTRACTION pictures of great size and lavishness and with great stars will form a part of Metro's productions during the year 1917. Following the annual meeting of the stockholders, President Richard A. Rowland issued the following statement of his company's plans:

"Metro will continue to follow the business methods upon which its success has been builded, namely, we will endeavor to give the exhibitors what their public demands.

"Miss Ethel Barrymore, whose great success on the stage is being duplicated and increased on the screen, is now engaged in the making of the first of a series of special productions, each to cost a minimum of $100,000, each to be a great attraction built upon a great theme and produced upon an elaborate scale. Miss Barrymore's first attraction picture will be 'The Voice of Her People.'

"We shall continue to make these pictures just as long as the market demands them, and when the market shifts we shall be ready to provide the show material for the exhibitors in accord with their needs.

"Metro will continue its regular program productions and the same high standard is assured our friends in the trade.

"Rolfe Photoplays, Inc., Columbia Pictures Corporation, Quality Pictures Corporation, Popular Plays and Players, and the Yorke Film Corporation all have splendid productions now in the process of completion and announcements concerning these will be made from time to time.

"Our publicity policy, which is especially helpful to the exhibitor, will be carried forward along the same lines as at present, with increased service at the exchanges and with special aids in each territory to cope with local conditions. Metro has several surprises in store, but these will not be made public in advance of the proper time.

"To speak specifically of the coming Metro pictures, I want to call especial attention to the pictures planned and in the making for Miss Emily Stevens, for Francis X. Bushman and Miss Beverly Bayne, who are now achieving the success of their careers in "The Great Secret"; Miss Mabel Taliaferro, Miss Viola Dana, Lionel Barrymore, Miss Francis Nelson and Miss Emmy Wehlen in the east and south and Harold Lockwood and Miss May Allison in the Yorke studios in California.

"The Metro-Drew Comedies, in which Mr. and Mrs. Sidney Drew have made a unique place for themselves, will be continued.

"Metro begins the third year of its history with a united and able organization, a habit of good picture making, an elastic and easily operated system and a keen enthusiasm for the best."

PINK PHOTOGRAPHS WHITE, SAYS BRUNTON.

In connection with the costuming of the John Paul Jones play that will soon be presented by Thomas H. Ince on the Triangle program, an interesting experiment was conducted by Art Director Robert Brunton. Brunton long ago discovered that pink is the most effective color to use when the photographic effect of white is desired, and when he was notified that the actors and actresses in this production would wear powdered wigs he hit upon the idea of coloring the wigs pink instead of white. White photographs gray, but pink comes out on the negative a beautiful, rich white. The performers presented an extremely amusing appearance running about with pink wigs, but when the reproduction is thrown on the screen their hair will be snowy while, according to Brunton.

Mr. Brunton is the man who discovered that pink photographs snowy white and who put this tint into general use for the coloring of bed linen, white gowns and other materials desired to appear white on the screen.

MADAM BLACHE TO PRODUCE ART DRAMAS.

Madam Blache, one of the pioneer producers of motion pictures, both in Europe and in this country, and probably the best known of the women directors, has been engaged by the U. S. Amusement Corporation to direct that company's pictures, which are released on the Art Dramas program.

Madam Blache was probably the first woman to direct a photoplay. She first directed the productions of the Gaumont Company, of Paris, when that company began making motion pictures. She then organized the Solax Company, which was one of the largest producers of film in this country several years ago.

At Leading Picture Theaters

Programs for the Week of January 28 at New York's Best Motion Picture Houses.

"His Sweetheart" at the Strand.

At the Strand Theater George Beban was seen in "His Sweetheart," a photodrama written by himself and Lawrence McCloskey and produced by the Oliver Morosco Photoplay Company under the direction of Donald Crisp. In "His Sweetheart" Mr. Beban is seen as Joe, the iceman. Into his basement store and home he brings his sweetheart, who is none other than his little old mother from Italy. The picture is acted with artistic finish by the star and a capable supporting cast including Sarah Kernan, Helen Jerome Eddy, Harry Devere, and Kathleen Kirkham.

Another German military picture was also presented, showing German detention camps where Mohammedan prisoners are kept and allowed to carry out their religious ceremonies. Victor Moore in a comedy entitled "A Honeyless Honeymoon," Butterflies and Bees, and The Strand Topical Review were also on the list. The soloists were Knud Dalgaard, Nadine Begot, Auguste Bouilliez and Henry Antrim.

"The Courage of Silence" at the Rialto.

Alice Joyce in "The Courage of Silence," a Blue Ribbon Feature from the Vitagraph Studios, headed the Rialto program. The story is one which appeals frankly to the emotions and has been sympathetically directed by William P. S. Earle. Milton Nobles, the author, has given Miss Joyce the role of a Spanish girl. Harry T. Morey plays opposite her in the part of a young American, and the supporting cast includes Cleo Ayres and Anders Randolf.

"The Diary of a Pup," the Topical Digest and views of Mt. Kilauea, Hawaii, in eruption, were included on the program. Elsa Diemer and the Rialto Male Quartette were the vocalists.

"Twenty Thousand Leagues" at the Broadway.

The Universal novelty picture, "Twenty Thousand Leagues Under the Sea," now in the sixth week of its engagement at the Broadway Theater, still continues to attract large audiences.

Eighty-First Street Theater Bill.

At the Eighty-First Street Theater, Douglas Fairbanks in "The Americano" was seen the entire week. Claire Anderson was shown for the first half, in "Heart Strategy." For the last half of the week, in conjunction with the Fairbanks' picture, Al. St. John, in "A Grab Bag Bride," was the comedy feature.

BROCK FEATURE OPENS AT PARK.

The first release of the Enlightment Photoplay Corporation, of which Henry J. Brock is the directing head, made its initial bid for public favor at the Park Theater last Sunday night, when "Enlighten Thy Daughter" opened for an indefinite engagement. Considerable comment has been occasioned by the excellent cast in this picture. Players of prominence have the leading roles, showing more than fine dramatic judgment on the part of Mr. Abramson, the director.

The unusual lighting effects and appropriate scenic investitures add splendidly to the production.

The Enlightment Corporation, through Mr. Brock, is leaving no stone unturned to make the engagement at the Park Theater a high class enterprise. A twenty-four piece orchestra and a chorus of male voices characterize the incidental entertainment.

MARIE DRESSLER DEAL WITH MUTUAL NOT CLOSED.

An impression that Marie Dressler is now under contract to appear in productions for Mutual distribution appears to have been gained from a misinterpretation of a statement made by President John R. Freuler, of the Mutual, when he recently admitted that contracts with the star had been drawn. The project is still in the promotional stages, according to the Mutual Film Corporation, and at this time no information can be given of completed arrangements of final plans.

CHANGES IN DETROIT PARAMOUNT PERSONNEL.

The following changes have been made in the Detroit Exchange, handling Paramount Pictures: Ray Churchill, formerly assistant manager of the Washington theater, in Detroit, has been made manager of the poster department; Forrest Little, chief usher of the Washington theater of Detroit has been made assistant shipping clerk; George Gilbert has been made assistant in the poster department, and Joe Visger, assistant booker, is now doing special road work.

Rights to "Mothers of France" Unsold

Louis Mercanton, Who Came to This Country to Dispose of Them, Finds Competition Keen.

LOUIS MERCANTON, the director of the war picture "Mothers of France," of which the French government is part owner and Sarah Bernhardt is the star, was a recent visitor to New York with a view to arranging for the distribution of the photoplay in the United States and Canada. Mr. Mercanton departed, however, without concluding negotiations, for the quite unusual reason that competition for the rights was so keen as to make it advisable for him to consult further with his associates prior to taking final action. Before leaving this port January 17, Mr. Mercanton said to a reporter:

"To tell the truth, my departure is somewhat in the nature of a retreat. When I came to New York to arrange for the photodrama here I had no idea of what was to happen. My supposition was that I should arrange the details in the ordinary course of business, sign the necessary contracts and go my way in peace. The process was taken out of my hands.

"For two or three days I talked with the representatives of the distributors, and it early became apparent that I had underestimated the possibilities of our photoplay for your country and Canada. The competition for 'Mothers of France' is very far beyond anything I had anticipated, and I am determined to avoid committing our company in too much haste. If this were a merely commercial enterprise, the decision would be simple enough.

"But I am going home to talk further with my associates before finally 'signing up,' as you say. It is not a question of getting the utmost out of the attraction, but weighing certain advantages of management and method of distribution as proposed by various competitors—always having in mind the utmost possibilities from a patriotic viewpont.

"'Mothers of France' is epochal in a number of ways. In the first place Mme. Bernhardt is its star. In the second, it was written by M. Jean Richepin, poet, dramatist and member of the French Academy. And finally, it was photographed in the trenches by arrangement with and the assistance of the government, which retains ownership in the war scenes and thus becomes a partner in the picture, unifying the intensely national spirit which is at the bottom of this undertaking.

"This play will be a part of the official record of the present European war, and will be preserved through the generations. The authorities in France, civil and military, are deeply interested in it, for it carries to the world a genuine representation of France as it is—not merely Paris, with which most persons are familiar, but that provincial France of which the outside world knows little or nothing.

"M. Richepin, as doubtless you are not aware, is the mayor of the little town in which he resides. He knows and loves the atmosphere of the local life, and through this condition he has been able to impart to the opening scenes of his play the precise effect of the war declaration upon the people who are the backbone of France, and to interpret the lofty, the holy patriotism with which they entered upon a task calling for the last ounce of self-sacrifice, grief and suffering on their part.

"Briefly, the story of 'Mothers of France' is woven about a woman, the wife of a provincial squire, whose husband and son are in the fighting line, and who for her patriotic part in the great struggle volunteers for service in the Red Cross, becoming a matron in the hospital at Rheims, at the front. The conflict deprives her of husband and son. Both expire from their wounds while she, having been informed of their injuries, is frantically searching for them in the trenches. There is also a love story running through the picture."

Throughout the making of the picture Mme. Bernhardt was accompanied by Mr. Mercanton, with whom the idea originated and who actively superintended each step of its progress. It was easy to enlist the interest of M. Richepin, who most assuredly would not have entertained the thought of writing a moving picture drama for any other artist or upon a topic less closely knit with his great love of France.

"Mme. Bernhardt spent six days at Chalons, about fifteen miles from the German lines, and from this base was taken to the forward lines of trenches every day in a military automobile under the protection of two officers of the headquarters staff," continued Mr. Mercanton.

"Upon two of these excursions she was actually under fire, and once she was treated to the spectacle of a German plane being shot down from the sky. This was so near she could distinctly hear the projectiles from the machine gun pelting against the foreign plane.

"We went on to Rheims, directly in the fighting zone, where extremely effective and dramatic episodes of 'Mothers of France' occur. One of these scenes shows the distracted wife and mother before the still beautiful though sadly lacerated cathedral, at the base of the statue of Joan of Arc, her patron saint and the patron saint of France, offering a prayer for her country and her loved ones.

"Mme. Bernhardt's perfect poise and calm during all the time in the trenches was to me an amazing exhibition of fortitude in a lady of her years, after a lifetime of luxury, pleasant surroundings and at least the absence of physical peril."

To Reorganize Unicorn on Large Scale

Bankruptcy and Receivership Proceedings Are Taken as Steps to That End.

DESPITE the fact that proceedings in bankruptcy were filed some days ago against the Unicorn Film Service Corporation, of 126 West 46th street, it is asserted upon what appears to be excellent authority that the concern is to continue business, on a reorganized basis, and upon a larger scale than heretofore. Intermingled with the persistent talk of a bigger, newer Unicorn, is the report from the financial district that large capital will be back of the reorganized concern. According to this report several additional exchanges will be added to those recently under operation, including branches in Atlanta, Ga.; New Orleans, La.; Dallas, Texas; Seattle, Wash.; Butte, Mont., and El Paso, Texas, and Los Angeles and San Francisco, Cal.

The report, as confirmed by officials of the company who are in a position to know, includes the fact that an entirely new policy will be adopted, which, while retaining all the strong points of the Unicorn's former program, will strengthen it from every angle. As at present formulated, so far as it has been possible to ascertain, the new Unicorn idea is one five-reel feature, two three-reel features, three two-reel features, and three single reels and specials, each week. This plan, it is contended, would give the company a practical monopoly of the short feature field, and at the same time represent Unicorn prominently in the multiple photodrama business.

Ike Schlank, former president of the Unicorn Film Corporation, as well as Fred B. Murphy, the vice-president and general manager; Treasurer P. A. Chase and Secretary Harry Palmer declined to enter into details as to the above statements, but admitted that, generally speaking, they had foundation in fact.

At the present writing it is announced that Mr. Schlank and John L. Lyttle, the well-known attorney, have been appointed receivers for the Unicorn Film Service Corporation. While non-committal as to the rumored future plans of the concern, an officer of the company said:

"There is no reason to suppose other than that the Unicorn Film Service Corporation will be reorganized on a firmer and more ambitious basis. The rights to important productions, as well as to short reel subjects which the concern controls, establishes it upon a singularly firm footing."

SARAH BERNHARDT HONORS PEARL WHITE.

Director Edward Jose of Astra took his "Pearl of the Army" company down to Savannah, Ga., on Monday, January 14, and the trip resulted in a remarkable tribute to Pearl White's fame from no less a person than Sarah Bernhardt herself.

Madame Bernhardt was playing an engagement at the Savannah theater, and hearing that Miss White was in town sent her word that she would like to have her call upon her in her dressing room at the theater after the evening's performance. Miss White accepted the invitation and through an interpreter had an extended interview with the famous Frenchwoman.

Madame Bernhardt told the screen star that as the name Pearl White was just as famous in France as in the United States she could not resist the opportunity of making her acquaintance, especially as she herself had seen with pleasure "The Mysteries of New York," the title under which the "Exploits of Elaine" was released in France.

HERBERT BRENON IN UNIVERSAL RELEASE.

The Universal Film Manufacturing Company will reissue on February 13 a two-act comedy drama, "The Girl of the Hour," with Herbert Brenon in the leading role. While Mr. Brenon has attained his greatest fame in the film industry as a director he is also an actor of power, and in this production is called upon to display his talents as the hero of a college crew.

Spokes from the Hub

By Marion Howard.

BEFORE this letter is read the Film Club of Boston will have made a record in having a brilliant Costume Ball in the Copley-Plaza ballroom on the 30th, some details of which I will tell you of later. One of the bans made was to bar costumes a la Chaplin and Annette Kellermann (in swimming rig). At a special meeting on the 21st it was voted to postpone the regular meeting in February in order that all may attend the benefit for J. Arthur Eslow, formerly of the Universal Film Exchange here, a charter member, the date falling on club night. New life has been put into the club through the activity of Delbert M. Staley, founder of the College of the Spoken Word, which has trained many stage and screen players. He is a "live wire," and carries no end of magnetism into all he does for the club. Mr. Staley heads a large committee for a most ambitious undertaking in the presentation of a play of wide repute, never done by amateurs, and associated with one of the very latest converts to the screen. At the January meeting at the Hotel Lenox, Miss Dorothy Dunn, sister of Emma Dunn, who has been in pictures, was one of the guests. She is understudy for Pollyanna, the "Glad Girl" who has just left the Hub. Another guest of the club was John L. Russell, representing the Sunbeam Company, and whose wife, L. Case Russell, is the well-known playwright and scenario writer. Many in social and professional life here were present. Many new members have joined. Mr. Russell is the author of "The House of Shadows," the first offering of the Sunbeam Company put on at the Beacon theater, January 22, and featuring Vaughan Glaser.

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Friday I paid a visit to the exchange colony and was welcomed by several live heads like Manager Farrell, of the Pathe-International Companies, and who is head of the movement for the benefit to Mr. Eslow. Around the corner I found Louis B. Mayer about to start for the South with Mrs. Mayer for a short stay, after a brief stop in New York to confer with his company—the Metro Film Corporation. I found his exchange a very busy hive indeed. A little farther on I ran into Stanley Hand, of the World Film, and one of the enthusiasts in the business. Then I visited the handsome new quarters of the Famous Players (Paramount) and was escorted through the building by Abraham Barry, who seemed justly proud of this, "the last call" in exchanges here. The building occupies a block, and is finished in mahogany and white throughout; there is a handsome projection room soon to have an organ. The different offices, many in number, are light, having glass sides with mahogany trimmings, and there is an air of business combined with harmony. Around the corner I found the Boston Photoplay office, with Miss Lilla Izen to greet me. Miss Izen is treasurer of the Film Club. In this office the Selznick Corporation has headquarters. Returning home I stopped in at the Universal Film's new home on Stanhope street, and found there a spirit of hospitality.

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Frank McIntyre is in town in "Miss Springtime" and making no end of a hit, so it was natural that several theaters put on "The Traveling Salesman" much to the edification of thousands who have seen him in the speaking version, which had a long run here. Joe Kaufman deserves a medal for his work as director, as there was not a flaw anywhere, the atmosphere being preserved entire. Doris Kenyon made good all through, and the team work was noticeable. In one scene we caught a glimpse of the wife in "The Light at Dusk," one of the best pictures Lubin ever put out. I forget her name as she is not mentioned in the printed cast, but the impression made in the latter play semed lasting, and all about me I heard whispers as to her identity. One fan said: "Why, she is the woman whose name was Katrinka"; another said, "Why, that can't be so, as that is the name of a comic opera person"; finally a man across the aisle said, "Guess it was Katrinka, or something with a K in it." Anyhow, she made herself felt while on the screen. Mr. McIntyre attended a performance of this at the Fenway, but only as a patron, and few recognized him. Emily Stevens is here, too, in "The Unchastened Woman." Charley Ruggles, another screen player, is here in "The Canary Cottage," and Valli Valli in the "Cohan Revue." Each week finds a screen player here.

Will the Metro ever get after its title writers? The other night we were confronted with this "Accomodated." I forget the picture, but in "Pidgin Island" we had that awful word "Alright." Then, too, why not have the American flag hung correctly? In the first episode of "The Great Secret" the union is placed wrong. I wish there was a censor on titles. To hang a flag wrong, bunch it up, or to make a rosette of it is an offense against good taste, regulations and the fitness of things. Speaking of the Metro pictures we have had some splendid plays here lately like, "The Sunbeam," with little Taliaferro; "The Awakening of Helena Ritchie," "Wife by Proxy" and "The White Raven."

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Words fail to express the pleasure given Hub patrons by Pathe's gem offering, "Shadows and Sunshine," with that inimitable Baby Osborne, who has completely won our hearts. Quite a good story told in this picture, so human and convincing; better still it is of interest to all adults in spite of the youth of the star. "Gloriana," a Bluebird picture, was equally compelling with tiny Zoe Rae. Sharing in the honors was young Gordon Griffith.

* * *

Sothern's "An Enemy to the King" made a hit. "A Rose of the South" called many to the Fenway theater to see Tony Moreno and Peggy Hyland—there's a pair! Everyone likes the Southern plays when not too partisan, and in this there was the utmost consistency. The young things raved over Tony in uniform, but to my mind the theme of the story was uppermost, and there was dear old Charles Kent and Mary Maurice to give added dignity to the picture. This is good as a repeat anywhere. Just now "A Daughter of the Gods" is drawing good houses at the Majestic theater.

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"Somewhere in France" went well here, as all the pictures supervised by Ince do, and when we see his name there is a complete silence throughout the five reels. Charles Giblyn did a fine bit of directing. Like "Shell 44" it gave a good idea of war, minus battle scenes and sensational features. Here we again saw George Fisher, the Christus in "Civilization," and Howard Hickman the hero. The play has the elements of suspense, heroism, and a big twist at the end, and ought to be good for a repeat anywhere. We have had other good Triangles of late put on at the Exeter theater by Mrs. Ayer in "A Vagabond Prince," "American Aristocracy," "The Sin Ye Do," a powerful play with a moral, and so well done by Keenan, Hickman and Margery Wilson; "Joe Grimsby's Boy," good in spots, giving Enid Markey great opportunity to impersonate a quite difficult part; "An Innocent Magdalene," splendid offering, play full of interest and unique in plot; "Old Folks at Home," a gem in every way, worth seeing more than once. Sir Herbert Tree has made good here, and we hope to see him in other and more pretentious films. My favorite, however, is "The Honorable Algy," with Charlie Ray, who, we are glad to know, has renewed his contract. Here again we had Margery Wilson and other dependable players. This is safe to indorse for its novelty and the happy ending the fans so like.

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A party of us went to see "Whom the Gods Destroy," to my mind the best Greater Vitagraph offering thus far, and in advance of many of the season's pictures. What a fine cast, and how well the entire production is done! There were differences of opinion as to the wisdom of touching upon the somewhat recent riots in Ireland, but for the life of me I fail to see anything to offend, as the story is worked out so satisfactorily for all concerned. Harry Morey is a favorite here and all liked his work, handled with so much suggestion of reserve force. It was a joy again to see Alice Joyce still a screen star in all it means.

* * *

"The Yellow Pawn" was well received, "Wally" Reid and Cleo Ridgely being favorites. June Caprice in "The Mischief Maker," the Fox picture, seemed to please, for she is one of our own. "The Race" made a hit, as all Lasky pictures are apt to when they give us such a pair as Anita King and Victor Moore, who had some stunts cut out for them, and it is a wonder they escaped alive.

* * *

What an unusually good offering the Famous Players Company has given the public in "Snow White"! Marguerite Clark seems made for this sort of work, and she had the house from the very opening. The first title was worth while, picturing the Winthrop Ames. Little theater in New York—rightly, as he aided so much in the adaptation of the play which had such a run at his house. Mr. Ames is a Boston man, so Back Bay society turned out—those who like the pictures—and applauded. They took their young folks along to the matinees.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"A Hungry Heart"

Five-Reel Peerless Screen Version of the Celebrated French Play "Frou Frou," with Alice Brady as the Foolish But Pathetic Heroine.

Reviewed by Edward Weitzel.

IT IS a good many years since "Frou Frou" was last performed in this country. "Camille" and "East Lynne" were its only rivals as tear-compellers, and many a great actress of a past generation, including Sarah Bernhardt, have played foolish little Frou Frou, who wrecked her life without the shadow of a cause and died just as the pathetic truth was brought home to her.

The screen version of this French drama, which is almost a classic, follows the stage play closely. Produced by Peerless, under the name, "A Hungry Heart," and released by the World Film Corporation, it has been given an excellent cast, Alice Brady heading the list. The play is a striking example of the artificial school to which it belongs. The conduct of the elder sister, who gives up the man she loves in order to secure the future of light-headed but good hearted Gilberte, whom everyone calls "Frou Frou," and finds that her sacrifice has been in vain, is thoroughly French in motive. Frou Frou's abandonment of her husband and child for the lover that had been refused her hand by the girl's father, is also according to the traditions of the Scribe school of dramatists, the entire work coming under the head of the "well made" play of forty years ago.

Adapted to the screen "Frou Frou" loses most of its humor, supplied by Papa Brigard, but tells clearly and with steadily growing interest the serious portion of the story. Emile Chautard, the director, shows first-hand knowledge of the business of the play, and has adjusted it to screen requirements with skill. Alice Brady catches the spirit of Frou Frou admirably and indicates her varying moods with a praiseworthy degree of understanding, and dexterity in the art of acting. Two particularly well-rounded performances are the

Scene from "A Hungry Heart" (World).

Henri de Sartorys of George MacQuarrie and the Louise Brigard of Gerda Holmes. Edward Langford is a happy choice for the part of Paul de Valreas, and other useful members of the cast are Alec B. Francis, John Dudley, Edna Whistler, and Mrs. H. J. Brundage.

George Fawcett in Fine One-Part Selig

Chicago Company Will Release Also on General Film a Two-Reel Story Featuring This Splendid Player.

Reviewed by James S. McQuade.

A FEATURETTE in one reel is "For Reward of Service," one bound to awaken wide interest. The story has a heart grip and a directness of appeal that will absorb the whole attention of the spectator. It has also a sardonic humor in places, where laughter and pathos struggle for mastery. It will be released on the General Film program. Chris Allison (George Fawcett) has held his position as bookkeeper for forty-one years. With the exception of the chief clerk the other members of the office force look upon him as a grouch. On the day before Christmas these hearty young fellows present Allison with "phoney" Christmas presents, and the first smile that has been seen on his face for years appears.

As the old man goes home with his "presents," the chief clerk tells the boys a secret about Allison's life, after soundly berating them on their heartlessness. When he leaves the office they club together and raise funds for real presents for Allison and his wife. Luckily the "phoneys" had not yet been opened, as the boys had enjoined Allison not to open the packages until Christmas morning. The happy ending of it all is best told in the pictures.

George Fawcett's Allison is a real type of man—one who has suffered so much from the hand of Fate that his heart and feelings are almost totally atrophied, if I may use the word in this connection. The characterization stands out with cameo

Scene from "For Reward of Service" (Selig).

distinctness. Mrs. Evelyn, as Mrs. Allison, softens the harshness of the husband's attitude and manners by a sweet, motherly womanliness. Al Green merits praise for the direction of the photoplaylet.

"Lost and Found."

The story of this two-reel subject, which also will be released in the General Film program, was written by Al Green, who also directed the production. In it a bluff retired sea captain, Steve Hendricks, is represented by George Fawcett, while his daughter Vivian is portrayed by Miss Vivian Reed.

Mr. Fawcett's Hendricks creates much amusement by intervening in his daughter's love affairs, with the customary result in such cases. Vivian's choice turns out to be far the best, besides leading to the identification of her lover as the lost son of her father's old friend.

The story has a tragic as well as a comedy ending, which reveals that Vivian's lover had unknowingly killed his own brother in protecting her from assault.

"Pride"

Second of McClure Pictures' "Seven Deadly Sins" Is Moderately Interesting Five-Reel Drama.

Reviewed by Ben H. Grimm.

VISUAL and fairly convincing proof that pride is sometimes a sin is given in the five-reel motion picture drama "Pride," second of the "Seven Deadly Sins" series presented by McClure Pictures. As a whole, the production is moderately interesting, and at times borders on melodrama. Holbrook Blinn, who carries the leading role, does so with a dramatic skill that perforce makes more weighty many dramatic moments. Shirley Mason and George Le Guere, who head the supporting cast, demonstrate no little ability—Miss Mason especially so. Helen Strickland and Guido Colucci are also seen to advantage.

The story of "Pride" tells of a wealthy orphan whose main characteristic is her pride. Also overburdened with pride and money is D'Arcy, the banker. The banker wants the girl, as

does also a youth who the girl holds beneath her. The author has given to the story some fine points in character contrast, and the material with which he has worked has resulted in convincing and elaborate character studies—this despite the wealth of fast "snap snap!" action that marks the five reels. But the continuity of the picture is not all that could be asked. At times it is quite jerky, and once or twice we are left quite in the dark on points that should have been registered much more strongly. This may have been due to a certain extent to the cutting and assembling of the film, for the picture has received careful and competent direction at the hands of Richard Ridgely. A few very good double-exposures have been

Scene from "Pride" (McClure).

introduced, and photography throughout is excellent. The exteriors are attractive.

"Pride" offers fairly good entertainment.

"Her Good Name"

Obvious Story With a Few Strong Points Visualized in Art Dramas' Five-Reel Offering—Jean Sothern Featured.

Reviewed by Ben H. Grimm.

THE story visualized in "Her Good Name," a five-reel drama produced by the Van Dyke Film Corporation for release by Art Dramas, while obvious fundamentally, has a few strong points in its favor. As a whole the story is elementary, and artifices of the showman that have been used with success since the birth of showmanship have been used in the production of the picture. The human interest element is given a strong play, and there are a few times during the screen telling of "Her Good Name" at which interest is whetted to a keen edge. The story is of the country girl who meets the city artist. In this type of story there is always a certain road to be followed, and in this particular production that road is traveled, but with several steps off the beaten path that make it fairly interesting.

The company of players is a competent one. Jean Sothern

Scene from "Her Good Name" (Art Dramas).

heads the cast. She has a certain charm and when called upon shows ability. A quite good bit of characterization is done by William H. Turner, who plays the part of a country hotel keeper—the father of the girl. Earle Metcalfe competently carries the role of the young artist, as does Arthur Housman that of the village youth of unsavory reputation. Others seen on the screen are Ethel Tully, Barbara Castleton and Mrs. Parker Spaulding, all of whom make the most of the allotted parts.

For the first four reels "Her Good Name" is pure narrative. In the fifth the action tightens its tension and gets a more powerful grip on the interest. It is during the running of the final reel that the spectator is treated to enough dramatically interesting material to make him feel that the picture is worth while.

Pathe Releases

"Sold at Auction," a Five-Reel Balboa Production, and the Fourth Episode of "Patria," the International Serial.

Reviewed by Edward Weitzel.

"Sold at Auction."

THE troubles of the heroine in "Sold at Auction," a five-reel photoplay produced for Pathe by the Horkheimers, are sufficient to crush an ordinary woman completely. Her father discovers the infidelity of the child's mother and gives the little girl over to the care of others. She is brought up as a servant, told at eighteen that she has mulatto blood in her veins, and falls into the hands of a female white slaver who puts her up at auction, her own father outbidding the rest of the men. He learns the truth in time, and the unfortunate girl sees a prospect of happiness with a young reporter that has fallen in love with her.

There is very little that is uplifting in such a story. The auction episode has not been made unduly offensive, and the producers have treated the entire drama with restraint, but the subject is unpleasant in spite of its dramatic value.

Lois Meredith is appealing as the badly treated Nan, and William Conklin carries out the author's conception of her

Scene from "Sold at Auction" (Pathe).

contemptible father. Frank Mayo, Marguerite Nichols, Charles Dudley and Lucy Blake round out a competent cast.

"Double Crossed."

A Fall River Line boat and the New York theater roof, where the "Midnight Frolic" is produced, are the scenes of the big moments in the fourth episode of "Patria," in which Mrs. Vernon Castle is the bright particular star. This serial, produced for the International by the Whartons, is supplied with plenty of action. The latest number contains a lively fight, brought on by reason of a dancer at the "Midnight Frolic" being the exact counterpart of Patria. The girl's manager gets mixed up with Captain Parr, when Patria is taken for the dancer. At the end of the picture Patria is thrown overboard from a Fall River Line boat, at the instigation of the Japanese, Baron Huroki.

"Money Magic"

Vitagraph Five-Reel Blue Ribbon Feature Photoplay from a Story by Hamlin Garland with a Three-Star Cast.

Reviewed by Edward Weitzel.

THE opening reel of "Money Magic," the five-reel Vitagraph from a story by Hamlin Garland, released February 5, gives promise of an uncommonly good photoplay; the promise is not borne out, however, by the remaining reels. This may be put down to two causes: the introduction of two invalids as prominent characters and too frequent shifting of the locale. The amount of railroad travel in the picture is surprising, to say the least.

Up to the moment when Marshall Haney is shot and Bertha Gilman consents to marry him, the story pulses with vigorous and comparatively fresh phases of life. Haney is supposed to be at the point of death and makes Bertha his wife in order that he may leave her his fortune. He does not die, but becomes an almost helpless cripple, and Bertha learns, too late, that she is in love with another man. The object of her

affection, a young lawyer, is engaged to an eastern girl, a consumptive, who has come west for her health. The two invalids find out how matters stand between Bertha and the lawyer, and sacrifice themselves for the sake of the lovers.

The presence of the invalids in the story should have been confined to the last reel. Dragged through three reels, they become depressing, and indicate the only logical ending for the story at too early a period. The old stage rule of confining all cases of ill health on the part of the heroine or hero to the last act, would be an excellent rule for the screen.

Marshall Haney, as played by William Duncan, is the hero of "Money Magic." The part is ably conceived by the author and splendidly acted by Mr. Duncan. Edith Storey as Bertha Gilman gives another strongly marked and uniformly fine performance. There is an individuality to Miss Storey's work that is one of its best features. Antonio Moreno, the third member of the group of stars, demonstrates his right to the position, and Florence Dye, Laura Winston, and the unlisted members of the cast, make the performance one of unvarying merit. William Wolbert has been unrestricted in his use of adequate settings, and has employed his material with well considered effect.

"The Reward of the Faithless"

Five-Reel Bluebird Is Sombre Russian Drama That Interests While It Depresses—Wedgewood Nowell and Betty Schade Head Good Cast.

Reviewed by Ben H. Grimm.

THIS latest five-reel Bluebird, "The Reward of the Faithless," is not, like the fabled bluebird, for happiness. It is a heavy dramatic offering whose sombre plot depresses while its very dolefulness fascinates and holds the interest captive. Most of the scenes are laid in Russia. Although the photoplay ends as happily as could be expected under the circumstances, there is a tragic strain that can be heard above the final song of great happiness. The picture convincingly proves the tradition of the family of one of the characters to the effect that great happiness can come to a member of that family only through great sorrow, and we see most of the sorrow, but little of the happiness. The story has the saving grace of a degree of originality, and was written by Magnus Ingleton.

Wedgewood Nowell and Betty Schade head an excellent cast. Upon these two and Claire Du Bray falls work that brings into being their every iota of dramatic ability, and they never once fail a situation, some of which are quite difficult of interpretation. A good characterization is done

Scene from "The Reward of the Faithless" (Bluebird).

by William J. Dyer. Nicholas Dunaew proves himself adequate, as does also Richard Le Reno.

The picture has received careful and artistic production by Rex Ingram, some of the lightings being especially effective. Photography throughout is excellent.

There are several points in the story at which plausibility is considerably stretched. For instance, the adventurer's wife apparently dies when the man and the one-time woman of the streets, who has been taken into the home, fail to give her prescribed pills. We see the wife in her shroud, and believe her to be dead. But she isn't. She comes out of her comatose trance when her first lover mourns at her side.

Earl Gulick, who has occupied an executive position with the International for the past two years, has resigned for the purpose of embarking in the motion picture business for himself.

Mr. Gulick, who did notable work for the International, will engage in the state rights end of the motion picture industry.

Two Paramount Pictures

"His Sweetheart," a Morosco Five-Reel Photoplay of Which George Beban Is Author and Star, and "The Golden Fetter," a Five-Reel Lasky Picture Featuring Wallace Reid and Anita King.

Reviewed by Edward Weitzel.

GEORGE BEBAN understands how to put the human touch into a screenplay when writing the scenario and also when playing the leading part. "His Sweetheart," the five-reel Morosco picture written by Mr. Beban and Lawrence McCloskey, overflows with bits of real life and revelations of humanity in its most pleasing phases. A clear understanding of the worth of a closely knit, dramatic plot that has sufficient vitality to keep ahead of the spectator's powers of discernment is among Mr. Beban's equipment for the art of play-making; and, aside from one debatable point, the material used in the present instance is logical, convincing and of a surprising degree of freshness.

The character played by the star is that of Joe Picarri, an

Scene from "His Sweetheart" (Morosco).

Italian iceman on the "east side," whose great ambition at the opening of the story is to bring his mother over from Italy and establish her as the mistress of his home—two small rooms in the cellar back of his place of business. This is accomplished, and the following series of events show Joe's "Mamma Mia" accused of stealing a gold pin from the wife of the district attorney. She is convicted and sent to prison, and Joe is made a tool by a number of crooks, in an attempt to kill the attorney. The iceman is prevented by an unlooked for circumstance from carrying out the scheme and events terminate happily for Joe, his mother and a new sweetheart that becomes Mrs. Piciarri. The debatable point is having the wife of the district attorney intrust Joe's mother with the doing up of the family laundry. The back room of a basement in the Italian quarter of New York is hardly the place that a woman of wealth would select for the washing and ironing of her little girl's frocks and articles from her own wardrobe.

The many persons who have seen George Beban in "The Sign of the Rose" and other plays which permitted him to introduce his remarkably lifelike and sympathetic portrayal of the Italian character, the humble son of Italy as he is known to New Yorkers and Americans in general, need not be told that he fulfills every requirement of his role in "His Sweetheart." His humanity is the most engaging quality to be found in his creation of the iceman. Helen Jerome Eddy is faithful to nature in her performance of the Italian girl Trina, and Sarah Kernan looks and acts as if she has just landed from Naples. Harry Devore and Kathleen Kirkham are worthy representatives of the district attorney and his wife. The details of the production have been carefully looked after.

"The Golden Fetter."

Jim Ralston, a western mining engineer, and Faith Miller, a New England school teacher, are the characters played by Wallace Reid and Anita King in "The Golden Fetter," a five-reel Lasky photoplay written by Charles T. Jackson. The author's strong point is character drawing. He has peopled his play with an interesting assoftment of human beings, several of them endowed with a well-developed sense of humor and able to furnish ample comedy relief to the sterner moments of the picture. These are often highly dramatic and end with an attempt to hang the hero, who is saved by the little school teacher telling the truth at the risk of compromising her good name. A worthless mine, in which she has invested nine thousand dollars, is the cause of the trouble and the means of her coming west.

Right here, it is only fair to warn Charles T. Jackson that

persons acquainted with the New England character are going to find it a little difficult to believe in Faith Miller's mine deal. Massachusetts school ma'ams are a cautious set, where money is concerned, and would require a good deal of "showing" before investing nine thousand dollars in a silver mine on the word of a stranger. Once Faith Miller makes such a move, her conduct, after she meets the mining engineer, is just what a spirited young woman would consider was right in the line of her duty, and she deserves to marry the man she saves and live happy ever afterward.

The atmosphere in all the scenes, out West and down East, is preserved with fidelity, the acting of the entire cast having much to do with this result. Wallace Reid looks and acts Jim Ralston with equal success, and Anita King makes the school teacher a most likable young woman. Tully Marshall sustains his past reputation as the "slick villain" of the drama, and Guy Oliver and Walter Long play a pair of second heavies that come very close to being the real thing. Mrs. Lewis McCord fills every specification laid down for the part of the warm-hearted Irishwoman Big Annie, and C. H. Gelder, Larry Payton and Lucien Littlefield are a trio of sure 'nuff Westerners.

"The Darling of Paris"

Theda Bara Seen in Picturesque Five-Reel Screen Version of Hugo's "The Hunchback of Notre Dame," Produced by Fox.

Reviewed by Edward Weitzel.

IN preparing this five-reel screen version of Victor Hugo's romance of medieval Paris. "The Hunchback of Notre Dame," which the Fox Film Corporation has produced under the title of "The Darling of Paris," an attempt has been made to avoid arousing any religious feeling against the picture by changing the priest, whose passion for Esmaralda brings on the tragedy, to a man of science. Another radical departure from the original is to transform the misshapen dwarf Quasimodo to a handsome young chap of powerful physique who wins the gypsy girl at the final scene. The wisdom of these changes is without question, if the commercial returns from the picture are to decide the matter. Such an arrangement is bound to suit the admirers of Theda Bara, who plays the heroine, however much it detracts from the strength of the story.

To anyone not familiar with the Hugo romance, the Fox screen version presents a well put together photoplay, rich in picturesque incident, strong character drawing, authentic reproduction of an age long past, dramatic situations in abundance and a climax of thrilling worth. To this array of meritorious features must be added the excellent performance of Esmaralda given by Miss Bara, and the fine support of the rest of the cast. It is doubtful if the star has ever done anything better than her acting in this picture. She looks the character, and retains something of the untamed spirit and warmth of passion which must have belonged to a gypsy girl of the Middle Ages.

Walter Law as Claude Frallo, Glen White as Quasimodo and Herbert Hayes as Captain Phoebus, are the more important male members of the cast and are well equipped for their

Scene from "The Darling of Paris" (Fox).

tasks. Carey Lee, Alice Gale, John Webb Dillion and Louis Dean also deserve pleasant mention. The production is pretentious and impressive. J. Gordon Edwards, the director, has handled his material of every description with authority, and the average follower of the screen will find "The Darling of Paris" very much to his taste.

Triangle Program

"Jim Bludso," Five-Reel Fine Arts, with Wilfred Lucas, and "The Gun-Fighter," Five-Reel Kay Bee, With William S. Hart.

Reviewed by Louis Reeves Harrison.

JIM BLUDSO is a careful picturization by Tod Browning and Wilfred Lucas of the poem by John Hay. Careful is the word in a case where so many difficulties naturally arise, where negligence would result in loss of

Scene from "Jim Bludsoe" (Triangle).

atmosphere and consequent destruction of illustrative value. Mr. Lucas gives one of his strong and consistent characterizations as an engineer on one of the Mississippi river packets, the charm of nearly every piece in which he appears. He is well supported by a capable cast, and the air of sincerity pervading this entire release places it high in the worth-while class. Its chief fault is that of scattering interest by leaving the main line of interest so often for the sake of presenting other characters—a common enough fault—and recourse to such old devices as pressure brought by a villain on the father of an innocent girl. That is an almost constant interpolation of studio directors who write their own plays instead of reaching out for new and original matter.

Aside from the interesting characterizations, the carefully selected settings draw attention and interest. The race between river boats; the scenes aboard them; the burning of a fine-looking river packet and the levee break are all intensely realistic. Here directorial skill is manifested at every step. With fine interpretation and treatment, there is only lacking the originality and single-action structure provided by capable authors of screen stories. The feature may be called a study of the time and place to which it refers, so fascinatingly perfect is the atmosphere of river life that it portrays. These make it entertaining enough for a place on any good program.

The Gun-Fighter.

"The Gun-Fighter," by Monte M. Katterjohn, is well constructed and consistent in both development and direction, but it is too obviously a vehicle for Mr. Hart and therefore lacking in that first value of a play—originality. Mr. Katterjohn has done much better work, especially in characterization. This story reverts to a role Mr. Hart ought to be thoroughly tired of, that of a Western tough whose soft spot is found by a woman of refinement. He has played it so often that one might get the impression that he would not be effective in any other part, whereas he would really be more impressive in a purely human characterization, that of a man of complex impulses and qualities, rather than the purely heroic, long since shelved by dramatists and novelists as lacking in verisimilitude. Few of us are really heroic, but the very fact that we are human and err at times while we go straight at others brings such an impersonation closer to audience sympathies.

Mr. Hart, to use a newspaper expression, "follows copy." He is the same man he was in other plays of the same kind, the same exponent of brute strength, modified in some sudden and almost unaccountable conversion when a young lady comes on the scene, as if he had never seen one before in his whole life. As a gun-fighter he must be quick to shoot, yet he makes the heroic claim that he always gives the other fellow a chance. There is really nothing even heroic about being a good shot. How much more fascinating to see so capable an actor play the part of a real man, "In doubt to act or rest, in doubt to deem himself a god or beast, in doubt his mind or body to prefer, born but to die and reasoning but to err." "Sole judge of truth, in endless error hurled, the glory, jest and riddle of the world." Hart's interesting personality and the constant action of "The Gun-Fighter" constitute its chief attractions.

Two Kalems

"The Dominion of Fernandez," Episode of "The Girl From Frisco," and "The Net of Intrigue," a "Grant" Number.

Reviewed by Ben H. Grimm.

ACTION is the keynote of "The Dominion of Fernandez," latest two-reel episode of Kalem's "The Girl From Frisco" series. The two reels are crowded with wild horse riding, gun fighting, fist fighting and all other sorts of fighting that help make an exciting western. In this number is told the story of a Castilian who reigns supreme over a little kingdom

Scene from "The Dominion of Fernandez" (Kalem).

of Mexicans in the California mountains. The inhabitants of the "dominion" make their living by cattle rustling and smuggling. They steal Barbara Brent's pet horse, and together with her father and a young man visiting the ranch Barbara goes after the band. They get into all sorts of tight places and fight their way out. Marin Sais is seen in the leading role. Others in the cast are Frank Jonasson, Ronald Bradbury and Edward Clisbee. Directed by James W. Horne.

"The Net of Intrigue."

This reel, an episode in the "Grant, Police Reporter" series, shows the reporter, George Larkin, in more daring stunts. Pursuing spies who have stole Panama Canal plans, he first makes a flying leap to the rope ladder hanging from the stern of a steamer, and later leaps from the high stern into the water. The story told on the screen is interesting. Action is fast. The reporter this time is fired because he refuses to give the new city editor a story told him in confidence. But he gets his job back after he recovers the plans and gets a better story. In the cast with George Larkin are Ollie Kirkby, Director Robert Ellis, Harry Gordon and Cyril Courtney.

"The White Raven"

Ethel Barrymore Makes Good in Five-part Adaptation of Charles A. Logue's Story for Metro Program.

Reviewed by Margaret I. MacDonald.

THE story of "The White Raven," by Charles A. Logue, is one which presents unusually tense dramatic situations in a theme of wide human appeal. George D. Baker in screening it for the Rolfe Photoplays, Inc., has succeeded in keeping near the edge of things, as it were. The play as presented has a fine moral balance. The character of the feminine lead played by Ethel Barrymore, in pleasing contrast to the big majority of screen plays, presents a quality of almost masculine strength, a determination to follow the paths of virtue born of knowledge rather than ignorance, and a sense of honor and womanly tenderness, all of which has a general appeal and influence for good. The picture is staged in a pleasingly daring manner that is strongly realistic and savors of good red blood.

Nor are we much less interested in the masculine lead played by William B. Davidson. It may be true that the role he plays has been created for the express purpose of accentuating the character of Nan Baldwin, and that his origin or attachments have not been made public property in the play. Nevertheless the character of "the stranger" who threw the card which gave him the right by her own word to possess the woman, and the woman the right to his money bags for the furtherance of her career as a singer, is one which we admire and like, in spite of any protest which reason may advance.

The story, briefly outlined, has its real beginning in an incident in the life of Nan Baldwin's father, who, ruined in business by his partner (played by Walter Hitchcock) and afterward refused aid by him, goes with his young daughter to the Alaskan gold fields. Her father dying prematurely, Nan is left to earn her living in a dance hall and fired with ambition to be a great singer, and with hatred toward her father's partner, she offers herself to the winner at a card game for the money won. The innate virtue of the woman and the respect of that virtue by the man allows her to go forth unharmed, money in hand, but with the shadow hanging over her that in the hour of her triumph she will receive the two deuces with which the game was won accompanied by a demand that she return to "the stranger" in accordance to the promise which she is forced to make on regaining her freedom.

In later years "the stranger" again wanders into the story, this time as an attractive society man, without any of the hallmarks of his former appearance; the result being that she falls in love with him while accomplishing the ruin of her father's former partner. In her refusal of his offer of marriage, which happens in conjunction with the arrival on the scene of the two deuces, and her return to Alaska, a pleasing climax is brought about when in the carrying out of what she believes to be her duty she comes face to face with her lover in that far-off Alaskan cabin.

"The Girl Who Didn't Think"

Six-Part Problem Play Produced by the Creative Film Corporation, Features Jane Gail.

Reviewed by Margaret I. MacDonald.

THE six-part production made by the Creative Film Corporation, "The Girl Who Didn't Think," does a considerable amount of credit to Director Haddock, and gives added proof of the fine dramatic ability of Jane Gail, the star of the play. In reviewing a production of this sort one is strongly alive to the fact that an individual opinion is scarcely capable of balancing the sum total of the opinions of the masses, or that it may be unwise to venture a decided opinion on whether or not the moral intended to be transmitted will be transmitted in the manner intended.

In the past year or two the market has presented a number of pictures based, as is this one, on the question of the pitfalls which beset the youthful feminine, suggesting reasons why she is so illy equipped to combat them. And while the reviewer grows weary and is prone to lose sight of all but the possible pecuniary motives behind these preachful melodramas, it may be best to accept without question the fact that by means of these very pictures the multitude is often moved to graver thoughts on questions that may seem trivial to many of us.

Getting down to an analysis of the production in question, the impression left with the reviewer is that had the arrangement of subtitles been arranged with less obvious intent to sermonize, the good effect from a dramatic or professional standpoint would have been heightened. In fact many of the subtitles could have been dispensed with, and in one or two instances it was noticed that a subtitle repeated the intention of the one preceding.

The scenes in the restaurant giving close-ups of various cabaret performers, among them some girls in tights, seem unnecessary, but with these exceptions there is little to criticise in the manner in which the production has been presented. In any picture of this kind a refined handling of the principal role has much to do with the general aspect of the production, and in this particular Jane Gail has left nothing to be desired.

Scene from "The Girl Who Didn't Think" (Creative).

With the exception of the father and mother and the unfortunate girl the other characters of the story are not ones to be admired. Members of the supporting cast are Stanley Walpole, Agnes Nielon, William Manderfille, Mary Simon, Helen Milholland and William Butler.

Harry Carrey is being featured in a five-act western photoplay, "Plain Mary Smith," which is in course of production at Universal City.

"One Touch of Sin"

Fox Film Corporation's Five Reel Western Is a Story of a Woman Wronged.

Reviewed by C. S. Sewell.

GLADY'S BROCKWELL is presented as the star in "One Touch of Sin," an interesting western melodrama written by L. Genez and directed by Richard Stanton. The theme —dealing with a girl's misguided love—while not an unusual one, has been strengthened by the work of the director, who has judiciously handled the situations afforded.

Mary Livingston, an innocent girl, who in an eastern city loves and trusts Richard Mallaby, a western miner and gambler, only to find her confidence misplaced, later meets him again in a mining camp, where he makes repeated attempts to gain possession of her. She is befriended by Watt Tabor, whom she marries to avoid being sent to prison for theft of money which she has taken to save herself from starvation. His love and unselfishness, which even includes sending east for her baby, finally awaken her love—after a big scene in which a disgruntled employee blows up the mine, causing the water to rush into the chamber where Tabor and Mallaby are engaged in a fierce struggle, ending in Tabor's dragging Mallaby out of the swiftly rising water and Mallaby's death after he has begged Mary's forgiveness.

As Mary, Miss Brockwell is afforded a part well suited to her, and which she handles well, especially the scene where, realizing her condition, she begs Mallaby to marry her, and later, in a dance hall, where in a struggle with Mallaby, after securing his pistol, she is only prevented from killing him by Tabor, who takes the weapon from her.

The work of the other members of the cast, including Jack Standing as Richard Mallaby, and Willard Louis as Watt

Scene from "One Touch of Sin" (Fox).

Tabor, together with Sedley Brown, Carrie Clark Ward, James MacDonald and Charles Edhler, is good, and a touch of human interest is added by little Frankie Lee and his pet dog in the western scenes.

"Bridges Burned"

Popular Plays and Players Production of Five-Reel Screen Drama Starring Mme. Petrova—Released by Metro Pictures Corporation.

Reviewed by Edward Weitzel.

THE story of "Briges Burned," a five-reel production by Popular Play and Players, is the work of Mme. Petrova, the Russian actress, who appears in the leading role. The scenes of the play are laid in Ireland, and the heroine is a girl of advanced ideas who falls in love with a young Englishman, and, after her lover leaves for London, finds her good name in danger unless there is a speedy marriage. This takes place, but a misunderstanding makes the girl leave her husband immediately following the ceremony and seek to earn her own living. The Englishman, now a surgeon, goes to the front and wins honors in the Great War. Mary O'Brien's child is born, and, eventually, the family are reunited.

Viewed merely as a piece of photoplay writing, "Bridges Burned" is a rather slow moving but fairly interesting drama. It contains but little emotional appeal for the reason that the heroine is such a self contained mortal that she does not let the affairs of life ruffle her mind any more than she permits the winds of heaven to rumple her hair. Her indiscretion does not throw her off her mental balance in the slightest degree. The popular notion of the consequences of loving too well are great mental distress and an almost helpless battle against sorrows and adverse circumstances.

Mary O'Brien rises superior to all such conditions, takes her fate into her own hands and calmly steers it past the rocks and shoals of convention and brings it safely to anchor in the right harbor. The fact of the matter is, it's Mary's name that's Irish, not her nature. There is nothing of the emotional, impulsive Celt in Mme. Petrova's conception of a daughter of Ireland; her creation is an intellectual Russian woman that has the touch of fatalism and freedom of thought, which makes the heroine of one of St. John Hankin's plays remark: "Women had children thousands of years before mar-

Scene from "Bridges Burned" (Metro).

riage was invented. I dare say they will go on doing so thousands of years after it has ceased to exist."

It is hardly necessary to state that Mme. Petrova's performance of such a character is a fine exhibition of the art of acting. She never departs from her ideal for an instant, and awakens admiration for her histrionic method—even if she neglects to stir the springs of emotion in the soul of the spectator.

The production has many points of excellence, and was directed by Perry Vekroff. The supporting company aid materially in the amount of success achieved by the play, and include Mahlon Hamilton, Arthur Hoops, Maury Stuart, Robert Broderick, Mathilda Brundage, Louis Stern and Thomas Cameron.

ELLA HALL, BLUEBIRD, BOOKED AT RIALTO.

"The Mysterious Mrs. M." was so successful in pleasing patrons of S. L. Rothapfel's Rialto during the past week that he arranged with Sam Kramer, manager of Bluebird's New York Branch, to play another feature in that series as soon as arrangements could be made. The result of negotiations will constitute Ella Hall, in "Polly Redhead," the attraction at the Rialto the week of February 4.

This showing of Bluebirds will further result in a third feature Director Rothapfel has contracted for—"The Cruise of the Alden Besse," a Lynn Reynolds production. The title on this feature will undoubtedly be changed and the picture will be shown at the Rialto as soon as the picture can be edited and the print prepared.

"Polly Redhead" is a screen version of Edgar Jepson's "Pollyooly" stories, prepared by E. J. Clawson. Ella Hall has been directed by Jack Conway and plays the role of two little girls with fiery red tresses—hence the screen title. Miss Hall's "double" will keep her on the screen most of the time, telling a story in which the two children straighten out a domestic situation with resulting happiness to all.

BURNS AIDS WARWICK IN MYSTERY FILM.

Detective methods of the most scientific and modern sort play such an important part in "The Argyle Case," in which Robert Warwick will make his first appearance as a Selznick-Pictures star that it was considered advisable to obtain the best technical advice necessary, so that the picture might be perfect in every detail. William J. Burns was consulted by Harvey J. O'Higgins and Harriet Ford when they wrote the original play, and he consented to act in a similar capacity of adviser to Robert Warwick. He made several visits to the Selznick studio when the important scenes were being photographed, and as a consequence "The Argyle Case" as a detective film will stand the closest scrutiny.

CRANE WILBUR IN NEW MUTUALS.

Crane Wilbur will appear in a new series of five-part feature productions to be distributed by the Mutual Film Corporation. The announcement comes from the offices of President John R. Freuler, of the Mutual, who last week closed a contract for the series with David Horsley.

Mr. Horsley has completed the negatives of three of the productions, the titles of which are to be announced later, when release dates have been chosen in the Mutual's advance schedule.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

WAR CORRESPONDENTS (Vim—Serial No. 21647).—There are several laughs in this comedy reel in which Pokes and Jabbs are the stars. They are seen as war correspondents and they run across some mysterious happenings. They trace these to their source and are treated to a surprise. Action throughout is fairly fast, considerable knockabout work being done with good comedy result.

THE ROOM OF MYSTERY (Knickerbocker Star Feature—Serial No. 21648-49-50).—A fair three-reel drama produced by the Horkheimers. Interest is maintained throughout the three reels. Margaret Van and Gordon Sackville head the cast. The story tells of a girl secret service agent who gains access to a supposed spy's house. The head of the Secret Service is in love with the girl. His wife has been missing for some years. The girl ostensibly goes to the house a second time for a position as governess. She is made prisoner in the "room of mystery." She manages to get a message to her chief. The place is raided and the chief's wife found there.

CANIMATED NOOZ PICTORIAL NO. 23 (Essanay—Serial 21663).—Cartoon comics burlesqueing more or less topical subjects share this reel with scenic. The animated drawings ought to get a laugh or two, for in them we make a trip to the north pole with Dr. Stew and see several things that we never knew were there; also persons in the public eye. The scenic section shows some beautiful views photographed in Alaska.

THE VIOLET RAY (Kalem—Serial No. 21668).—This one-reel number of the "Grant, Police Reporter," series, is as interesting as any preceding release. The reel is crammed with story. The thrills come when George Larkin gains access to a house by walking on a telephone wire while grasping with his hands a wire above. In this manner he gets into a room and rescues the daughter of the inventor of a violet ray machine from the hands of foreign intriguers, who are endeavoring to learn the secret. Reviewed on page 702 of last week's issue.

HIS LITTLE SPIRIT GIRL (Vitagraph—Serial No. 21669).—This is one of those truly comic Drew comedies which most of us like to see. It treats of how a husband cured his wife of her spiritualistic ideas. After several seances having been held at his house, and his wife receiving a message telling her that her husband has a secret in his past, he breaks into the game and succeeds by dint of a bribe of hard cash to the medium in creating an imaginative feminine spirit which he calls Edith. To this spirit he persists in talking and offering candy and flowers. A promise from his wife to relinquish spiritualism is the cue for him to show Edith the door.

THE SAFETY PIN SMUGGLERS (Kalem—Serial No. 21684).—A comedy reel with Ham, Bud, Ethel Teare and Henry Murdoch in the cast. This is not a roaring comedy, but several humorous ideas have been introduced. Ham and Bud have a scrap and each goes his way. Later they both are on the watch for the safety pin smuggler, who proves to be Ethel. Henry Murdoch is the relentless sleuth. The reel is only a fair one.

General Film Company Specials.

THE SINFUL MARRIAGE (Essanay—Serial No. 21651-52).—No. 6 of the "Is Marriage Sacred?" series. This two-reel subject is a quite convincing indictment of the marriage for money and position. It is capably played by the Essanay stock company. In this film are seen Marguerite Clayton, Sydney Ainsworth, Edward Arnold, Thomas Commerford and Marion Lydston. The story tells of a girl who, though loving a doctor, marries a wealthy man. The wealthy man is brought by circumstances to realize that his marriage was a loveless one, and paves the way for his wife's happiness.

WHAT WOULD YOU DO? (Essanay—Serial No. 21660-61).—One of the "Black Cat" features).—A quite interesting two-reel drama with a surprise at the finish. Richard C. Travers, Ernest Maupain and Frances Benedict are the leading players. On the screen we see the country girl who turns down her country lover and comes to the city. Through her vicissitudes we follow her and see her come back to her home and wed the country boy. The villain enters the plot again, and we find that the whole thing is nothing but a scenario.

THE WOLF OF LOS ALAMOS (Kalem—Serial No. 21664-65).—Episode 24 of "The Girl From Frisco" series. This two-reel number is a Western above the ordinary. Marin Sais proves her fearlessness several times. She falls from a horse at one point and rolls down a steep embankment. Later she thrillingly stops a runaway. The story tells of a murder committed by a Hindu cook and of the solution of the mystery. A longer review was printed in last week's issue, page 702.

Art Dramas, Inc.

HER GOOD NAME (Van Dyke), Jan. 25.—There are a few strong points that make interesting a more or less obvious story visualized in this five-reel drama. The story tells of the country girl who meets the city artist. There is enough dramatically interesting material and enough suspense to hold interest fairly well. Jean Sothern is the featured player. A longer review can be found in another column of this issue.

Bluebird Photoplays, Inc.

THE REWARD OF THE FAITHLESS (Bluebird), Feb. 12.—This five-reel Bluebird is a sombre Russian drama that depresses while it interests. The cast, headed by Wedgewood Nowell and Betty Schade, is an excellent one. The story is tragic, and tells of an adventurer who marries a princess, but who, with a one-time woman of the streets, plans to hasten his wife's death. The wife is apparently dead, but it develops that she is only in a trance. The husband believes her to be dead and years later is led to suicide when confronted by her "ghost." A review is printed on another page of this issue.

Fox Film Corporation.

THE DARLING OF PARIS (Fox), Jan. 22.—Victor Hugo's celebrated romance of France in the Middle Ages, "The Hunchback of Notre Dame," has been fashioned into a five-reel screenplay, with Theda Bara as the gypsy girl Esmaralda. The picture is full of life and color, and the star and her support act their roles in a highly satisfactory manner. It is given a longer review on another page of this issue.

ONE TOUCH OF SIN, (Jan. 29).—A five-reel Western story of a girl's misguided love, starring Gladys Brockwell in a part well suited to her. Has considerable action, including several good fighting scenes, especially one in a flooded mine, between Jack Stanton and Willard Louis. A review is printed on another page of this issue.

Germanic Official War Films, Inc.

GERMANY AND ITS ARMIES OF TODAY (January).—Under this general title there are 10,000 feet of film to be released in 2,500-foot lengths. The pictures are the most informative propaganda that has as yet reached this country from Germany since the beginning of the war. The films do not show battle scenes, but show Germany as it is today—the human side. A review printed on page 701 of last week's issue says "they are good enough to deserve countrywide booking."

Greater Vitagraph

MONEY MAGIC, (Feb. 5).—Edith Storey, William Duncan and Antonio Moreno are featured in this five-reel photoplay taken from a story by Hamlin Garland. The photography and locations are admirable and the plot gives the trio opportunities for impressive acting. It is not closely knit, however, and could be altered to advantage. The picture is reviewed at length on another page of this issue.

Metro Pictures Corporation

THE WHITE HAVEN (Rolfe), Jan. 15.—A five-part drama featuring Ethel Barrymore. The production made by George D. Baker is much above the average, is realistic, and of good moral balance. An adaptation of Charles A. Logue's story has been used as the basis of the picture, many of the scenes of which are laid in the Yukon. A review can be found on another page of this issue.

BRIDGES BURNED (Popular Plays and Players), Jan. 29.—Mme. Petrova, the Russian actress, is the author and also the star of this five-reel photoplay. The scenes are laid in Ireland and on the battle ground in France. The picture is well produced and has the aid of a good cast. Mme. Petrova plays a woman of advanced ideas. A longer review is printed on another page of this issue.

THE PEST (Metro-Drew), Jan. 29.—His wife's brother is the pest in this one-reel picture that makes the life of Sidney of the Drews anything but a round of pleasure. The young gentleman is shipped off to the Mexican frontier at the finish, and Sidney wraps himself in the folds of the American flag and grins the grin that knows no "fade out." Full of chuckles of great joy.

Mutual Film Corporation

MUTUAL TOURS AROUND THE WORLD NO. 11 (Gaumont), Jan. 16.—In this number will be found views on the straits of Gibralter, and about the seaport town of Algeciras, the subject being titled "From Gibralter to Algeciras." Other subjects contained in this film are "In Tunis," which gives a good idea of the people and customs, and also the occupations of that part of Africa, and scenes in "The Bois de Bologne," the largest of the Paris parks.

MUTUAL WEEKLY NO. 108 (Gaumont), Jan. 24.—A number of interesting events are recorded in this number, among them the test of a hydroplane built to control torpedo by wireless, a dog chauffeur, the Mountaineer Club on a hike in Ranier National Park, Admiral Dewey's funeral, a new plan of travelling by which 500 miles an hour may be an actual possibility, according to scientists, and other incidents of considerable importance.

JERRY AND THE OUTLAWS (Cub), Jan. 25.—A moderately entertaining farce comedy in which Jerry has some thrilling adventures with three outlaws. After he is captured and put in an upstair room of an old cabin, he escapes through the window, enters and steals the guns of the outlaws while they are engrossed in a game of cards, and so wins out.

REEL LIFE NO. 39 (Gaumont), Jan. 28.—An interesting number containing four subjects, namely, "X-Rays in War Time," "Decorative Butterflies," "Salt, the Cheap Necessity," and "The Real Hula-Hula." Reviewed at length in the educational department of Feb. 17.

MUTUAL TOURS AROUND THE WORLD NO. 13 (Gaumont), Jan. 30.—In this number interesting scenes about "Teheran, Persia," are shown; also "Coast Resorts of Normandy" and "Winter in the Vosges Mountains." A review of this number will be found in our issue of Feb. 17.

SEE AMERICA FIRST NO. 73 (Gaumont), Jan. 31.—"San Diego, Cal.," is the subject of this number. Interesting scenes in and about the city are shown, public buildings and the main business thoroughfare. A full review will be found in the Educational Department of Feb. 17. The film ends with an animated cartoon entitled "Never Again."

UNCLE SAM'S DEFENDERS NO. 5 (Mutual), Feb. 2.—"Scouts of the Sea and Air" is the title of this number of the series which gives interesting views of hydroplanes at work off the Gulf of Mexico. Comprehensive views of the K-37, showing the various technicalities in connection with the workings of the boat and firing of torpedoes are given.

UNCLE SAM'S DEFENDERS NO. 6 (Mutual), Feb. 9.—"Bull Dogs of the Deep" is the title of this number, which tells us all that could seemingly be told on the screen about Uncle Sam's fleet. Scenes aboard the superdreadnaught "New York" and the "Texas" are shown; also big guns in action, target practice, hauling in the target, and an impressive group of our "fighters" on Gauantanamo Bay.

Mutual Film Corporation Specials.

A CIRCUS CYCLONE (Vogue), Jan. 28.—In this two-part farce comedy will be found some amusing things, which are, unfortunately not unmixed with vulgarity. It contains no squarely grounded plot, and what it has is based on a rivalry for the hand of a pretty girl between two unsightly lovers. The most entertaining and original part of the picture has to do with the chase of one man in the guise of an elephant after another man. During this chase they traverse the tops of the circus tents, many of the scenes of the play being laid about a side show.

A LASS OF THE LUMBERLANDS NO. 15 (Signal), Jan. 28.—This chapter ends the regime of "Dollar" Holmes, and incidentally the feud of the lumbermen. In the attempt to run Dawson's men off the Indian lands a spectacular fight occurs. Another spectacular scene occurs when the automobile in which "Dollar" Holmes is fleeing the Dawson men, falls over an embankment, and is destroyed. Holmes escaping is later killed when the locomotive which the Dawson men take possession of runs into and demolishes the street car in which he finally takes refuge.

SHORTY GOES TO COLLEGE (Monogram), Jan. 29.—The third of the "Adventures of Shorty Hamilton" has fairly amusing qualities. The first reel abounds in drinking scenes, so much so that it jars considerably on the average sensibility. The second reel contains some entertaining scenes in which "Shorty" goes to college, and does the heroic in trying to conceal the theft of some diamond samples by the sleep-walking daughter of his professor.

Paramount Pictures Corp.

THE GOLDEN FETTER (Lasky), Jan. 25.—Wallace Reid and Anita King are the featured players of this five-reel screen-drama, that divides its scenes between a Western mining town and a Down East village. Humorous and dramatic situations are skilfully blended throughout the picture, and it is well acted. It is reviewed at length on another page of this issue.

PICTOGRAPH NO. 52 (Paramount), Jan. 28.—The subjects contained in this number of the Pictographs are "Winter Sports in America," with scenes taken in the neighborhood of Lake Placid; "Discovery of the Shot Tower," showing how the modern method of making shot was accidentally discovered by spilling molten lead into a pail of water; "In the Shadow of the North Pole," showing scenes in Alaska, and "Bending the Human Twig," illustrating the work of vocational schools.

HIS SWEETHEART (Morosco), Jan. 29.—A five-reel photoplay by George Beban, in which the author repeats his inimitable creation of an "east side" Italian. He is an iceman in this picture and his quaint humor, humanity and love for his old mother—the sweetheart of the story—are all very appealing. The picture is dramatic and is produced with the help of Mr. Beban's thorough knowledge of all branches of his profession. A longer review is printed on another page of this issue.

Pathe Exchange Inc.

FLORENCE ROSE FASHIONS, NO. 17 (Pathe), Feb. 4.—"Where Fashions Reign" is the name given to this number, and the display of fetching frocks it contains vindicates the title. An educational in colors, "An Algerian Harem," is on the same reel. One educational feature of the subject is a brief but comprehensive exhibition of native dancing.

FLORENCE ROSE FASHIONS, NO. 18 (Pathe), Feb. 11.—"In Anticipation" reveals another collection of creations that will move the ladies to exclamations of rapture, and even the male mind will be able to comprehend that the gowns, hat and other more familiar articles of feminine adornment, have been selected by a person of artistic discernment. "Childish Delights," an imported colored half reel, will be a great hit with any body of spectators.

SKINNY'S LOVE TANGLE (Rolin), Feb. 11.—Another farce, "Schemer Skinny's Scandal," shares the reel with "Skinny's Love Tangle." The Rolin fat boy is the hero of both pictures and rushes through most of the scenes with surprising speed for one of his weight. The humor is as apparent as Skinny is broad and is acted by all concerned with plenty of ginger.

SOLD AT AUCTION (Balboa), Feb. 11.—The punch in this five-reel picture is where a father is the highest bidder for a young girl put up at auction by a white slaver, and the girl turns out to be his own daughter. The subject is handled with as little bad taste possible under the circumstances, and is acted with a fair degree of skill. A longer review is printed on another page of this issue.

THE CAPTAIN IS EXAMINED FOR INSURANCE (International), Jan. 28.—This number of the Hans and Fritz cartoons shares the reel with "In Southern Highlands." The cartoon is up to the mark established by the series, and the scenic shows some picturesque views in the mountains of Tennessee.

Triangle Film Corporation

ENVY (McClure), Jan. 29.—Second of the "Seven Deadly Sins" series. Holbrook Blinn is the featured player in this five-reel offering. Shirley Mason and George Le Guere head the supporting cast. The picture is a fairly interesting drama with plenty of action and enough heart interest. It proves that pride is sometimes a sin. The story tells of a wealthy orphan girl whose prides holds her above a poorer youth. She is "wanted" by a proud and wealthy banker. She tries to elope with a bogus count, and is rescued from the banker, who finishes the count, by the young lover. Reviewed on another page of this issue.

JIM BLUDSO (Fine Arts), Feb. 4.—A picture of Mississippi river life as it was in the time of Mark Twain's early experiences when he and John Hay, author of the poem, lived on the banks of that stream. A strong impersonation by Wilfred Lucas, the well-chosen settings, and the burning of an actual steamboat constitute the chief attractions of this feature.

THE GIRL OF THE TIMBER CLAIM (Fine Arts), Feb. 11.—Miss Constance Talmage in a rather dull and wandering story of timberland.

THE GUN-FIGHTER (Kay Bee), Feb. 11.—A vehicle for the exploitation of William S. Hart in his favorite role. Full of action and of the actor's interesting personality.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 56 (Universal), Jan. 24.—War sidelights on land and sea, Panama's new president, probing the "peace leak" at Washington, burial of Admiral Dewey, and other events of public interest are included in this number.

DIAMONDS OF DESTINY (Imp), Feb. 4.—This number, by Beverly Griffith, features Alfred Allen, Peggy Coudray, Louise Lovely and Victor Rothman. It is a crook story, in which the girl's brother is made the victim of a frame-up by the gang. To avenge herself the girl plays into the hands of a detective, with whom she falls in love The problem is not essentially new in theme, but works out rather neatly and holds the interest.

HIS WIFE'S RELATIONS (Nestor), Feb. 5.—This number, by Bess Meredyth, features Eddie Lyons, Lee Moran and Edith Roberts. It tells a farcical story of family life, very funny in conception and presentation. Eddie marries a girl and her big brother and the rest of the tribe make life unbearable for him, until he finally rebels. This is so true to life that it will undoubtedly have wide appeal. A good subject.

HIGH COST OF STARVING (Victor), Feb. 9.—A comedy by Captain L. T. Peacock, in which a young married couple join Prof. Cauliflower's club for vegetarians. The husband, tiring of the diet, paints his wife's face while she is sleeping, and then his own and the servants, pretending they have all been stricken by sickness. The situation is amusing and the subject proves enjoyable.

OUT FOR THE DOUGH (Joker), Feb. 10.—A character comedy, by Jack Cunningham, featuring William Franey, Gale Henry and others.

Franey appears as a hobo who swipes the attire of a country minister. He is entertained at dinner and an old maid succeeds in leading him to the altar. There are some very funny spots in this. It makes a good offering of the "rube" character type.

Universal Film Mfg. Co. Specials

THE SCARLET CRYSTAL (Red Feather), Feb. 5.—This five-reel subject, by J. Grubb Alexander, features Herbert Rawlinson, Betty Schade, Gertrude Astor and Dorothy Davenport. The cast is a competent one, but the construction is faulty throughout and the plot shifts from one interest to another so rapidly that the production falls far below the average. The story concerns a country girl who marries a wealthy young idler. He gets on the downward path and pulls himself up at the last moment before the crash comes. The dream feature is too sordid and the production as a whole is disappointing.

THE PURPLE MASK, NO. 7 (Special Universal), Feb. 5.—This episode concludes the happenings in Transylvania, where the king is restored to favor with his people through the aid of Patsy. The next incidents concern a newly married man, named John Phillips, who is being followed by a woman and her nameless baby. The scenes occur on shipboard. Patsy aids the unfortunate woman. She appropriates some gems Phillips had taken from her and arranges to return them to her later. This is not so exciting as some previous numbers, but proves quite interesting.

WON BY GRIT (Gold Seal), Feb. 6.—A three-reel subject, by Willis Woods, featuring Neal Hart, Mina Cunard, Richard La Reno and Lois Wilson. A conventional Western story, enacted by a pleasing cast and in a manner which proves quite entertaining throughout. A plainsman, engaged to a society girl, goes with her on a slumming party. In a wine room he sees the beautiful daughter of the barkeep. He and his friends are ordered out because he pays attention to the girl. His sweetheart accuses him of cowardice and he returns to the place; the bar room brawl is well staged. His love turns toward the barkeep's daughter, after she saves his life. Well-constructed and strikes a good average.

THAT DAWGONE DOG (L-KO), Feb. 7.—A two-reel number, featuring Mrs. Griffith, Sammy Burns and Grace Jones. This is a characteristic knockabout comedy. A detective endeavors in the opening scenes to recover Mrs. Lottadough's stolen necklace. Later a Miss Dogberry, whose canine has died, wishes another like it and offers to marry the man who can bring her such a dog. This is not as funny as some by this company, but has a wild and amusing series of chase scenes at the close.

MELODY OF DEATH (Rex), Feb. 8.—A two-reel subject, by E. M. Ingleton, featuring Madge George, Douglas Gerrard, Ruth Clifford and Albert McQuarrie. The plot material is familiar, but well handled The story concerns a young man in the clutches of a prima donna of the vampire type. Her husband, an Italian organ grinder, who has followed her from the old country, turns up and kills her. The young man then returns to his sweetheart. A conventional plot presented with considerable strength by a pleasing cast.

THE OUTLAW AND THE LADY (Bison), Feb. 10.—A two-reel subject, by Harry Carey, featuring the author, Jack Richardson and Louise Lovely. A madcap Western girl falls into the hands of an outlaw, who, to get revenge on her father, carries the girl to his hideout in the hills. Later he is shot and captured, but the girl contrives to aid him to escape, though the usual marriage does not follow. An average Western subject, presented entertainingly, though not very novel in plot.

WHEN THIEVES FALL OUT (Imp), Feb. 11.—A two-reel crook story, featuring Sidney Bracey, Harry Benham and others. Most of the situations in this are familiar and it will therefore not arouse very much feeling in the average observer. At the same time the story and construction are good. A gentleman crook, in love with a society girl, attends a reception. His woman accomplice steals the girl's necklace and they plant it on the person of the hero. Later the girl crook becomes jealous and tells what has been done. The gang is rounded up after an exciting scuffle in the den.

World Pictures.

THE HUNGRY HEART (Peerless), Feb. 5.—The standard old French drama, "Frou Frou," is the original of this five-reel photoplay, and Alice Brady is seen in the part of the frivolous little heroine that pays so dearly for the wreck she makes of her life. The production and acting are equal to all demands. The picture is given an extended review on another page of this issue.

Ethel Barrymore in Seven-Part Special

Metro Actress and Her Company Now at Work in Jacksonville on "The Voice of Her People."

THE title chosen for Metro's great seven-part special release in which Ethel Barrymore will star is "The Voice of Her People." This magnificent feature was adapted by June Mathis from Edward Sheldon's play, "Egypt," which was presented on the speaking stage by Margaret Anglin. John W. Noble, who directed Miss Barrymore in the screen version of Margaret Deland's famous novel, "The Awakening of Helena Richie," is directing this production.

Miss Barrymore and her supporting company now are in Jacksonville, Fla., completing the exterior scenes of "The Voice of Her People," production of which was begun at the studios of the Columbia Pictures Corporation, New York.

"The Voice of Her People" is a story of gypsy life and the open road. The charm of freedom and the irresistible bond that unites those of the gypsy blood are described in this romance of the highway.

A great cast supports Miss Barrymore in "The Voice of Her People." Robert Whittier has the part of Young Faro, playing opposite Miss Barrymore. William B. Davidson plays Von Kleet. The old gypsy crone is played by Mrs. Allan Walker, a valuable member of many Metro casts. Frank Montgomery is the gypsy king and William Mandeville plays Lindsey.

Backer will Aid Exhibitors in Exploitation

Mammoth's President Creates a Publicity Department to Boost Pictures in Community Following Booking.

FRANKLKYN E. BACKER, president of the Mammoth Film Corporation, one of the discriminating state right buyers for the East, announces he will endeavor to purchase only such Features as are of undoubted merit and box office value. He feels, as a former exhibitor who has handled the best on the market, he is qualified to judge as to what will not only get money for exhibitors, but please their patrons as well. While he intends to restrict his buying to features which will sell readily at a minimum price of one hundred dollars per day, he will exercise care in his selection in order that the pictures may prove a profitable investment to exhibitors as well as to the Mammoth.

Mr. Backer states that many superior features have failed to return full value to the exhibitor because there was not sufficient attention paid to the necessity for extraordinary publicity, which points one of the surest ways of success to the manager. He argues that to arouse the enthusiasm of the public to the point where they will pay an increased price of admission unusual advertising must be done. In order to provide his customers with the best possible service for his product Mr. Backer has created a publicity department to boost his features after they have reached the exhibitor, feeling that the bookings will take care of themselves when his customers are convinced that a sure profit follows the showing of the Mammoth pictures.

This department is presided over by a man of long experience both as a press agent with theatrical attractions and big pictures, who will be glad to consult with any exhibitor desiring to do extra advertising. The value of this service is proven by the immense success which "The Libertine" has enjoyed since the department was opened. The week's engagement at the Goodwin, Newark, N. J., broke the record of the theater, as did also the two weeks' showing at the Family Theater, Buffalo. Mr. Backer says that his publicity will get the opening and that the picture will do the rest.

Doings in Fox Studios

"The Honor System" Goes to Lyric Theater—"Scarlet Letter" Released February 12—Enter the Cinemelodrama.

TWO announcements of unusual interest are made by William Fox this week. The first is the presentation of his big ten-reel cinemelodrama, "The Honor System," at the Lyric theater, New York City, on February 6; the second is the release of "The Scarlet Letter," a great picturization of the greatest of all American novels, on February 12.

"The Honor System," incidentally, gave Mr. Fox another opportunity to coin a new word. Mr. Fox hit upon "cinemelodrama" as an exact descriptive term for his special moving picture melodrama.

Jode Mullally has been added to the cast of Dustin Farnum's company. Mr. Mullally comes from New Orleans and was on the concert platform and in stock for several years.

In Mr. Fox's eastern studios, Virginia Pearson has completed another subject under the direction of James Vincent. In the cast are Walter Law, Irving Cummings, Calla Dillatorre, and Jane and Katherine Lee.

Valeska Suratt's recently finished feature, "The New York Peacock," will be the next Fox release. Harry Hilliard plays opposite the Empress of Fashion.

"ROSIE O'GRADY FOR ART DRAMAS FEBRUARY 1.

"Rosie O'Grady," a five-part drama, starring Viola Dana in the name part, will be released by Apollo Pictures, Inc., on the Art Dramas program on February 1. The story was written by John H. Collins, who also directed the production.

Romance in a tenement forms the theme of this unusual story. Sunshiny little Rosie O'Grady, the heroine, is a dreamer by nature, and an East Side "newsy" by accident. Romance was an unknown quantity in her life, but she has an imagination, and a tender heart, so she dreams herself into all sorts of wonderful adventures which were denied to her in real life. Her brother "Chimmie" is the owner of a news stand.

Thomas F. Blake, who appeared in support of Miss Dana in her former success, "Fifty-Fifty Mamie," is again seen playing opposite the diminutive star in the part of "Chimmie." James Harris plays the part of "Cyclone Johnny" Allen, the dream hero of little Rosie. Others of equal note also appear in the production.

Eugene Castle Returns to San Francisco.

Eugene Castle, Pacific coast camera man for the Gaumont Company, has returned to San Francisco after a visit to Southern California in the interest of "Reel Life," the Mutual Magazine in Film, and "See America First."

Manufacturers' Advance Notes

"THE HOODOOED STORY" (Essanay).

This is one of the first short productions Richard C. Travers has appeared in for some time. It is a Black Cat feature, and, as in all other productions of this series, presents a distinctly original plot of a type entirely new to motion pictures. Three burglars, a pretty girl and a would-be magazine writer are the principal figures. Their mix-up presents a climax which

Scene from "The Hoodooed Story" (Essanay).

is at once ludicrous and thrilling. Excellent settings have been given this picture, and the photography is up to the standard in every respect. The production is bound to please. "The Hoodooed Story" has a screen time of 28 minutes. It is to be released February 6 through the General Film Service.

CENSORS PRAISE "ONE OF MANY" (Metro).

Metro Pictures Corporation announces the release date of "One of Many," the feature screen play which is the initial offering of Arthur James, head of Metro's scenario, publicity and advertising departments, as Feb. 12, (Lincoln's Birthday).

An unusually enthusiastic report has been received from the National Board of Censorship, members of which received the film recently at a private showing.

"It was the majority opinion of those present," to quote the board's report, "that this was a delicately handled and dramatic picture, vividly presented and most excellently acted." It was pronounced good in both educational and moral value, its artistic handling and entertaining power being far above the average. The women members were especially enthusiastic, considering it one of the most powerful moral lessons seen in a motion picture.

It was due to the strong moral lesson taught in "One of Many" that Arthur James chose the picture to mark his debut as a producer of feature films. Wm. Christy Cabanne, long associated with D. W. Griffith, and now directing Francis X. Bushman and Beverly Bayne in Metro's fifteen chapter serial, "The Great Secret," is both author and director of "One of Many." Frances Nelson, one of the most beautiful emotional actresses known to the screen world, is the star. In the role of Shirley Bryson she has one of the greatest opportunities of her career.

Niles Welch plays opposite Miss Nelson in "One of Many." He is well known to Metro patrons through his work in "Emmy of Stork's Nest" and other Metro wonderplays. Harold Entwhistle is seen in the exacting role of the older Templeton, the wealthy roue. Others in the well balanced cast are Adella Barker, Mary Mersch, Richard Dix, Caroline Harris and Walter Worden.

"GLORY" FOR POLI CIRCUIT.

"Glory," the latest release of the Unity Sales Corporation, has been booked over the entire Poli circuit of theaters by Herman Rifkin, of the Eastern Feature Film Co., of Boston, who handles all Unity releases for the New England States.

G. F.'S WAR PICTURES ABOUT FEB. 1.

The General Film Co. has practically completed arrangements for the release of the British Government's official motion picture records of the Great War on or about Feb. 1st. These are the official pictures of the war taken by the government, of actual scenes on the firing line. They will be released in weekly instalments of approximately 30 minutes screen time and the first three releases cover the Battle of the Somme. The first release will be entitled "England's Five Million" and "The Battle of the Somme" and will show audiences the spectacle of England's manhood marching to the front and the curtain fire which heralded the first advance of British troops in the "Battle of the Somme."

"THE SCARLET LETTER" (Fox).

"The Scarlet Letter," Nathaniel Hawthorne's masterpiece and America's supreme contribution to the real literary classics of the world, will be presented on February 12th by William Fox. Three months were spent in making "The Scarlet Letter" as authentic, as exalted, and as appealing as the immortal book from which it was taken. The result is a great picturization. Although the photoplay is in every way a genuinely super production, William Fox will release the screen adaptation.

In the role of Dimmesdale, the repentant pastor, whose own breast is seared by the scorching red "A" of guilt, Stuart Holmes, the noted villain of the films, does the most convincing acting of his long career before the camera. Mary Martin, as Hester Prynne, the sufferer from the stern Puritanical judgment, is as sweet a figure as was ever crushed by justice gone wrong. Kittens Reichert, beaming with the elfish mischief of the Pearl she portrays, completes the pitiable trio.

The other principals have also been selected for their parts with equal care. Dan Mason's interpretation of the part of Roger Chillingworth, Hester's husband, gives a remarkable picture of an interesting character. Thirty-four years of stage training serve to make the Reverend Wilson of Edward N. Hoyt a clever piece of screen work. Robert Vivian is forceful as the Governor, and Florence Ashbrooke's delineation of Mistress Hibbins is as amusing as the product of Hawthorne's pen.

Carl Haibaugh directed the subject, and Georges Benoit, who was foremost in photographing "The Honor System,"

Scene from "The Scarlet Letter" (Fox).

had charge of the camera. The lighting effects are particularly pleasing.

"The Scarlet Letter" in cinematographic form is as nearly flawless as it is humanly possible for it to be. What this master moving picture drama loses in words in the transformation, it more than gains in visualizing the pathos and tragedy which have made it one of the finest stories of love and passion ever told.

All the sub-titles have been taken from the book itself.

"The Scarlet Crystal" Leads Universal

Five-Act Red Feather Starts Off Week of February 5—"Won by Grit," Three-Act Gold Seal, for Tuesday

HEADING the exceptionally strong program of releases of the Universal Film Manufacturing Company for the week of Monday, February 5, is the five-act Red Feather feature production "The Scarlet Crystal," an absorbing photodrama of human frailties and weaknesses. The story was written by J. Grubb Alexander and produced by Charles Swickard, with Herbert Rawlinson, Betty Schade and Dorothy Davenport in the leading roles. It will be released February 5. "The Scarlet Crystal" should prove one of the most successful pictures ever presented under the Red Feather brand. In the cast supporting the principals are Raymond Whitaker, Marie Hazelton, Gertrude Astor and Dick Ryan.

The seventh episode of the Universal super serial, "The Purple Mask," with Grace Cunard and Francis Ford, which will be released this week, is entitled "The Race for Freedom," and is by far the most exciting episode of this gripping serial story of love, adventure and mystery. Besides "The Scarlet Crystal," the Nestor comedy, "His Wife's Relatives," a one-act farce by Bess Meredyth and produced by L. W. Chaudet, with Eddie Lyons, Lee Moran and Edyth Roberts furnishing most of the laughs, will be released on Monday.

"Won by Grit," a Gold Seal three-act human interest drama by Willis Woods, produced by George Marshall, is the leading offering on Tuesday. This is a tensely interesting film drama with a noted cast, which includes Neal Hart, Lois Wilson, Mina Cunard, Richard La Rano and Helen Wright. The other release of this date is the Victor juvenile comedy, "The Valley of Beautiful Things," produced by Lule Warrenton from the story by Helen Jonas, and the scenario by Fred Myton.

The L-Ko two part comedy, "That Dawgone Dog," produced by Dick Smith, with Sammie Burns as the arch funmaker, will appear on Wednesday. Big U Indian drama, "Red Vengeance," and the regular issue of the Universal Animated Weekly with its pictorial news also appear on this day.

Three reels are offered Thursday. The leading release is the Rex two-act drama, "The Melody of Death," with Douglas Gerrard, Maude George and Ruth Clifford in three appealing roles. This is a story of true dramatic power by E. M. Ingleton, produced by Douglas Gerrard. The Powers educational, "Giants of the American Forest," showing the big trees of California, is the other offering.

On Friday the Imp drama, "Avarice," will be released. This is an unusual one act drama written and produced by E. Magnus Ingleton, with Claire McDowell in the leading part. Others in the cast are T. D. Crittenden, Leo Pearson and Betty Schade. The Victor, "The High Coast of Starving," written and produced by Captain Leslie T. Peacocke, scenario by Maie Havey, with Eileen Sedgwick, and the Big U two-part drama, "The Crimson Arrow," featuring Mona Darkfeather, are the other releases for Friday.

The Bison two-part Western drama, "The Outlaw and the Lady," written by Harry Carey and produced by F. A. Kelsey, will appear on Saturday. In the cast are Harry Carey, Louise Lovely, Jack Richardson and William Gettinger. Other Saturday releases are the Joker comedy, "Out for the Dough," with William Franey and Gale Henry, and the Laemmle drama, "A Studio Cinderella," with Jane Gail and Matt Moore in the leading roles.

"When Thieves Fall Out," a two-act Imp drama written by William H. Lippert and produced by John Harvey, is the feature offering for Sunday. This is a novel photodrama of the underworld replete with thrilling situations. In the cast are Harry Benham, Sidney Bracy, Sonia Marcell and Mildred Gregory. The other releases are the L-Ko comedy cartoon, "Fearless Freddie in the Woolly West," and the Dr. Dorsey animated lecture, "Joys and Tears of China," a split reel, and the Rex drama, "In the Shadows of Night," with William Shay in the principal role.

THANHOUSER STORY RECALLS FAMOUS WARDEN

"Her Life and His," the Florence La Badie drama to be released by Thanhouser-Pathe on February 18, has a prison warden whose experiences in office somewhat parallel the Sing Sing career of Warden Thomas Mott Osborne.

H. E. Herbert, the eminent English actor, plays the part of the warden who first takes office from humanitarian resolves, but is then marked for slaughter by political powers. Unable to have him ousted on a charge of inefficiency, the conspirators try to organize a wholesale escape by prisoners in the honor squad.

The next move was to have the warden tricked in a hotel room where "Nan Travers," a beautiful lobbyist, was "planted." Nan "frames" a scandal and the warden has to face trial.

The sale of "coke" and whiskey by prison guards also figures in the story. Miss La Badie as an innocent inmate of the prison first discovers the illegal traffic in opiates. Her information is the basis of the reforms in the prison.

ROSENBERG BUYS "GLORY."

M. R. Rosenberg of the De Luxe Feature Film Co., Seattle, Wash., through his New York representative, Leon D. Netter, 524 Longacre Bldg., New York City, has purchased the Ultra Picture Corporation's first release, "Glory," for the states of Oregon, Washington, Idaho and Montana, and has also concluded arrangements with the Lewis J. Selznick enterprises for "War Brides" and Norma Talmadge in "Panthea."

IRREGULAR PRACTICES ENJOINED.

Illegitimate film practices received a hard blow recently when Justice Hendrick, in the Supreme Court of New York, granted a motion for an injunction pendente lite in favor of the Strand Film Service and the American Correspondent Film Co., co-plaintiffs against the Federal Feature Film Co., of 145 West 45th street.

It was shown that the Federal Feature Film Co. has been offering to exhibitors and the public a war picture called "The Battles of a Nation" which is totally different from the feature of the same name produced and copyrighted by the American Correspondent Film Co. It was also contended that the Federal Feature Film Co. has been using the very same posters and other advertising material issued by the producers of the genuine film, for the purpose of misrepresenting their own picture and misleading exhibitors and the public into the belief that theirs was the original film. It was also alleged that their deceptive methods had caused considerable damage to the business of the Strand Film Service, which controls the rights on the original "The Battles of a Nation" in this territory.

SOME FURS IN FIRST COHAN PICTURE.

One of the features of George M. Cohan's first photoplay, to be released by Artcraft Pictures, will be the remarkable wardrobe worn by Ida Darling, who has just been engaged to portray the role of the wealthy Mrs. Gerard. Through the courtesy of C. C. Shayne & Co., the well known New York furriers, Miss Darling will disclose to feminine followers of the screen many interesting displays in the way of the very latest and costly furs, including a $5,000 cloak just imported from Russia.

"BEWARE OF STRANGERS" (Selig).

William N. Selig, in announcing his latest special feature film, "Beware of Strangers," states that the production was made for no other purpose than the exposure of and the education of the public to the traps so cleverly laid by swindlers that they seem unbelievable. It is stated that it is from records of confessions and sworn testimony that "Beware of Strangers" was produced, and that the only embellishment is the romance effected to build the individual incidents into connected narrative. Briefly, the story deals with an international gang of crooks who through their schemes, ruin the lives of men and women. That the wages of sin are death is proven in "Beware of Strangers."

The notable cast includes Tom Santschi, Fritzi Brunette, Jack Richardson, Vivian Rich, Ed Coxen, Bessie Eyton, Eugenie Besserer, Will Machin, Frank Clark, Harry Lonsdale and others.

The need of State laws to govern so-called private banks is also convincingly presented during the unfolding of the drama when a sensational "run" on a private bank is shown. Among other sensational incidents can be enumerated the fight between John Mentor and The Lorlei, the wiretapping game, the raid, the arrest of John Mentor, etc.

Those who have seen preliminary showings of "Beware of Strangers" say that not only the acting but the story are excellent, but that the elaborate sets will attract much attention.

Scene from "Beware of Strangers" (Selig).

Gilson Willets wrote the story of "Beware of Strangers" and Colin Campbell produced it. William N. Selig may release "Beware of Strangers" on the State rights plan, for many influential film men have insisted on an opportunity of seeing the picture which, it is considered, will develop into a wonderfully profitable investment.

Big Sets for "A Tale of Two Cities"

William Fox Preparing for Elaborate Production in Five Reels of Famous Dickens Classic.

Complete and accurate from tiled roof to cobble stone, the gigantic Paris and London sets for the newest William Fox production of "A Tale of Two Cities," in which William Farnum plays the dual role of Sidney Carton and Charles Darnay, stand after two months' work ready for the filming of magnificent outdoor scenes. Not a detail has been overlooked in the building of these stupendous streets, and not a detail is inaccurate or anachronistic.

The Paris street begins at the frowning walls of the Bastille, which rises 125 feet above the level ground, and about 140 feet above the bottom of the moat which surrounds it. From this fortress the way leads between crooked overhanging houses to the place of execution, about 300 feet distant. There the narrow street spreads out into a broad expanse, in the center of which rises the ugly threatening guillotine.

At right angles to this street another has been laid off. It is about 200 feet long, and represents Fleet street, in London, at the time of the French Revolution. The stable from which the Dover cabs run is there, and the Old Bailey and banking establishments and ale houses.

Both of these highways have been paved with stones which were carried four miles, from a dried river bed near Los Angeles, and carefully laid to represent the paving of the period in question. Seventy-five wagon loads of these round stones were needed to complete the work of paving, and it required the labors of a score of men for several weeks to arrange this single detail properly.

Streets of the late eighteenth century differed from present day highways in that they sloped toward the center instead of toward the sides. When rain water collected in them, or—as in the tumultuous times depicted in the picture—blood, it gathered and ran in a little rill down the very center of the highway. Even this minor detail has been followed in making the marvelous sets for this William Fox production.

About the reproduction of the Bastille too much cannot be said. It is perfect in every detail. It rises to such a height that it is visible from the remotest corners of Hollywood.

The twenty-foot moat which surrounds the fortress is spanned in front by a single drawbridge, behind which a formidable portcullis rises and falls. Walls three feet thick and twenty feet high separate the moat from the rest of the city.

THEATER TRANSFORMED INTO HOSPITAL.

Scene From "Germany and Its Armies of Today" Graphically Tells of Conditions in France.

A motion picture theater "Somewhere in France," that has been transformed into a hospital is seen in the accompanying illustration—one of the scenes from the official German films released under the general title, "Germany and Its Armies of Today," by the Germanic Official War Films, Inc. This particular theater was doing business in back of Lille up until the time the scene of battle approached almost to its doors. It was taken possession of by the Germans and converted into

The Transformed Theater.

a temporary hospital. The screen was made into stretchers. The seats were taken out and placed in a park.

The films of "Germany and Its Armies of Today," from which the picture was taken, show many scenes of like interest. The series is entering upon its fourth week at the Strand Theater, New York.

These films, of which there are about 10,000 feet, are being placed on a state rights basis from the Germanic offices at 727 Seventh avenue. A feature of these pictures is that the prints are made in this country from the original negative, which was brought to the United States with the official permission of the German Government. The photography is excellent. The series is divided into four installments.

The Somme front, Lille and the Roumanian border form an important portion of the pictures, showing in detail some things about war which are more thrilling than actual battle scenes. They are an education as to what is going on in internal Germany today.

It is announced by B. Blumenthal, manager of the Germanic Official War Films, Inc., that the lithographic display, press and advertising matter with the pictures have been given expert treatment.

UNIVERSAL MAKING REAL CHINESE PICTURE.

A distinct novelty in screen productions is soon to be released by the Universal Film Manufacturing Company when it presents the five-reel feature, "The War of the Tongs," a film story enacted entirely by Chinese. The story, which treats of the Chinese life in America and which shows for the first time the inside workings of the famous Chinese tongs, was written by a Chinese, but was directed by an American.

"The War of the Tongs" is one of the most interesting film dramas ever offered, as it gives an insight into Oriental life impossible to obtain when the actors are Americans. The

Scene from "The War of the Tongs" (Universal).

entire cast, including the extras, are native Chinese, and the leading roles were taken by members of the Imperial Chinese Players.

Intimate views of Chinese home life in America are faithfully depicted. These are the only motion pictures ever made of Chinese customs enacted by native players. The celebrated Chinese lottery, which is shrouded in much mystery, is exposed, as are the methods of the tongs. A secret meeting of a warring tong, with all the strange rites of the members, has been photographed, and every ceremony performed in the lodge rooms is declared to be exactly reproduced as it occurs in actual life.

Chinese are noted for their honesty in business transactions and this phase of their lives is carefully brought out in the development of the story, as some of the action takes place in a large Chinese mercantile house, where their business methods are also carefully depicted. The strange system of accounting used by Chinese merchants, which is baffling to a member of another race but most simple to themselves, is only one of the many bits of atmosphere used in this unusual film production.

The acting of the players is of a high standard. Lin Hoong as Suey Lee gives a performance that compares favorably with any of our noted screen actresses and the other members of the cast are well chosen and display true histrionic ability.

ANNA LITTLE PLAYING OPPOSITE WARWICK.

An engagement of unusual interest to all exhibitors is that of Anna Little, the former American and Universal star, to play opposite Robert Warwick in the Selznick-Picture production of E. Phillips Oppenheim's stirring novel, "The Court of St. Simon." Although only on the screen four years Miss Little numbers her followers by the millions and has achieved a reputation as one of the prettiest and most talented of the younger leading women of the films. For a year she remained at his studio. Miss Little's next engagement was to play in the Universal's serial, "The Black Box," after which she starred for the American company in a number of western features such as "Immediate Lee" and "The Land o' Lizards."

Harry Rapf, president of the Robert Warwick Film Corporation engaged Miss Little by telegram to play the role of the French apache girl in "The Court of St. Simon."

"THE SADDLE GIRTH" (Selig).

"The Saddle Girth" is a Selig Western drama scheduled for General Film service. The drama features Louella Maxam and Tom Mix, and there are many feats of western skill displayed.

The Selig-Tribune news reel will continue to be released every Monday and Thursday in General Film service, and will spare no expense in presenting the latest in news pictures.

Essanay to Extend "Is Marriage Sacred?"

Five Units Will Be Added to Original Twelve—Other Subjects for February.

SO POPULAR has Essanay found its "Is Marriage Sacred?" series that President George K. Spoor has decided to respond to the requests of exhibitors that it be extended. Therefore, he announces the original twelve units will be followed by an additional five. The titles of the later productions will shortly be announced.

This series was designed as a dozen distinct productions of twenty-six to thirty minutes screen time, dealing with the problems of marriage. So well have they fitted the popular demand that one of the strongest bookings ever accorded short productions has been recorded. General Film Service is handling these offerings, which are released each Saturday. The plays are all separate, their only connection being found in the fact that they deal with the one topic of matrimony and its various problems. It is possible for exhibitors to book them regardless of the sequence of release.

The additional five units will feature the same stock company which has played the first twelve. It is composed of Marguerite Clayton, Edward Arnold, Sydney Ainsworth, Lillian Drew and Thomas Commerford. Charles Mortimer Peck wrote the plays and E. H. Calvet is directing them.

The General Film Service subjects from Essanay for February, besides including four units of the popular "Is Marriage Sacred?" series, include four strong Black Cats. On February 3, "Shifting Shadows" is the "Is Marriage Sacred?" release.

"The Hoodooed Story" is the Black Cat feature for February 6. Richard C. Travers and Gertrude Glover appear in the leading roles. Canimated Nooz, No. 24, with Alaskan scenic, is the release on the following day. On the Saturday of the week, February 10, "Desertion and Non-Support" is the topic for "Is Marriage Sacred?"

"The Lighted Lamp," with Edward Arnold and Anna Mae Walthall, is the February 13 Black Cat. "All in a Day" splits the reel with Alaskan scenic on February 14. On February 17, "Ashes on the Hearthstone" is the "Is Marriage Sacred?" offering.

Bryant Washburn, who has just finished "Skinner's Dress Suit," a feature taken from the Saturday Evening Post, will appear in "The Four Cent Courtship," the Black Cat for February 20. Canimated Nooz, No. 25, and Alaskan scenic follow the next day. "The Extravagant Bride" on the 24th, is the title of the "Is Marriage Sacred?" offering.

Selig Selling "Garden of Allah"

Is Offering Big Feature Subject to State Right Buyers—Claimed to Be Unusual Picture.

"THE GARDEN OF ALLAH," the famous story of Robert Hichens, filmed by the Selig Polyscope Company, is being marketed on the state rights plan by William N. Selig. Those who have been fortunate enough to view the film are enthusiastic in their praise. "The Garden of Allah" features the distinguished American actress, Helen Ware, who is supported by an exceptional company of players including Thomas Santschi, Eugenie Besserer, James Bradbury, Al W. Filson, Will Machin and others. Colin Campbell, the well known director, who directed the successful Selig productions, "The Spoilers," "The Ne'er-Do-Well," "The Crisis," etc., claims that "The Garden of Allah" is his best effort.

The story of "The Garden of Allah" in brief, carries passionate love interest and final sacrifice and renunciation. Helen Ware, it is claimed, has one of the greatest emotional roles in her

Scene from "The Garden of Allah" (Selig).

wonderful career as an actress, while Thomas Santschi is exceptionally good in the role of "Boris Androvsky."

The story opens in England and then one is carried by the tense action into the Desert of Sahara where many of the exciting situations occur. William N. Selig, it is stated, spent hundreds of thousands of dollars in the production of "The Garden of Allah." Exact replicas of oriental cities were constructed, thousands of men, women and children aid in developing the drama, caravans of camels, droves of horses and troops of real Arabs were found essential for the film.

The scenes in "The Garden of Allah" are many and beautiful. Wonderful tints are utilized where proper and the photography and lighting effects are pronounced unusual.

The sand storm in the desert is said to be realistic in the extreme and unlike anything ever before attempted on the moving picture screen. The sky darkens, the wind arises, the sand is blown in a dense shower. In the desert a caravan has pitched its tents. Then tents are blown away while animals and human beings endeavor to seek shelter from the rain of stinging sand.

There is also a sensational charge of Bedouins in which thousands of these desperate tribes men dash upon the defenseless members of a caravan, overpower them, and make prisoners of many who are placed in stocks and marched away into slavery.

Beautiful streets faithful to the atmosphere of Oriental cities are shown, with mosques, and the spires and minarets in the distance. The bazaars are also realistic.

Those who have seen "The Garden of Allah" pronounce the production the most wonderful that William N. Selig has presented to date. This is saying a great deal, when the Selig special features of the past are taken into consideration.

FIFTH "PATRIA" EPISODE HAS EXPLOSION.

"The Island God Forgot" is the title of Episode 5 of "Patria" in which Mrs. Vernon Castle is starred.

The fifth episode of this serial, produced for International by Whartons, Inc., and released by Pathe, is announced for release February 11.

To escape from the island on which she has been held prisoner Patria jumps into the sea, where Donald Parr, who is following one of Huroki's messengers in a hydroplane, effects her rescue in a thrilling manner. Haku pursues him in an aeroplane taking with him a can of nitro-glycerine. Shots are exchanged between the two machines in the air. One of Patria's shots strikes home, and Haku's machine with the nitro-glycerine descends, landing on the munition's storehouse, completely demolishing the "Island God Forgot." A spectacular chapter full of thrills.

SILENT MENACE CAPTURED IN ELEVENTH "PEARL."

The eleventh episode of Pathe's military-mystery serial, "Pearl of the Army," is entitled "A Million Volunteers." The production is by Astra, and the star is Pearl White. This chapter has some unique surprises and fast action.

Pearl Dare, receiving a proposal from Major Brent, tells him she cannot think of marrying any one until the name of her dead sweetheart, Captain Payne, has been cleared of its stain of treason. She tells him she feels the Silent Menace has the proof of Payne's innocence, and if Brent captures him and brings him to her, "then perhaps—"

Thrilling complications follow.

MAE MARSH BREAKS INTO MAGAZINE.

Well, somebody had to do something of this sort sooner or later, so it fell to the lot of Mae Marsh, Goldwyn Pictures star, to be the pioneer. Mae Marsh has "broken into" the New Republic. In that magazine the poet playwright, Vachel Lindsay, terms Mae Marsh "an unfailing artist from the day she played Lily White opposite Weak Hands in 'Man's Genesis,' one of Griffith's early masterpieces."

"She has," says Mr. Lindsay, "always fed us on her own wild honey and bitter-sweet."

"Man's Genesis" was made in a single reel four years ago. It was her work in this remarkable picture that secured her a position in the Biograph stock company.

FOX TO ADAPT FAMOUS NOVELS.

William Fox has just completed tentative plans for putting into the films several world-famous novels, in addition to those which will soon be issued in celluloid form by Fox Film Corporation. At the present time he has already selected by a process of elimination eleven books. The directors have all been chosen, and with two exceptions, the star and his or her chief supporting player, have been determined upon.

Three things proved deciding factors in shaping this policy. They were "The Darling of Paris," "The Scarlet Letter" and "A Tale of Two Cities." Each of these films will be an early Fox release.

GLADYS HULETTE KNOCKS OUT JOHN B.

John Barleycorn gets a knockout in the Thanhouser comedy drama, "Pots-and-Pans Peggie," featuring Gladys Hulette, to be released as a Thanhouser-Pathe Gold Rooster Play in March. The knockout, too, is administered by the small hands of Miss Hulette. There is a bad boy—'Rah-'Rah Arthur, he is called in the story—who comes home at dawn heavily laden and tilting. William Parke, Jr., who usually plays opposite Miss Hulette, is 'Rah-'Rah Arthur.

SUCCESS GREETS PATHE'S SHOW FASHION FILM.

The release of Pathe's Florence Rose Fashion pictures in 500 foot lengths each week is meeting with a warm reception from the best theaters throughout the country. Recently Miss Florence Rose stated in an interview that the change was made because the women demanded to see these pictures every week.

MRS. ATHERTON SEES "MRS. BALFAME" MADE.

Gertrude Atherton, than whom few American writers have received greater recognition and the first of whose novels to be adapted for the screen, "Mrs. Balfame," is now being produced by Frank Powell, with Nance O'Neil in the central character, for the Mutual Film Corporation, recently visited the studios of the Frank Powell Producing Corporation.

It was Mrs. Atherton's initiation into the mysteries of motion pictures in the making, and hers—she said afterwards—was a most interesting experience. When she arrived at the studios

Gertrude Atherton Looking Through the Camera at Nance O'Neil.

there was being filmed the trial of "Mrs. Balfame," in the person of Miss O'Neil, for the murder of her husband. About Mrs. Atherton on every hand were the characters of her creation—physical counterparts of those she had described on the printed page—and she became for a time one of the spectators in the court room she had so vividly pictured in words and which was now being photographed in its minutest detail.

"Mrs. Balfame" is the first of the series of feature pictures in which Miss O'Neil will star, now being produced under the direction of Frank Powell, to be distributed through Mutual.

BIG THEATER SCENE IN "EASIEST WAY."

Clara Kimball Young, whose third Selznick-Picture, "The Price She Paid," will shortly be released, has progressed rapidly under the direction of Albert Capellani in the production of her forthcoming screen version of Eugene Walter's famous drama, "The Easiest Way." This play was one of the greatest stage sensations. Evidence of the lavish style in which Director Capellani is putting on "The Easiest Way" was given last week when the Garden theater was rented for three days and an entire musical comedy company engaged to present the stage scenes that are an essential part of the story.

For the work at the Garden theater the director actually duplicated some of the scenes in a leading musical comedy success. Thirty cabaret girls from the Strand Roof and fifteen of the prettiest members of one of the big New York choruses provided the animated background before which Miss Young enacted the role of the musical comedy star. An orchestra supplied the music and special settings were erected representing a Spanish village. The back of the stage and the dressing rooms were also utilized to present a perfect atmosphere for the "off the stage" scenes in the story.

GAUMONT PROGRAM FOR WEEK OF FEBRUARY 11.

"Fantomas" and "The Vampires" hold the screen so well as Gaumont photo-novels, the Gaumont company is restricting its new output through Mutual at present to four single reels a week. These are the popular Mutual Weekly, "Tours Around the World," "Reel Life" and "See America First," with a Gaumont Kartoon Komic, all recommended by civic committees as deserving places on good programs.

"Reel Life" No. 41, February 11, contains pictures of "Queer Fish with Shells," an animated drawing called "The Diary of an Egg," "Every Day Life Savers," showing the need for individual drinking cups; and "Hypnotizing an Alligator."

"Tours Around the World," No. 15, reaches the screen February 13. It shows Mount St. Michel, the interesting little island of granite topped by a monastery which France calls "the eighth wonder of the world"; "Morocco, Yesterday and To-Day," and "Around Lake Iseo," in northern Italy.

"See America First," No. 75, is released February 14. Los Angeles, Cal., has been chosen for this week. On the same reel is an animated cartoon called "Taming Tony."

The fourth single reel of the week is The Mutual Weekly.

COLOR SCHEME FOR SEVEN DEADLY SINS.

Each of the seven deadly sins—the tradition has been handed down through ages—has a distinguishing color. McClure Pictures is to use these colors in advertising "Seven Deadly Sins," five-reel features released weekly beginning January 29.

Ann Murdock, in "Envy," is the first of the group. Envy, of course, is green, and the posters, slides and other advertising matter will have green as the predominant color. "Pride," starring Holbrook Blinn, will have blue as its color. The proud, as everybody knows, speak of their "blue blood."

Red will be the color for "Passion," starring Shirley Mason, and "Greed," in which Nance O'Neill stars, will be indicated by yellow. A person is "purple with rage," so the posters for H. B. Warner in "Wrath" will have a purple background. Gray always has been a lazy color, and it will be used in advertising Charlotte Walker in "Sloth."

"The Seventh Sin," the theme of which is being kept a secret, will feature George LeGuere in black and white.

JACK SHERRILL TO STAR IN ART DRAMA.

Jack Sherrill is to be co-starred with Dorothy Bernard in a forthcoming Art Drama, "The Accomplice," which is being produced under the direction of Ralph Dean at the William L. Sherrill Feature Corporation's studios at Flushing, L. I. The picture is to be released on February 8.

Although Mr. Sherrill has been featured in the support of numerous popular stars, and has also been featured alone in several productions, "The Accomplice" will mark his debut into the stellar ranks. His work in several recent productions, notably "Jaffery," "The Conquest of Canaan" and "The Witching Hour" has been of such excellence that his popularity has been growing rapidly. Consequently, he will hereafter be starred, either alone or with some other player of equal note, on the Art Dramas program. In this case he will share the stellar honors with Dorothy Bernard, whose characterization of Cynthia in the Sherrill Art Drama "The Rainbow," received so much praise from the critics.

WALTHALL MAKING SOUTHERN PICTURE.

Henry B. Walthall and his company are in Baton Rouge, La., being filmed in the preliminary scenes of his next Essanay feature, "Burning the Candle." It is perhaps the first time that this locality has ever been chosen for film work. Director Harry Beaumont, who is producing the feature, reports that the little city furnishes excellent material for typically southern exteriors. Incidentally the town, mayor, police chief and leading citizens, turned out en masse to welcome the noted actor and his photoplayers.

"Burning the Candle" will present a powerful lesson on the liquor traffic.

The story offers an unlimited field for Mr. Walthall's emotional talent. The actor promises to outdo all past performances in its presentation. Mary Charleson, who won high praise in support of Mr. Walthall in former productions, is again being filmed as his leading woman in "Burning the Candle."

This feature will be released through the Kleine-Edison-Selig-Essanay Service on March 18.

MUTUAL MANAGERS TRANSFERRED.

W. J. Drummond, formerly manager of the Los Angeles exchange of the Mutual Film Corporation, has been transferred to San Francisco as branch manager.

T. C. Malcolm, lately manager of the Montreal Mutual branch, will go to Los Angeles to fill the position of manager left vacant by the transfer of Mr. Drummond. These changes were effective January 22.

Recent changes in the eastern branches of the Mutual Film Corporation include the appointment of M. Goldstein as manager of the New Haven Mutual exchange, and the installation of C. J. Fitch as manager of the Newark Mutual exchange.

LONG RUN FOR OVEY COMEDIES.

Seventy Cub comedies distributed through the Mutual Film Corporation will be the record reached with the completion of the George Ovey comedy now in the making at the David Horsley studio. This funmaker, which will be ready for release the latter part of February, also is distinguished as being the eighth of the new series of Cub comedies now being released through Mutual.

FRANK POWELL ENGAGES ANNE SUTHERLAND.

Frank Powell has engaged Anne Sutherland, the noted character actress, to appear in a prominent part in the support of Marjorie Rambeau in "Motherhood," the second of the series of Marjorie Rambeau feature pictures now being made by the Frank Powell Producing Corporation, to be distributed through the Mutual Film Corporation.

LAST OF "LASS" SERIAL COMPLETED.

After more than five months of continuous work the last scene and the last subtitle have been shot in "A Lass of the Lumberlands," the fifteen chapter photo-novel which the Helen Holmes company of the Signal players has been producing for the Mutual Film Corporation.

Paramount Program

Sessue Hayakawa and Lenore Ulrich Stars for Week of February 5—Some Good Single Reels.

SESSUE HAYAKAWA in the Lasky production "Each to His Kind" and Lenore Ulrich in the Pallas production of "Her Own People," will be the program features on the Paramount program for the week of February 5th. It is doubtful if any foreigner since Lafayette has ever become as popular in America as the noted Japanese actor, Sessue Hayakawa. His unusual histrionic ability has made him a capital favorite of the screens.

The lure and mystery of India has been but slightly touched in the screen drama. In "Each to His Kind," this exotic and fascinating atmosphere is introduced with the added dramatic value of scenic contrast in England as well as in India. The story was written by Paul West for Hayakawa and prepared for the screen by George Dubois Proctor. In the cast playing opposite the stars and Vola Vale, are Earnest Joy, Walter Long, Eugene Pallette, Paul Weigel and others.

Lenore Ulrich, who won such a great personal triumph on the stage recently as an Indian girl, in the Belasco production of "The Heart of Wetona," will be shown in "Her Own People" in an Indian characterization, a thrilling modern drama of racial conflict. For the Indian scenes of this production, the Pallas Company went to an Indian reservation in the West, and most of the members appear in this production. Miss Ulrich had the distinction of being the best portrayer of Indian types on the screen, but besides the Indian dress, she has an opportunity of wearing a number of beautiful modern gowns also. Colin Chase will be seen as Miss Ulrich's leading man in this production, and others in the cast are Howard Davies, Jack Stark, Joy Lewis, William Winter Jefferson and other well known photoplay dramatic artists.

Surrounding the two features for this week, Paramount will release the 52nd edition of the Paramount Pictographs, the magazine-on-the-screen; the 53rd of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, in which he takes his travellers from "Regina to the Rockies," and a Black Diamond comedy entitled "All at Sea."

The 52nd edition of the Paramount Pictographs contains four unique and interesting subjects, the first of which is a series of most remarkable pictures taken especially for Paramount by the famous Arctic explorer Christian Leden on his last dash into the Arctic Circle, the goal of all explorers and the grave of many. Mr. Leden brought back the most graphic record of the conditions in the neighborhood of the 75th parallel where only the hardy Eskimo can battle successfully with the rigorous climate. These pictures show how the question of housing in this land far above the timber belt has been solved, together with the lives of the natives and many other interesting subjects shown "In the Shadow of the North Pole."

Burton Holmes, the world's greatest traveller in his 53rd "Weekly Trips Around the World," which he has personally conducted for Paramount theatergoers, begins at "Regina in the Rockies," and takes the traveller across the Canadian country to the Rockies. During the course of this trip, Mr. Holmes goes through a number of interesting towns that few travellers ever see and acts as a guide for the beautiful sojourn on the outskirts of the Banff Hot Springs, which place forms a future release.

The Black Diamond comedy, "All at Sea," is a screamingly funny one and is the tenth that has been released through Paramount, the production having been made by the United States Motion Picture Corporation.

Paramount will issue with their program features for this week a special lot of accessories, including Advertising and Publicity material.

MONOGRAM FILMS ENLARGES FORCES.

Monogram Films, which is producing the Mutual "Featurettes," a series of fifteen two-reel dramas under the general title "Adventures of Shorty Hamilton," has found it necessary to add materially to its working forces. One of the principal additions is a second operating company, with William (Billy) Parsons as director, Wilbur McGaugh as assistant director, and Herbert Glennon in charge of the camera. Mr. Parsons, who is well known in the film business, has had a wide experience in a directorial capacity, having been formerly connected with the New York Motion Picture Company, Kalem, Monrovia, Graftons and Fine Arts.

Company No. 1 has also been augmented by engagement of J. Edwin Robbins to assist Director "Bob" Gray. Robert V. Doran is another new member in the ranks. He will be cinematographer for Company No. 1.

AUTHENTIC BOARDING SCHOOL STORY FOR THANHOUSER.

"Her Beloved Enemy," a Thanhouser-Pathe March release, featuring Doris Grey and Wayne Arey, opens with many scenes in a girl's boarding school. The true boarding school atmosphere is there. There is a certainty of this because Edwin Thanhouser, president of the Thanhouser Film Corporation, and Ernest Warde, director of "Her Beloved Enemy," both have daughters in boarding schools, and therefore have authority for all "business."

What Bluebird Studios Are Doing

Lynn Reynolds Has Two Subjects Completed—Mary MacLaren Coming in "The Plow Woman."

IN addition to the subjects definitely scheduled as Bluebirds there are several features awaiting the formality of date-fixing when they shall become active in the series. Lynn F. Reynolds, the "nature-study" director Bluebird is so proud of, has two releases ready—one set for March 12 and another still to be dated up. Rex Ingram and Rupert Julian have one each and Jack Conway is ready with another Ella Hall picture.

Lynn Reynolds has stayed on land for his previous nature-studies, but in the temporarily titled release, "The Cruise of the Alden Besse," he has gone to sea for dashing waves and terrific storm-scenes. Myrtle Gonzales, Val Paul and George Hernandez, stand-bys of the Reynolds Company, will be featured in this release March 12—but the name will be changed. Later there will be another Reynolds feature, headed by the same stars, to be called "The Code of the Klondyke."

Mary MacLaren, star of "The Mysterious Mrs. M.," the attraction at the Rialto for the week of January 21, is due for an early appearance in "The Plow Woman," directed by Charles Swickard. This will be the first time Miss MacLaren has ever acted other than under the direction of the Smalleys—Lois Weber and Phillips Smalley—and she will also have a new leading man, L. C. Shumway. "The Mysterious Mrs. M." is on the Bluebird program for regular release February 5.

Rex Ingram is preparing a five-reel tragedy of the celestial kingdom written by Eugene Magnus Ingleton, to be scheduled as a Bluebird under the title of "Flowers of Doom." This writing and directing combination furnished "The Reward of the Faithless," to be released February 12, with Wedgewood Nowell, Betty Schade and Claire Du Bray playing the leading roles.

"The Man Who Took a Chance," featuring Franklyn Farnum and Agnes Vernon, will be the Bluebird for February 19, and for the week of February 26, "The Saintly Sinner" will be the attraction, with Ruth Stonehouse starring. Franklyn Farnum will make his next Bluebird appearance in "The Clock," a feature directed by William Worthington, who has lately been handling this youngest member of the Farnum trinity of screen stars.

Ella Hall will once more get into the running during March, with "Pollyolly," Director Jack Conway's version of Edgar Jepson's novel. Rupert Julian will be the star and director of "Marcel's Birthday Present," in which Louise Lovely will return to Bluebird. Exhibitors will have plenty of reason to prize their Bluebird franchise, from all present indications.

ESSANAY'S "BUFFALO BILL" RELEASED JAN. 29.

That the "Adventures of Buffalo Bill," Essanay's feature picturizing the life of the late Col. William F. Cody, is one of real adventure films on the market was the verdict of the Adventures Club of Chicago following a private showing of the picture. The Adventures Club is an organization composed of prominent Chicagoans who have gained fame through thrilling experiences in various parts of the world.

"Adventures of Buffalo Bill" was released as a special on January 29 through the K-E-S-E service. Colonel Cody is seen as the hero of the photodrama. Other heroic figures of the early West, including Generals Nelson A. Miles, Jesse M. Lee, Frank D. Baldwin and Marion P. Maus, actually appear in the picture.

This feature, for the first time, puts American history on the screen. Thrilling adventures in Buffalo Bill's life have been filmed with great detail. In the filming of the battles of the Indian wars, many United States troops and Indians are engaged. The conflicts were staged on the sites of the battlefields of Warbonnet Creek, Summit Springs, etc., in the Bad Lands of the Dakotas.

The picture has a screen time of 1 hour, 15 minutes.

LINDER WORKING ON SECOND STORY.

While the Kleine-Edison-Selig-Essanay service has completed final details for a big smash in the presentation of Max Linder's first Essanay comedy entitled "Max Comes Across," the noted European comedian has launched into the production of his second "made in America" fun film.

"Max Comes Across" will "come across" to exhibitors within a few days. Only the extraordinary precautions which are being taken by President Spoor of Essanay to avoid the slightest hitch in the nation-wide marketing of the film, once it is released, delays the final announcement of the date on which it will be offered exhibitors.

"Max Wants a Divorce" is the title of Linder's second Essanay production. Already the sets have been erected in the big studio set aside for the comedian, and the preliminary scenes have been filmed. In this comedy, the famous Max Linder will present an inimitable burlesque on the follies and fads of present-day matrimonial discord. The young bride of the story has not even taken off her bridal veil before the trouble begins.

The K-E-S-E service is completing arrangements for trade showings of Linder's first Essanay comedy, "Max Comes Across," in all of its branch offices immediately after the film is released.

Ann Murdock Leads Mutual Feb. 5.

Popular Player Will Be Featured in "Where Love Is"—A Varied Program Supports.

ANN MURDOCK will appear for the first time on the program of the Mutual Film Corporation on February 5. The vehicle which has been chosen for Miss Murdock's Mutual debut is entitled "Where Love Is." This is an adaptation of William J. Locke's novel of the same name. A strong cast surrounds Miss Murdock. Henry Stanford plays the leading male role, and Shirley Mason and Bigelow Cooper have important roles. Others in the cast include Edith Wright, Helen Strickland, Mabel Trunelle, William Wadsworth and Raymond McKee. On February 5 also will be released the fourth of the Mutual "Featurettes," the two-reel "Adventures of Shorty Hamilton" stories.

The one-reel comedies instill the fun into the week's program. On February 8 George Ovey will appear in the Cub Comedy "Jerry's Big Raid." Goldie Colwell and George George also help supply the laughs in this one-reeler. The Vogue comedy, ready February 11, will be "The Musical Marvel," with Ben Turpin figuring as a piano-player in a western "honky-tonk" or dance hall and opportunity for much western "atmosphere." With the director-comedian as chief support are Gypsy Abbott, Ed Laurie, who plays a "bad man," and also Vogue favorites in smaller parts.

J. Warren Kerrigan, George Periolat, Pauline Bush and Jack Richardson reappear in the American contribution scheduled for February 10.

"The Old Sheriff," a one-reel drama, teems with the life of the west in the days of outlaws, the pursuing posse and the quick-on-the-trigger sheriff.

The seventh chapter of the Mutual photo-novel "The Perils of Our Girl Reporters," is added to the program this week. "The Smite of Conscience" is the title of this two-reel story, which tells of a special writer on a New York newspaper who chooses this means of being away from her dissolute husband.

On February 6 will be ready No. 14 of the "Tours Around the World," showing "Picturesque Landscapes of Holland," "The Temple of Luxor, Egypt," and "The Rocky Coast of Dalmatia."

The Mutual Weekly, with its collection of interesting news notes, comes on February 7, and also No. 74 of "See America First." This release is devoted to "The Mississippi Coast" and shows the principal points of interest at Pass Christian, Gulfport, Biloxi and Beauvoir, with their beautiful homes, industries, historical interest and beautiful scenery.

On the same reel is "Old Roue Visualizes," a Gaumont Kartoon Komic animated for the screen by Harry Palmer.

"Uncle Sam's Defenders, No. 6," issued on February 9, opens with scenes aboard the mine layer, the San Francisco, and a floating machine shop which accompanies the ship and makes repairs. The Atlantic fleet is shown in battle formation and a day at target practice is also shown.

"Reel Life," No. 41, rounds out the program on February 11. The four subjects making up this reel include "Queer Fish with Shells," "The Diary of an Egg," "Everyday Life Savers" and "Hypnotizing an Alligator."

"EAGLE'S WINGS" SHOWN TO SECURITY LEAGUE.

Rufus Steele and Robert Burns, author and special representative of the Bluebird industrial preparedness feature, "The Eagle's Wings," went to Washington last Thursday with the picture, in five cans, under their arms. They exhibited it that evening in the million-dollar marble temple the Daughters of the American Revolution have erected in the Capital for their national headquarters.

The National Security League was holding a convention there at the time, three sessions daily, morning, afternoon and evening, being the Mecca of speakers of national renown for three days of last week. "The Eagle's Wings" was not programed for a showing to the convention, but Mr. Steele knows many officials and persons of prominence in Washington. There was a picture scheduled to show scenes in military preserves, soldiers drilling and other militant scenes, but Mr. Steele had "The Eagle's Wings" substituted.

Bluebird's industrial preparedness feature fit exactly into the situation—for the National Security League goes in for defense of the realm from all angles. Thursday evening "The Eagle's Wings" was the last number on a program that included addresses by former Secretary of the Navy Von Meyer, former Secretary of War Stimson, Rear Admiral Fiske, U. S. N., and Prof. Thayer of Harvard.

HELEN GREENE IN DUAL ROLE.

Helen Greene, heroine of the Mutual Film Corporation series of newspaper stories, "The Perils of Our Girl Reporters," produced by the Niagara Film Studios from the stories of Edith Sessions Tupper, is seen in a dual role in the fifth of the "Perils" stories, "Many a Slip," which made its first appearance on January 24. She plays the role of Miss "Jerry" Conklin, a New York newspaper girl, and at the same time that of the Princess Stephanie of Zervania, appearing on the screet in both characters through a good share of the picture.

NEWS EVENTS IN MUTUAL WEEKLY NO. 109.

It would be difficult to pick out the leading American picture in the Gaumont-Mutual Weekly, No. 109, as there are so many views of seemingly equal importance. From abroad come war pictures taken on the Serbian front which give an excellent idea of the difficulties with which the Serbs and the Allies are meeting in reconquering the little kingdom now held by the Central Powers.

War as seen by America is pictured in the views of the stranded U. S. S. Milwaukee, ashore near Eureka, Cal., and the new type of pleasure boat suggested by the Navy Department as suitable for conversion in short order into a submarine chaser in time of war.

Samuel Gompers and Mrs. Gompers pose for a Gaumont cameraman while celebrating their golden wedding. The congressional committee in New York to investigate the celebrated Wall Street "leak," and its counsel, Sherman L. Whipple, are also caught by the camera for this issue of the Mutual Weekly. The new $6,000,000 free bridge across the Mississippi river at St. Louis is shown. A fire that threatened Bellevue Hospital, New York, makes a spectacular picture. There are fashions from Fifth avenue, showing what the smart men of the metropolis are wearing at this season of the year.

Furs valued by their owner at $50,000 were on display recently at the Gaumont studio. They are to be seen in a forthcoming "Reel Life" subject depicting the fur industry.

GEORGE M. COHAN COMPANY TO FLORIDA.

George M. Cohan, accompanied by Joe Kaufman, his director; Marguerite Snow, his leading lady, and other members of the "Broadway Jones" company, left for Florida last Saturday afternoon, where the exteriors for the initial Cohan-Artcraft picture will be taken.

A large factory has been taken over for a week at Jacksonville, where the scenes involving the chewing-gum plant will be staged. Just prior to their departure an immense ballroom scene was filmed at the studio on West Fifty-sixth street, in which several hundred people took part. The scene in question portrayed one of the lavish parties given by the wild "Broadway Jones" in the course of the story and displays one of the most magnificent sets ever erected for the benefit of the camera, occupying almost the entire floor space of the big studio. Nothing is being spared in the way of time, labor or expense by the producers, who are taking particular pains to make the initial George M. Cohan photoplay a subject in keeping with the importance of his advent to the motion picture field.

"SLOTH" (McClure).

McClure Pictures has made in "Sloth," starring Charlotte Walker, a drama of unusual appeal, notable especially because it uses a new way of presenting a motion picture play. "Sloth" is the sixth of "Seven Deadly Sins," the McClure series of seven five-reel dramas, the first of which was released on January 29.

"Sloth" is a stirring attack upon laziness, wielding a sharp sword upon the idle rich and pleading especially for patriotism among the women of to-day. Shirley Mason plays a young society girl who loves to loll in luxury. She is a sad contrast to the fine women who lived in years gone by, women who fought beside their husbands, who braved hardships uncomplainingly in order that their families, their progeny and their country might prosper.

Scene from "Sloth" (McClure).

Miss Walker is supported by a splendid cast, including Miss Mason, Mr. Le Guere, D. J. Flannigan, Jack Crosby, Grace Williams, Charles De Mussett, A. Barrett, Curtis Cooksey, Emil Hach, Hattie Delaro, Harry McFayden and Helen Strickland.

Theodore Marston, the director, has produced an excellent play of an entirely new type. Hundreds of men were used in the battle scenes, which portray the modes of fighting in 1776 as well as the modern weapons of war.

Vaudeville Circuits Booking Patria

Keith and Orpheum Theaters Showing Pathe-International Serial As Big Time Act.

PATHE has again taken a big step forward by booking "Patria" into the big time vaudeville houses. In other words, just as the placing of its news reel into the Keith houses took pictures from the black top tents into the best theaters and introduced them to the best people of each community, and thereby paved the way for good picture houses to be built, so placing "Patria" into the Keith and Orpheum theaters introduces serials for the first time as a big time vaudeville act, and this will in the end result ultimately to the greatest good to the picture industry as a whole.

First run exhibitors have reported increasing business on each succeeding episode. This, according to Pathe, is the real test of the success of a serial. The unprecedented advance advertising campaign and the drawing power of Mrs. Castle's name were undoubtedly responsible to a great extent for the record-breaking crowds that witnessed the showing of the first episode throughout the country. Many of the first-run theaters reported that the attendance increased beyond all expectations during the second week.

The favorable newspaper reviews and the fact that a large number of exhibitors have found it necessary to increase the number of days they are showing the serial, are regarded by Pathe as conclusive proof of the success of "Patria." The daring and ability of Mrs. Castle have been a revelation even to those who had been led to expect great things of her. The compelling power of Louis Joseph Vance's story is another contributory factor in the success of "Patria."

As an indication of the success of "Patria," Pathe has given out the following telegram from Walter H. Seely, of the Piccadilly theater, in Rochester, N. Y.: "We find it necessary to cancel 'Patria' or enlarge our house. Playing to more than capacity. What do you advise?"

The Piccadilly seats 2,600 and has a splendid orchestra.

Novel Effects in "The Black Wolf"

Lasky Production Starring Lou-Tellegen Uncovers Original Photographic Treatment.

IN THE Lasky picture, "The Black Wolf," in which Lou-Tellegen is starred, there are some originally conceived scenes which are sure to prove of exceptional interest when the production is released on the Paramount Program.

Upon the wall of a castle hang full-length protraits of the ancestors of the young men involved. As the actors in the main drama argue concerning the identity of the Black Wolf, shadowy figures step from the canvases and enact the duel and final killing of the old duke as it occurred many years before. All this supplementary action is photographed within the room without in the least interfering with action of the present-day characters.

The effect is most interesting and forceful in the telling of the story, and forms a distinct novelty in the handling of this type of scene.

There is a remarkable duel staged later in the story in which the Black Wolf, having given the duke his choice of weapons, is forced to agree to meet his antagonist as follows: Two pistols are placed by a neutral party upon a table, one of them having been loaded and the other being empty. The duellists advance to the table, select their places at opposite ends of the table, await the signal to fire. The duke makes the first selection of weapons and the audience does not know whether he has chosen the loaded one or not until after the signal has been given to fire. Then the duke is seen to topple over upon the table dead.

Of course there is a girl in the case to embitter the rivalry between the two men, and she is admirably played by Nell Shipmen.

The interior settings, representing the duke's castle, are worthy of mention, being exceptionally spacious and ornate, even for Lasky settings. The walls are covered with tapestries and rich hangings which are enhanced in their effectiveness by the glittering uniforms of the Spanish dignitaries.

PICKFORD AND COHAN IN COMING ARTCRAFT.

As its March and April releases the Artcraft Pictures Corporation announces two big subjects, with Mary Pickford and George M. Cohan as the stellar attractions. The Mary Pickford production, following her recent Artcraft offering, "The Pride of the Clan," will be "A Poor Little Rich Girl," now being produced under the direction of Maurice Tourneur. As an appropriate vehicle for the popular screen star it is readily felt that this story affords Miss Pickford one of the best motion picture subjects ever secured for her.

The George M. Cohan subject, "Broadway Jones," which is now also well under way at the New York studios on West Fifty-sixth street, will follow the Pickford release and will present the famous George M. for the first time as a screen actor on April 2. This subject offers another well known subject which has been presented both on the stage and in book form and is popularly known throughout the country. Originally written, produced and starred in by George M. Cohan, the play proved the hit of the season in New York, after which it met with similar success on the road.

General Film Company's Activities

February Will Mark Introduction of Two-Reel Installments of British War Films.

THE General Film Company is preparing for an exceedingly active period during the month of February. Its new series, "The War," the British Government's official motion picture records of the European conflict, will be launched soon, the first installment being entitled "The Battle of the Somme." Exhibitors who have seen advance showing have been unanimous in praise of this series, as they have been surfeited with fake war pictures or pictures taken miles away from the real front. There cannot be the slightest doubt in the mind of any person who has seen this first two-reel installment that these pictures were actually taken at the front by official photographers. "The War" will be released weekly in installments of two reels, the first three issues covering "The Battle of the Somme" in its various phases. Succeeding installments will cover the British Grand Fleet in its activities. General Film was never in better shape for the exhibitor than at the present time. It covers every department of picture service from educational and news subjects to drama and comedy.

The various Kalem series will continue with the exception of "The Girl from 'Frisco," which is drawing to a close and will soon be followed by a new series featuring Marin Sais, with the title to be announced shortly. The oldest and best of all weekly series, "The Hazards of Helen," will continue to be issued weekly, with Helen Gibson continuing her thrilling feats. "Grant, Police Reporter," continues with George Larkin defying death by some spectacular effort in every episode. "Ham and Bud" will be continued, with Lloyd V. Hamilton and Bud Duncan in their laughable characterizations.

The Essanay series, "Is Marriage Sacred?" is meeting with the steadfast approval of exhibitors and there are a number of interesting little dramas of married life to be released during February. Essanay's "Black Cat" features will be continued, each of these two-reel dramas being founded on one of the stories published in the famous Black Cat Magazine. Essanay also releases through General Film Company the George Ade fables and its weekly scenic and cartoon single reel.

The Selig-Tribune News reel covers the current event field thoroughly and a new departure in two-reel drama is announced by this company in the featuring of George Fawcett, hitherto only seen in five-reel features, in shorter dramas. The first of these will be released by the General early in February.

Vitagraph will offer through the General a single reel drama each Monday, the two-reel series, "The Danger of Doris," and a number of two-reel dramatic subjects featuring Brinsley Shaw. Melies releases to be continued are the Vim Comedies, "Pokes and Jabbs," and the Kate Price and Babe Hardy weekly comedies, and also Knickerbocker three-reel subjects.

Every effort is to be made to secure the widest publicity for General Film Service and a comprehensive exhibitors' and newspaper clip sheet will be issued weekly starting Monday, Jan. 29.

HELEN HOLMES IN NEW THRILLER.

Helen Holmes in "The Railroad Raiders" is the next Mutual photo-novel to come from the Signal studios. Work is now well under way and the release dates will be announced shortly. The production will run through fifteen chapters of two parts each.

"The Railroad Raiders" is under the supervision and direction of J. P. McGowan, the director who has achieved a notable series of successes in similar productions, notably "The Girl and the Game" and "A Lass of the Lumberlands," both of which are now running.

"Consistent and repeated success of the Helen Holmes photo-novels have given her a remarkable box-office value," comments Samuel S. Hutchinson, president of the Signal Film Corporation, from whom the announcement of the new production comes. Mr. Hutchinson has just returned to Chicago from a journey to the Signal studios in California, where conferences with Mr. McGowan were held.

The supporting cast in "The Railroad Raiders" is much the same as that of the recently completed serial "A Lass of the Lumberlands," and includes Leo D. Maloney, Paul C. Hurst, Thomas G. Lingham, William Brunton, Will Chapman, William Hemphill, Charles U. Wells, George Wisschusen and William Behrens.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Maryland Censors Feel Oats

Seem to Have Needed a Test Case and Tried Out Its Power on the Little Pickwick Theater Over "Purity"—Get a Verdict from Police Magistrate on Technical Charge—Levines Fined $2.50 Each.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—Just why the Maryland Censor Board has gone on the warpath is a matter of conjecture; but their recent action in regard to the showing of "Purity" seems to be without reason, unless it was simply, as Assistant State's Attorney Marchant is reported as saying, that a test case was to be made out of the affair.

It happened thus: Irvine and Jack Levine, managers of the Little Pickwick theater, 312 West Lexington street, booked "Purity" from Sidney B. Lust of Washington, D. C., for a two day run. The film was screened peacefully on Wednesday, Jan. 17, but on Friday Mrs. T. B. Harrison of the Censor Board, went into the theater in the afternoon, viewed the picture and then walked out perfectly "mum." At 6 P. M. she returned accompanied by a police sergeant and asked to see the manager. Jack Levine presented himself and Mrs. Harrison, it is reported, stated that certain parts were in the picture which had previously been eliminated, and requested that they be cut. "All right," said Mr. Levine, "I will very gladly cut out anything that is in the film that you order eliminated; but as this picture bears the seal of the Maryland Censor Board, I understood that it was all right to be shown." The required eliminations were made and Mrs. Harrison took possession of the film, about 200 feet, then without any warning, but it is thought a nod from Mrs. Harrison was the signal, the police officer presented Mr. Levine with a warrant.

Case Before Police Magistrate.

The case came up before Justice Johannsen in the western police station on Monday, January 22, at 3.30 P. M. Mrs. Harrison and W. F. Stone of the Board were present and represented by Assistant State's Attorney Marchant, while Jack and Irvine Levine, also present, were represented by Attorney DiMarco. It was claimed by the Censor Board that even though the picture bore the state seal, the exhibitors should obtain a list of the eliminations and see that they are properly made before exhibiting the film. (We are not sure that this is in the law.) This film, however, has been shown in 28 theaters in Baltimore previously; it bore the seal of the State Board and people who came to the Little Pickwick to see it again said, "Why, you have clipped a lot out of this film since we last saw it."

Ask for Conviction on Technical Charge.

The Censors saw that they had a weak case, but asked for a conviction on a technical charge. The Justice decided that this was right and fined each of the brothers $2.50. Owing to the time and trouble it would be to carry the case into court, the Levine brothers decided to let the matter drop and paid the fines. Mr. Lust of Washington was not present at the case. Later advices tell us that another arrest has been made by the Board, of which developments are awaited.

O. D. Weems Speaks of the Censors.

Baltimore, Md.—O. D. Weems, manager of the Mutual exchange in this city, in speaking to this writer the other day, in regard to the Maryland Censor Board, said, "I have always found the Maryland Censor Board ready to co-operate with me on all occasions when it has been possible. They have treated me in the most courteous way in all the dealings that I have had with them." And let it be here known that personally we regard the Board as very fine people, being appointed by the State and doing its duty to its best ability and we only aim at publishing the truth concerning their actions. Unfortunately, however, we are irrevocably against censor boards as a whole."

Aladdin Theater Changes Hands.

Baltimore, Md.—The Aladdin theater, 930-2 West Baltimore street, which was formally owned by B. Friedman, has now been bought by the Broadway Theater Company. J. Louis Rome, anattorney and well-known film man, is its general manager. He will book the pictures for this house as well as for the New Baltimore theater, and the Broadway, and a house manager will be placed in charge.

When the Aladdin, which seats 500, was reopened on January 13, it presented a spic and span appearance, having been entirely renovated. "Business for the Broadway and New Baltimore theaters," stated Mr. Rome, "for the week of January 1, broke all previous records for these two houses. We want to make the Aladdin as fine a house as they are. Ten cents will be charged and only first-class productions shown."

Receiver for Liberty Theater.

Baltimore, Md.—By consent, in Circuit Court, No. 2, of Baltimore, on Tuesday, December 19th, Attorney William F. Dircher was appointed receiver for the Liberty Company conducting the Liberty theater at 5 North Liberty street, which since June has been under the management of John English. When Mr. English took over this house it was in very bad straits and besides this it is located in an out-of-the-way location. Lexington street, with the larger theaters and attractions, is also very near, so although Mr. English worked hard to bring the house up, the odds were against him. Bond of $1,000 was given by the receiver.

Baltimore Grand Jury Scores Theater.

Condition of Exits in Local Picture Houses Condemned by Committee of the Grand Jury—Part of the Charges Made.

BALTIMORE, MD.—According to the report submitted on Friday, January 5, to Chief Judge Soper, by the Exit Committee of the Grand Jury for the September term, many improvements are needed quickly to improve the emergency exits in theaters. Says the report in part: "The danger to life from fire in moving picture theaters can be dealt with none too quickly, and should be attended to at once."

The charges made in the report follow:

Gross carelessness with regard to exits found in many theaters.

Some exits were found blocked by rubbish and trash to such an extent as to make them useless in case of fire; while others might become sources of fire.

On some exit doors rusty bolts had to be hammered before doors could be used.

In some theaters 15 to 20 minutes was required to find lost keys to emergency exits.

Policemen were found in theaters, leaning over rails in rear, watching exhibitions, but ignorant of the exit conditions

Royal Theater Changes Hands.

Baltimore, Md.—The Royal theater, 308 South Broadway, which was formerly owned by H. J. Skrentney, has now been purchased by J. B. Fields and will, in the future, be known as Fields' Photo Play theater.

"Nation" Again at Ford's.

Baltimore, Md.—A return engagement on the farewell tour of "The Birth of a Nation" began a run in this city on Monday, January 29, at Ford's opera house. This is a great triumph for filmdom, as Charles E. and John T. Ford have considered it worth while to break into a run of successful stage success to run this master photoplay.

Charles E. Lewis Wins Suit.

Baltimore, Md.—The Maryland Court of Appeals has affirmed the verdict of $3,330 with interest and costs which was rendered in May, 1916, by the Superior Court in the case of Charles E. Lewis against the Hippodrome theater company. Mr. Lewis, who was represented by Attorney J. Edward Tyler, Jr., was formerly manager of this theater and the suit was for breach of contract.

Harry Reddish with Metro.

Baltimore, Md.—Harry Reddish, who for some time acted as manager of the Pathe exchange in this city, has now become associated with the Metro forces and will act as the special representative of "The Great Secret."

Manager of Gem Shows Brain Work.

Baltimore, Md.—J. H. Heintz, manager of the Gem theater, 714 East Baltimore street, showed great presence of mind on Wednesday night, Jan. 17, when he took special precautions to protect his patrons from a panic. A fire occurred next door to his house and he immediately ordered his orchestra to play very loud to drown the clanging of the bells. He then told the operator to finish the reel as soon as he could—flashed the "Good Night" slide and the audience filed quietly out.

Sun Theater's Newspaper Is Different

In Buffalo Theater's Cleverly Written Weekly There Appear Notes in Lighter Vein That Are Eagerly Expected by Friends of the House.

By Joseph H. McGuire, 5 Lewis Building, Buffalo, N. Y.

BUFFALO, N. Y.—"Did you write anything about me this week, Harry?" This is the question which is frequently put to Harry Dixon, manager of the Sun moving picture at 566 Broadway, Buffalo. The question refers to amusing paragraphs which Mr. Dixon writes for the Sun Theater Weekly News, of which he is manager and editor.

The News is only a vest pocket edition of a newspaper, but it is filled to overflowing with choice bits of humor about patrons of the theater. Mr. Dixon, who was formerly a vaudeville performer, prints a lot of "nut stuff" about people of his neighborhood, but the copy is handled so carefully that nobody takes offense. At times he follows the style of the country editor, as is indicated by the following: "Mr. and Mrs. Drishler had a day off and saw our show. It made them both laugh." Mr. Dixon frequently refers to his staff, as shown by the following: "Margie, the piano player, and Florence, the cashier, have a bet on 'Romeo and Juliet' and 'The Eternal Question.' Which does the most business? Will let you know who wins."

Mr. Dixon has a newsboy outside the theater. The boy passes out the papers and shouts to the people to save the profit-sharing coupons printed in each edition. Fifteen coupons are good for one five-cent admission and twenty-five coupons are good for one ten-cent admission. The News carries advertisements of business places in the section. Practically all the ads are written in an amusing style.

"I have no trouble getting ads from local business places, so I am really making some money out of my newspaper," said Mr. Dixon. "Besides it has a great advertising value to our house and is helping our attendance. Our patrons say that we have an advertising medium that is different."

Shows Strand's Good Discipline.

Buffalo, N. Y.—Manager Earl L. Crabb and his assistants recently cleared the Strand theater, Buffalo, of 1,000 people in four minutes without confusion or mishap. Just after the third reel of "The Pride of the Clan," featuring Mary Pickford, was started, the film parted in the machine and caught fire. The flames reached several other films in the operating room and within a few seconds the interior of the booth was afire. Through the fast work of the operators, Frank Davidson and Arthur White, the fire was confined to the fireproof operating booth. Although the interior was red hot, no flames reached the outside of the booth. Firemen extinguished the blaze in ten minutes. The loss of the seven reels of pictures and two machines did not put the theater out of business. Within three hours after the fire two new machines were installed and other films secured. On the following day Manager Crabb secured from New York duplicates of the films that were destroyed.

Brandon to Manage Mutual Exports.

Buffalo, N. Y.—B. J. Brandon, representative of the serial department of the Mutual, Buffalo, who, according to a recent announcement, has been transferred to the Mutual's home office in Chicago, has been promoted to the post of export manager of that concern. Mr. Brandon has always been in touch with export matters. Before entering the film industry he was circulation manager of the foreign editions of the American Exporter, a leading export magazine. His knowledge of export conditions, plus the two years' training he has had with the Mutual in field and inside work, will assure his success in his new position. Another advantage to Mr. Brandon is that he lived abroad for five years and speaks several foreign languages.

Niagara Falls Licenses Too High.

Niagara Falls, N. Y.—The Theatrical Managers' Association of Niagara Falls has protested to the council of that city against the city license fee of $100 and that license fees be charged on a graded basis, according to seating capacity. The council has directed City Manager Carr to investigate the proposition and make a report.

Exhibitor D. L. Cummings Dies.

Shortsville, N. Y.—D. L. Cummings, of the Echo theater, Shortsville, died recently.

Star Theater In Troy Sold.

Troy, N. Y.—Anthony Vazzana has sold his Star theater of this city on January 13, 1917, to Frank Alaire. Mr. Vazzano, is not yet twenty years old. His home address is 154 Jackson street, Troy, N. Y.

Buffalo, N. Y.—Mitchell Fitzer, of the Happy Hour theater, Syracuse, recently visited F. S. Hopkins, Buffalo manager of the Bluebird Photoplays.

They Call Him a Speech Maker.

Buffalo, N. Y.—"The speech-making manager" is the title that has been bestowed by his friends on Harry Dixon of the Sun theater, Buffalo. Mr. Dixon, who was formerly in vaudeville, recently used plenty of punch in his fifteen-minute speech on the feature, "Where Are My Children?" which he played at his house.

Will Continue Sunday Opening Fight.

Buffalo, N. Y.—Dr. P. C. Cornell, president of the Buffalo Theatrical Managers' Association, has returned from New York, where he attended the recent meeting of moving picture men at which the Sunday closing question was discussed. The association will continue its vigorous fight in favor of Sunday shows.

Fred R. Wren Dies.

Buffalo, N. Y.—Fred R. Wren, connected with the moving picture business in Buffalo, died here recently. For a time he was on the road with "Del-Millar's world tours," which are moving pictures owned by Buffalo men. He lectured in connection with the films. In the old days Mr. Wren, who was 69 years old, was a comedian of the old stock company of the Academy of Music of this city. During his career on the stage, which did not end until recent years, Wren appeared with Lawrence Barrett, whose principal comedian he was, Edwin Forrest, Thomas W. Keene, Edwin Booth and Charlotte Cushman. Wren liked Shakespearean comedy and played his parts with a fine intelligence.

L. M. Fox, special representative of this serial, has been campaigning in this city. The Strand theater, Buffalo, will have the first run on this production here.

Joseph Lee, manager of the Merit Film, Buffalo, has been covering the central part of the state in the interests of the latest Ivan release, "Sex Lure."

New Victoria's Children's Matinees Popular

Manager Edward L. Hyman Pleased with the Success that Has Followed His Special Shows for the Youngsters—Good Business.

BUFFALO, N. Y.—"Our children's matinees are meeting with a great success," said Edward L. Hyman, manager of the New Victoria moving picture theater, Buffalo. "Their indorsement by the Parent-Teachers' Association and the City Federation of Mothers' Clubs is a decided benefit to us. Two representatives of these organizations look over each show in advance. They also chaperone the children who are unaccompanied and buy their tickets. The youngsters enter and leave the theater without confusion and maintain good order during the performances. The matinees are held from 2 to 4.30 o'clock Friday and Saturday afternoons. The prices are five cents for children under eight and ten cents for those over that age. About 600 children and 400 grownups come the first hour of the matinee and 200 come the second hour. They have the privilege of seeing two afternoon shows. A special section is reserved for children unaccompanied by parents or guardians. The stars that are favorites with the young patrons are Marguerite Clark, Douglas Fairbanks, Mary Pickford and William S. Hart."

Manager Hyman, who is only 21 years old, is noted for his buoyant spirits and enthusiasm, which win the good will of the kiddies and help hold their patronage. The New Victoria is a $250,000 theater in the west side residential district and the pleasing surroundings appeal to the children.

Mr. Hyman says the New Victoria's receipts are double those of a year ago. Among his recent attractions, which do not refer to his children's matinees, are: Francis X. Bushman and Beverly Bayne in "Romeo and Juliet;" Mary Pickford in "The Pride of the Clan," Douglas Fairbanks in "The Matrimaniac," E. H. Southern in "An Enemy to the King," Charlie Chaplin in "The Rink," and Marguerite Clark in "Miss George Washington." Mr. Hyman has a mailing list of 6,000 names of patrons, to whom he sends advertising matter.

VIRGINIA FILM NOTES.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

Personal and Business Notes—Theater Changes.

ALEXANDRIA, VA.—Mr. Steele, manager for the Alexandria theater company, operating the Richmond theater here, is reported as being very ill with typhoid which has kept him confined to his home for a month or more.

Lynchburg, Va.—The Isia theater, operated by Jake Wells, is soon to be taken over by the Belvedere theater company. The change will take place on or about February 1. The new owners now operate the Belvedere theater with Guy Barrett, formerly of Washington, D. C., as manager. Mr. Barrett has been doing a number of things since coming into Virginia and has built up a most satisfactory patronage for the company. It is expected that he will take charge of the new possession.

Hopewell, Va.—The sympathy of his many exhibitor-friends is with Paul Neaman, of the Orpheum, who recently met with the sad loss of his wife. Mrs. Neaman had been ill for four or five months following an operation from which she never really recovered. Besides her husband, she is survived by three children.

New Bluebird Theater in Richmond.

Richmond, Va.—Progress is being reported on the new $100,000 theater being erected on Broad street by Mrs. A. E. Thorpe, veteran woman exhibitor of Virginia. The house is to be known as the Bluebird theater, will seat about seven hundred people and will be ready to do business the latter part of next month or early in March. Mrs. Thorpe is the first woman exhibitor in this section and she has been eminently successful in all of her undertakings. She has the best wishes of all in the trade for her additional success.

Local 553 Elects Officers.

Philadelphia, Pa.—Local No. 553, a Philadelphia operators' union, has recently been formed in affiliation with the International Brotherhood of Electrical Workers. At present the local boasts sixty-five paid-up memberships, and has already held its first election, which resulted as follows:—W. J. Symes, president; R. Taylor, business manager; Archer Graver, vice-president; Wm. Friedman, recording secretary; P. F. Marks, financial secretary; John Samm, treasurer. The rapid growth of the new organization is reported to be due to the many benefits to be derived by members.

Business Notes.

Philadelphia, Pa.—Harry Bache, special representative of the Electric Theater Supply company, has recently returned from a trip upstate, where he met with considerable success in booking the New Art Dramas. Mr. Bache is well known in Philadelphia and Baltimore, where he enjoys widespread reputation as a booker of character and standing.

Philadelphia, Pa.—Herbert Elliot of the Bijou theater, Atlantic City, paid H. Dunbow of the Fox exchange a visit last week, and booked the first run for his territory. He is at present enjoying an abundance of sea breezes, some of which he would prefer to save for next summer.

Philadelphia, Pa.—The vocalists being presented by Herbert Finger at the Strand are being received with considerable interest. The fact that only good talent is employed and that they render only high class selections places this addition to the program on a more than usually high plane.

Philadelphia, Pa.—Dr. Walter Stuempfig has booked "Patria" and "The Secret Kingdom" for his Germantown treater. This house is one of the best managed in Germantown and it maintains a program of quality pictures that has secured it the patronage of the elite of the section.

CAPITAL CITY NOTES.

Inspectors Taking Germ Census.

Washington, D. C.—The Health Department of the District of Columbia is sending its inspectors into the motion picture houses on an investigating tour to ascertain the condition of the atmosphere in these places of amusement. Each member of the inspection force is provided with a glass plate covered with a jelly-like substance, which attracts germs much in the same way as the sticky paper sold in the drug store entices flies. After making an inspection the Health Office representative turns the plate in to the Health Department and the germs are counted. What the department wants to know is whether the disease carriers are too prevalent in the motion picture houses. It is planned to have the inspection extend also to the larger theaters which will mean a continuance of the work until probably the first of February. When the results have been tabulated the department will consider what steps, if any, should be taken to require Washington's theaters to provide better air and ventilating systems. There are five inspectors on the job.

Fire at Farmington, W. Va.

Farmington, W. Va.—A terrific fire in this city, which began on the morning of Sunday, January 14, caused a loss of $25,000. The Majestic theater building was destroyed and it is estimated that this alone represented about $5,000.

"Purity" Barred from Lynchburg.

Lynchburg, Va.—When "Purity" reached this city last week and was eagerly awaited by the local fans, Mayor Jester got out on the job and ordered it suppressed. Sorry we couldn't send in the Mayor's picture.

Philadelphia Filmdom Doings

Jefferson and Park Theaters Have New Policy—Family Theater Bought by A. R. Boyd—Notable Features Last Week—More Instructive Films Noticed—Local 553 Elects Officers—Other Items of Interest.

By F. V. Armato, 144 N. Salford street, West Philadelphia, Pa.

PHILADELPHIA, PA.—Jay Emanuel, a well known local exhibitor, has taken a share in the ownership of the Jefferson at 29th and Dauphin streets and the Park at 33rd street and Ridge avenue. Jack Delmar, the former manager, who relinquishes his position is reported to have joined the Stanley forces.

The new management proposes a policy of showing the best productions regardless of cost. Preparations are now being made at the Park theater for the presentation of "The Foolish Virgin" and at the Jefferson for the showing of "Civilization." General improvements will be made in both theaters and new carpets will be laid. A new organ of the latest type will also be installed.

Mr. Emanuel is also the manager of the Ridge avenue theater. The latter house has also recently adopted a high class policy and raised the admission to ten cents. A six piece orchestra supplies the music and new lighting and decorations and new and more commodious seats are among the betterments.

A. R. Boyd Buys Family Theater.

Philadelphia, Pa.—An important real estate and theatrical transaction took place this week, whereby Alexander R. Boyd, manager of the Arcadia theater becomes the owner of the Family theater on Market street below 13th. Mr. Boyd has made a success of the Arcadia by a large way of doing things and is reported about to spend $50,000 on the Family. The house which is one of the pioneer picture theaters of the city has had a uniformly successful career.

Earl Sweigert Will Open New Exchange.

Philadelphia, Pa.—Earle Sweigert, formerly manager of the International Film Co., Inc., will shortly become manager of a new film exchange to be kown as the Peerless. It will be located at 1339 Vine street. Features and Christie comedies will be distributed.

Feature Record of the Week.

Philadelphia, Pa.—First run showings during the past week included many pictures of interest. At the Stanley, Myrtle Stedman and House Peters in "The Happiness of Three Women" and Marie Doro in "Lost and Won" divided the week.

"Great Expectations" with Louise Huff and Jack Pickford, played to good business at the Arcadia.

The Regent offered William Courtenay and Mollie King in "Kick In" for the first half of the week and also showed Vivian Martin in "In the Right Direction" and Mabel Taliaferro in "A Wife by Proxy."

Theda Bara played all week at the Broadway in "The Darling of Paris" by Fox.

Metro's latest serial, "The Great Secret," with Bushman and Bayne has started with a rush and is being shown at a large number of the local theatres.

Nazimova in "War Brides" was booked for a week at the Strand.

Clara Kimball Young in "The Foolish Virgin" played all week at the Victoria.

Mary Pickford in "The Pride of the Clan" stayed at the Palace all week.

"Intolerance" in its second month at the Chestnut Street opera house is playing to capacity every night and making a remarkable matinee showing.

Stanley Theater's New Stage Set.

Philadelphia, Pa.—The Stanley theater is going in for elaborate stage setings these days. An effective portico of Roman columns has been erected and the scenes in the background are changed weekly. Last week the pipes of the great organ which is located at the rear of the stage were revealed and special recitals incorporated in the program. The current setting shows an effective view of the beautiful bay of Naples done in oils.

A. M. Van Dyke Managing a Theater.

Collingswood, N. J.—A. M. Van Dyke, of Paramount, has ventured into the exhibiting business and now manages the Palm theater at Collingswood, New Jersey. He is meeting with success, it is reported.

More Instructive Films Showing.

Philadelphia, Pa.—The increase in the number of educational films on the programs of leading theaters is a step in the right direction and an indication that managers appreciate the necessity of providing that sort of entertainment. Although only a few managers are giving strictly juvenile shows at present, there are indications that within a short time the practice of setting aside one afternoon a week when children can be invited to see suitable pictures chosen for their educational as well as entertaining qualities will become general.

Ben Harris Goes to Masterpiece Office.

Philadelphia, Pa.—Ben Harris, a hustling young film man, who was formerly employed with the World Film, has gone over to the Masterpiece exchange as chief shipping clerk.

William Heenan Ill.

Philadelphia, Pa.—William Heenan, on whose capable shoulders rests the responsibility of proper distribution for the Stanley Booking Company's films, has been ill at his home with tonsilitis. "Bill" Heenan is very popular with the ninety odd exhibitors to whom the company furnishes pictures and hope for his speedy recovery has been expressed by practically every one of them.

Choracello with Phonograph Songs.

Philadelphia, Pa.—Stanley W. Rhodes, the organist at the Tioga theater, 17th and Venango streets, recently induced Columbus Stamper, the general manager, to install a large talking machine to furnish a variant to the usual musical program. The idea, of which Mr. Rhodes is the originator, is to accompany the finest operatic records played on the talking machine, with the choracello. The experiment has proved a big success and is a regular feature of the program. The marvelous tones of Caruso, Melba and other noted singers ring out clear and full in the large auditorium and combine in a most remarkable manner with the soft accompaniment of the choracello.

Claim Unfairness Toward Bigger Houses.

Philadelphia, Pa.—M. Steifel, who conducts a chain of theaters here, is of the opinion that unjust discrimination is shown against the larger theaters by certain exchange men. He contends that it is unfair to charge the larger houses fancy prices for films and then book them shortly after at a very moderate price in the cheaper houses.

Selznick Offices to Move.

Philadelphia, Pa.—Lewis J. Selznick Productions will move into larger quarters at 1335 Vine street, where they will occupy the entire building.

How to Take Advantage of Mails

Superintendent of Mails at Washington Talks to Exchange Men—Rates in First and Second Zones Cheaper Than Express—In Third Zone There Is an Even Break—Beyond That Cost Is Greater.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—W. H. Haycock, superintendent of mails at the Washington Post Office, was the guest of the Washington Exchange Managers' Association at the regular semi-monthly dinner meeting held in the Flemish room of the National Press Club. Mr. Haycock was present to confer with the exchange managers on the facilities to be offered by the parcel post service in the movement to and from Washington of motion picture films and posters.

Before taking up the question of transportation quite a number of other matters more or less of interest only to the men present were discussed and it may be said that in all questions that have thus far come before his organiztaion there seems to have been a unanimity of thought. This association is not formed for the purpose of permitting the majority to legislate for the minority, but merely for mutual help and to improve the business generally and the service individually to the joint benefit of exchanges and theaters alike.

In addressing the exchange men Mr. Haycock said his presence was due to a desire to see why it is not possible to secure a large part of the business of the film companies. He explained to them that before the first of January it was not permissible to ship films by mail. The mails have since been opened up, following an insistant demand on the part of the film business.

Mr. Haycock told the film men that the first assistant postmaster general has promised to give him an automobile, carriers and anything he would want if the exchangemen will patronize the mails, and the second assistant postmaster general told him he could say that if they patronized the mails and there is any trouble on any R. P. O. line or any postoffice, he will send a representative immediately to straighten matters out.

Where Mail Will Be Cheaper Than Express.

In the open discussion that followed the making of these promises by Mr. Haycock on behalf of the officials of the Post Office Department, there were brought out a number of matters which would require changing before the mails could be satisfactorily resorted to in the shipment of films. In the first and second zones, it was proved, the rates would be cheaper. In the third zone the film folks would break even, but in the zones beyond that the cost would be greater than by express. Apparently, in the first and second zones films can be shipped and the postage, insurance and return C. O. D. charges taken care of with a saving to the shipper or consignee as the case might be. Where the posters are four pounds or more they also would be admitted to the mails and a saving so made.

The exchange managers seemed quite enthusiastic over the proposals of the postal authorities and Mr. Haycock has promised to take the matter up with them further and to furnish each exchange with a schedule showing the time that films must be delivered in order to meet certain trains, with a list showing in which zone each of the stations served by the exchange is located, later taking up with the managers the question of when would be the best time for pick-ups to be made by the automobile to be put into service by the post office.

The question of censorship in the state of West Virginia was also taken up and it was declared by those present that the proposed law is by far the most drastic that has ever been brought to their attention. At the same time the methods adopted by the Maryland Board in handling the business that comes to it were also censured. After discussing ways and means of combatting these various unfair conditions the meeting was adjourned and the members availed themselves of an opportunity to spend a few pleasant moments in the luxurious rooms of the club.

Vivian Whitaker Has a a Son Born.

Washington, D. C.—Vivian Whitaker, manager of the Washington office of the Artcraft corporation, is wearing the smile that won't come off, following the advent of a son and heir in his family. To insure the future of the young man Mr. Whitaker has given him the name of John Williams Whitaker, the John Williams being after John Sharp Williams, senator from Mississippi, and the exchangeman predicts that young John Williams will some day gain name and fortune by aiding in the vetoing of a motion picture censorship bill that will probably still be pending when he attains his position in the United States Senate.

Linz Gets Honors.

Washington, D. C.—Quite a few honors have been heaped on the Washington office of the Moving Picture World since the beginning of the new year, for our correspondent in the National Capital has been selected as a member of the Committee on Illumination, of which William F. Gude is chairman, and of the Publicity Committee, of which Frank B. Lord is chairman, of the inauguration of President Wilson. In addition he has been appointed a member of the Publicity Committee incident to the convention next summer of the United Confederate Veterans.

A. Brylawski Contributes to Festivities.

Washington, D. C.—A. Brylawski, who operates a number of theaters here, is among the more recent contributors to the fund being raised for the festivities incident to the inauguration of President Wilson on March 4, he having recently sent in a check to the Inaugural Committee for $100, to be applied to the guaranty fund.

Loew Circuit Offices Come To Atlanta

The Success of the Grand, Managed by Gus S. Greening, Has Induced Marcus Loew to Extend His Activities in the South.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, Ga.—Atlanta has been named headquarters for the newly inaugurated southern division of the Marcus Loew theatrical circuit, of both vaudeville and moving picture, and which will include Baltimore, Memphis, Birmingham and other cities. An Atlanta man, E. A. Schiller, has been appointed southern representative.

Mr. Schiller assumed the office the first part of the week; he is now in Memphis and Birmingham supervising preparations for the opening of Loew theaters in those places. In Memphis the Lyceum theater, formerly the home of Klaw & Erlanger attractions, has been taken over by the Loew interests. Both Birmingham and Memphis will have Loew attractions by February 1. Other cities to be included in the southern circuit are New Orleans and Jacksonville, and Virginia points.

Atlanta is the first southern city to receive the Loew attractions. It was the success of the Grand, managed by Gus S. Greening, which induced Marcus Loew to extend his activities in the South.

W. T. Murray to Manage the Odeon.

Atlanta, Ga.—W. T. Murray, former manager of the Alamo No. 2 and part owner of the Criterion theater, will become manager of the Odeon theater, operated under the direction of Jake Wells. Mr. Murray is a motion picture man of wide experience, and is very popular in Atlanta.

Atlanta Screen Club Gives a Show.

Atlanta, Ga.—The Vaudette theater was open Sunday afternoon and evening for the benefit of the Atlanta Screen club. The picture attractions was Mrs. Vernon Castle, in the first installment of "Patria," and two exceptional comedy productions.

Women's Club Attends Children's Show.

Atlanta, Ga.—The Atlanta Woman's club attended the children's performance at the Grand theater Saturday morning, Jan. 20, when for the first time of "Alice in Wonderland," the child's classic, was shown.

This was the fifth of the children's series. More than 50,000 youngsters have attended the previous performances, which begin each Saturday morning at 9 o'clock.

New Theater in Valdosta, Ga.

Valdosta, Ga.—A deal has been closed by Tyson Bros., owners of the Strand theater, with Mrs. A. Converse, for the erection of a handsome new theater in Valdosta which will have a seating capacity of 800. The house will be modern in its appointments, with a reception room for the ladies, the finest lighting system yet devised, and with a cooling and ventilating system to cost $2,500.

Film Man's Romantic Marriage.

West Point, Ga.—William Driggs Shaefer, one of West Point's most popular business men, and manager of the Vaudette theater in that city, was married in Atlanta, Tuesday, to Miss Jessie Loraine Totten, of Kentucky.

The marriage took place at the home of Rev. R. C. Clecker, pastor of the Inman Park Methodist church. The couple arrived in Atlanta Tuesday morning at 11 o'clock, with the father of the young lady hot in pursuit. He arrived Tuesday evening several house too late. The elopement is the culmination of a romance begun last summer, while Mr. Shaefer was visiting in Kentucky.

Maritime News Letter

By Frederick Sully, 68 Lansdowne Ave., St. John, N. B.

New Theater at Sussex to Be a Beauty.

SUSSEX, N. B.—Rapid progress is being made on the new opera house now being built by "Doc" Daley to replace the one destroyed by fire in the fall of 1915. The former was a wooden structure, while the new house is built of fireproof brick with granite trimmings. It has an imposing front on the main street of the city, facing the railroad station, and will be one of the best houses of its kind in the smaller cities of the province. The roof will probably be on within a few weeks and the building ready by late spring.

"Nation" Film Goes Strong in Nova Scotia.

Halifax, N. S.—After being denied entrance to Nova Scotia for many moons,

"The Birth of a Nation" finally opened an engagement at the Academy of Music in lieu of the stock company which went to St. John for a fortnight. The first three days of its engagement showed a $4,000 business. The original scale of prices was maintained, and the picture has been booked by Fred G. Spencer for his Princess theater at Truo, N. S., the Empress at Amherst, N. S., and the Prince Edward at Charlottetown, P. E. I.

Earl Morgan's New Lockport Theater Winning.

Lockport, N. S.—Earl Morgan, who was for many years chief operator for Caly Walfield in the Orpheum theater, Bridgewater, N. S., has launched an enterprise of his own, leasing the Seaview theater in this town, and installing new equipment. The Seaview has not proved a very successful venture for some exhibitors in the past, but crowded houses and excellent business are resulting so far from Mr. Morgan's efforts.

Eager Patrons Damage Theater.

Halifax, N. S.—Although Don McRae, manager of the Imperial theater, played to enormous houses with his screening of the Chaplin Revue, it was not without considerable wear and tear on the building. The crowds surged around the main entrance with such force that two large plate glass windows were smashed and several lobby display stands were broken.

Miss Bustin Managing Picture House.

Windsor, N. S.—J. H. Bustin is taking a well-earned fortnight's vacation on account of ill health, and has gone to Boston and New York to visit friends and relatives. During his absence the theater is being managed by his sister, Miss Bustin, who has the distinction of being the only woman manager of a motion picture house in the province.

Forbids Flashlights or Matches

In Pittsburgh Fire Marshal Pharr Orders Theaters to Install Both Gas and Electric Lighting—Also Rules Against Using Flashlights or Striking Matches —Bans Small Babies in Crowded Houses.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—An order was issued on January 25 by County Fire Marshal Thomas L. Pfarr instructing the owners of moving picture theaters and other places of amusement to install both gas and electric lights in all houses which do not already have both. According to the announcement, the action was decided upon after a number of complaints had been received as to conditions while the electric current was temporarily shut off during performances. A ruling has also been made prohibiting the practice of lighting matches or using flashlights to see programs while the house is dark. The fire marshal states that drastic action will be taken against offenders in this respect, because of the disastrous consequences which may follow.

Use of Flashlight and Matches.

The order explains that the lighting of matches in theaters is considered hazardous on account of the danger of igniting woman's clothing and of causing panic. There is an old law prohibiting the striking of matches in public places and it is stated that the restriction will be made to apply also to the use of flashlights in the audience, as the reflection of such light in the darkness is likely to cause some hysterical person to raise an alarm. Such an amendment is within his jurisdiction, Marshal Pfarr says.

The new rulings have aroused considerable comment among the exhibitors, but their attitude is not entirely unfavorable. It is unlikely that a protest will be made against the regulation requiring both electric and gas lighting systems. The use of flashlights, however, is so common in theaters that their restriction is regarded as impracticable.

No Small Babies in Picture Theaters.

Local managers have also received notice that the law prohibiting persons from taking small babies to moving picture theaters will be more strictly enforced. The order states further that market baskets, baby carriages and other packages left standing in the aisles or corridors of theaters are dangerous in case of fire and the practice must be discontinued.

Morris Theater to Be Much Bigger.

Pittsburgh, Pa.—The Morris theater, Preble avenue, Northside, Pittsburgh, is being remodeled and enlarged to almost double its former capacity and converted into one of the most up-to-date houses in that section of the city. The owner M. Goldstein, has discontinued his clothing store.

Supreme Opens New York Offices.

Pittsburgh, Pa.—Harry Grelle, general manager of the Supreme Photoplay Productions, 121 Fourth avenue, Pittsburgh, returned recently from New York City, where he established the extreme eastern office of the company which was formerly located at Newark, N. J. Mr. Grelle, states that excellent quarters were secured at Twenty-first street and Broadway, and that hereafter exhibitors of New Jersey and some points in Northeastern Pennsylvania will be cared for from New York office. Shortly after his return from the metropolis, Mr. Grelle left for a two-week's tour of the western office of the Supreme.

Ralph Meyers Weds Ruth Kennedy.

Pittsburgh, Pa.—A brilliant social event in Pittsburgh film circles was the recent marriage of Ralph Meyers, manager of the Strand theater, East Liberty, and booker for the Henry Poke chain of theaters, to Miss Ruth Kennedy, a socially well-known girl of this city. Following the ceremony, a banquet was given by Henry Poke, which was attended by all the employes of the Poke chain, the Shiloh, Mt. Washington; the Palace, Homestead, and the Strand, East Liberty, about twenty-five being present. Music was furnished by the Palace theater orchestra and the Steel City quartet, and a delightful evening was spent. Mr. and Mrs. Meyers will reside in Boggs avenue, Pittsburgh, after they return from the wedding trip.

Rowland & Clark Book Big Features.

Pittsburgh, Pa.—The Rowland & Clark theaters have booked a number of big feature subjects and are about to inaugurate a new policy of week-runs at the Liberty theater, Penn and Shady avenues, Pittsburgh, the large beautiful house acquired several months ago. The first notable attraction under this arrangement will be "The Witching Hour," produced by the Frohman corporation, for the week of February 12. Other features booked for a solid week at the Liberty are "Idle Wives" and "The Masque of Life."

Jerome Abrams Visits Local Bluebird.

Pittsburgh, Pa.—Jerome Abrams, personal representative of General Manager M. H. Hoffman, of the Bluebird, has been visiting the Pittsburgh branch recently, accompanied by Mrs. Abrams. He is making a tour of the Bluebird exchanges.

Michigan Film Men Condemn Censorship

Detroit Exhibitors and Exchange Men Hold Meeting and Declare Purpose to Combat Proposed State Censorship.

By Jacob Smith, 503 Press Building, Detroit, Mich.

DETROIT, Mich.—One of the best local meetings of exhibitors and exchanges ever held, took place on Thursday last at the Hotel Cadillac. The prime object was to take up the question of censorship and decide on what kind of protest should be made to the bill now before the state legislature. The sentiment was unanimously against censorship in any form, and the members present stated they were ready to make a donation to make the proper fight.

Then the members took up the ultimatum from the local operators union that they would absolutely carry no film from exchanges to their respective theaters after February 26th, that it was not a part of the contract and they would not do it. Several new methods have been suggested for getting the film to the theaters, but the question involved is "who should pay the expense." Several independent trucking companies have offered to make the deliveries and put up a bond guaranteeing that all deliveries would be made on time, but no definite action was taken, a committee being appointed to take it up more thoroughly and make a report at the next regular meeting.

Birmingham Makes a Trial of Censorship

Measure Proposed by Women's Civic League Made Into a Law to Last Only Ninety Days—May Not Be Permanent.

By J. L. Ray, Stahlman Building, Nashville, Tennessee.

BIRMINGHAM, ALA.—At a recent meeting of the Birmingham City Commission a local censorship ordinance was presented for consideration by the Women's Civic League, and delegations composed of ministers from the Methodist and Baptist churches. After a lengthy discussion it was decided to place the ordinance into effect for ninety days as a trial proposition, and at the expiration of that time the commission will either have to re-enact the measure or expunge it from the books. One clause excluded historical, biblical, classical and exhibitions of like character, which proved to be a point in favor of the picture men. When it was shown to the commission that this clause allowed the broadest possible interpretation of the ordinance, no objection was registered.

In supporting the ordinance, Commissioner Hornady stated he wanted it distinctly understood that the commission had always backed up the commissioner of public safety in his efforts to afford the citizens of Birmingham clean pictures. He said that if any picture had been shown that was not clean it was not because there were not laws that would prohibit its exhibition. He said the city had always had a law broad enough to stop exhibitions of any kind instantly, and without explanation, and that it was not because the commission had not furnished the commissioner of public safety with the power to stop it.

Prior to voting on the proposed ordinance certain of the commissioners expressed themselves as not favoring a permanent ordinance, as they cannot see the logic of more laws when the present ones will adequately cover the situation.

Putting "Crisis" on in Louisville

Elaborate and Effective Presentation of War Time Picture at the Mary Anderson Theater—Decorations Throughout the House Were in Keeping and Ample Advertising Preceded the Opening.

Ohio Valley News Service. Inc., 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—A most successful presentation of William N. Selig's "The Crisis" was begun in Louisville, at the Mary Anderson theatre on Sunday, January 21, under the personal direction of Col. Fred Levy, who as president of the Big Features Rights Corporation, purchased rights to the big picture in seven states. Louisville people responded enthusiastically to their opportunity. With Col. Levy, to see inauguration of the picture in the South, was Harry Sherman, of Sherman-Elliot, Inc., purchaser of the world's rights to the picture.

The theater was elaborately and attractively decorated for the occasion. Throughout the lobby, foyer and the auditorium itself flags and bunting were used with an excellent eye to effectiveness, while entwined Stars and Stripes and Stars and Bars carried many of the people of the audience back to the days which the picture portrays. More than a few of the people in the house had themselves been at Vicksburg, while the younger generation spoke of fathers who had been through the stormy days picturized in "The Crisis."

Much was done to create the right atmosphere for the presentation. Besides the abundant use of flags and bunting, the lobby and the foyer were decorated with old prints of the Civil War period and portraits of Lincoln, while there were interesting old pieces of furniture, a clock of the period; a melodeon much in vogue at the time; a baby carriage in the form of a phaeton; old chairs, a spinning wheel, etc.

The atmosphere was further heightened by the presence of veterans of both armies. Guarding the door, beside the ticket taker, were two sentries in the uniforms of the Confederacy, bearing also such muskets as they carried in the war. Drummer boys in caps and uniforms showed the theatre-goers to their chairs and there were veterans in the uniform of the Federal army also in evidence. A statement of the purport of the picture and of the purpose of the company and the producer was made to the audience before the pictures were begun by a lecturer in the garb of a Union officer.

There is a full sized orchestra with the picture and a program especially selected for the pictures is given, an organ and a harp being added for the occasion. When the lights are lowered a bugle call is heard and the curtain rises to reveal the Goddess of Liberty beside a fountain, a veteran of the Union and a veteran of the Confederacy standing guard on either side. As the Goddess fades the sentries present their muskets to each other and then throw them crashing to the floor, after which they step forward and clasp hands. This completes the prologue and the picture begins.

Initial showing was preceded by an elaborate advertising campaign in Louisville, with pictures of Lincoln owned in Louisville reproduced in the local newspapers. School children of Louisville, New Albany and Jeffersonville were interested through the school teachers in preparations of essays on the life of Lincoln, the best essays entitling the contestants to special seats to see the picture. Reviews of the picture were given large amounts of space in the local papers and the house was filled regularly at every performance during the first week.

One of the features relating to presentation of the picture is that the admission price was held down to 50 and 25 cents, where for most of the big spectacles, a higher fee has been the rule. Lee L. Goldberg, manager of the Mary Anderson and general manager of the Big Features Rights Corporation, is coming in for his share of the congratulations.

Colonial Theater Now Dark.

Lexington, Ky.—The Colonial Amusement Co., of Lexington, Ky., operators of a chain of theatres in Central Kentucky, and which recently took over the control of the Strand theatre, of Lexington, seating 1,500 people, has closed the Colonial theatre on West Main street. It was stated when the Strand was taken over that the Colonial would probably be closed. The company will continue operating the Star theatre, on Upper street. The Colonial for several years was the largest and finest picture theatre in the city. Arrangements have been made for modeling the building, which will be turned back for trade purposes.

Eight Sunday Show Indictments.

Henderson, Ky.—The Grand Jury following a two week's session returned eight indictments against moving picture theatre owners for operating on Sunday. It was stated several weeks ago that a crowd of reformers had started such a movement, and that the moving picture men expected to see the thing through.

G. A. Bleich Leases Grand Theater.

Owensboro, Ky.—The theatrical career of the firm of Pedley & Burch, in theatrical and picture lines for twenty years, came to a close last week when the concern let the Grand theater, the last of its holdings, to George A. Bleich for a period of two years. This gives Mr. Bleich full control of the theatrical field in Owensboro, he now having the Queen, Empress and Grand. Pedley & Burch at one time operated the Hall Opera House, and later the Temple theater, building the Grand in 1905.

Local Theater Jottings.

Frankfort, Ky.—Miss Elanor Hume has sold the Columbia theater to H. W. Whitney, of Charleston, W. Va., who has taken over the active management. Mr. Whitney and his brother own and operate a moving picture theater in Charleston.

Louisville, Ky.—The Parklan theater has again been leased, and placed in operation. Harry Strohman, formely connected with the Switow interests, and the Cozy theater, is at the head of the theater.

Louisa, Ky.—A deal has been closed between D. J. Burchett, of Louisa, and H. M. Stafford, of Paintsville, Ky., whereby Mr. Burchett takes over the Stafford theater, of Paintsville. He also operates a theater at Louisa, and has had eleven years' experience in the business. Will Cain has been placed in charge of the Paintsville house.

Frankfort, Ky.—C. O. Lawelle, operator connected with the Capital theater, has resigned and will go to Hammond, La., where he takes an interest in a moving picture theater.

Winchester, Ky.—Sil Dinelli, of the Winchester, Ky. opera house, has spent considerable money in remodeling the building, installing new lighting fixtures, etc., and opened with pictures on January 18.

Chattanooga's Majestic Leased by Signal

Local Amusement Company Takes Over and Will Renovate Theater—Policy of Vaudeville and Pictures Will Be Continued.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

CHATANOOGA, TENN.—At a meeting of the Tennessee Realty & Leasing company officials on January 15, the assets of the Majestic theater were transferred from that organization to the Signal Amusement company. This transfer carried with it a five-year lease on the property, and certain vaudeville contracts. The Signal Amusement company is a long-established syndicate covering a wide range in the theatrical field, and at present is operating the Alcazar, Alhambra, Fine Arts, Bonita and Superba motion picture theaters in this city. Wm. H. Lindsey, of Nashville, is president, and much Nashville and Chattanooga capital controls the company.

For the present the Majestic will continue to operate as a vaudeville and picture house. The Keith interests have been allied with this theater for some time, and will continue to book this line of vaudeville at the Majestic for the remainder of the current season. A number of important changes will be undergone in the re-arrangement of the house, including the installation of a new lobby and theater front, as well as enlarged seating facilities and stage alterations.

A grand opening will be held on February 5, at which time appropriate souvenirs will be presented. Frank H. Dowler, Jr., general manager for the Signal Amusement company, has been largely instrumental in increasing the holdings of the company from its original theater, the Alcazar, to its present extensive field, and the Majestic is assured of continued success under his capable management.

Lyric Theater at Rockwood Burns.

Rockwood, Tenn.—Fire originating in the operating booth of the Lyric theater on January 18 seriously damaged the building and destroyed film to the amount of approximately $1,000. The Lyric is a beautiful theater and was crowded at the time of the fire. However, no one was injured and the audience left the building quietly after being informed that the operating room was fireproof, and that there was no danger to the patrons. Repairs are well under way.

The Gay Advances Prices for Features.

Knoxville, Tenn.—The Gay theater has been following a policy of advancing admission prices to 25 cents when exceptional features are presented, and judging from the manner in which patronage is being maintained, it pays to occasionally adopt this plan. "God's Country and the Woman," Vitagraph feature, while shown at other points over the state at ten and fifteen cents, readily brought 25 cents in Knoxville, special music having been provided for the occasion.

Illinois News Letter

By Frank H. Madison, 623 South Wabash avenue, Chicago, Ill.

Censors Segregate Audiences.

SPRINGFIELD, Ill.—First action of the new local board of censors came in the form of a decision that no Springfield person under 21 years should see "The Unborn," at the Chatterton theater. The decision was taken because the Chicago board made the same restriction.

Two New Incorporations.

Springfield, Ill.—Secretary of State Louis L. Emmerson has issued certificates of incorporation to the Phoenix Theater company; capital, $10,000. Incorporators, George A. Trude, Benjamin B. Kahane and Orville W. Lee. Armitage Theater company, Chicago; capital, $5,000. Incorporators, Eugene R. Cohn, H. C. Levinson and James J. Glassner.

Walter H. Stage Dies.

Belvidere, Ill.—Walter H. Stage, 66 years old, one of the pioneer exhibitors of Marengo, died suddenly in the Moose Club rooms here. Surviving are his wife and ten children.

George Parlow Drops Dead.

Springfield, Ill.—George Parlow, former manager of the Lyric Theater in this city, fell dead at Chicago. He was manager of the College Inn theater in that city.

Illinois Theater Changes.

Collinsville, Ill.—The Collinsville Opera House company has purchased the air-dome property opposite the opera house from W. B. Kneedler, and also his interest in the opera house show business. Hereafter Henry Burge, manager of the Orpheum theater, will be manager of the two shows in the Collinsville Opera House. Kneedler has been manager of the opera house show five years.

Savanna, Ill.—Fulrath's opera house was destroyed by fire.

Hudson, Ill.—Charles Stagner of Cropsey has opened a moving picture theater at the town hall.

Chenoa, Ill.—G. F. Jones has purchased the Rex theater.

Elmwood, Ill.—The Palace theater is giving shows only on Saturday nights.

Creal Springs, Ill.—Cosby & Griffin have been remodeling the Brim building, on Blue avenue, for a moving picture theater seating 280 persons.

Farmington, Ill.—Alexander Mason of Mason's orchestra will be manager of the moving picture show at the opera house, which has been leased by Abbott Brothers to A. A. Luckey, an attorney.

Chillicothe, Ill.—Vance & Candstrom have sold the Court theater to Leo Husch of Peoria.

Fairview, Ill.—C. A. Cook has sold his moving picture theater to Milton Polhemus and Edward Thomas.

Leland, Ill.—T. D. Peterson has sold his moving picture theater here to Sandwich parties.

Vandalia, Ill.—The Dixie theater, which for two months has been under the management of Bert Myers, has been closed because of lack of patronage.

Weldon, Ill.—Mrs. Maggie B. Castley has purchased the Weldon opera house from Wyatt Halcom.

Showmanship Snap Shots.

Watseka, Ill.—Manager Mearle Eastburn, of the Star theater, has installed a new $3,500 pipe organ. He has also advanced his prices to fifteen cents, the old admission of ten cents remaining in effect only on Tuesday and Friday.

Macomb, Ill.—The Illinois State Normal school here has purchased a moving picture machine and will use educational films only.

Farmington, Ill.—The Strand theater showed "The Strength of the Weak" for the benefit of the Women's Relief Corps.

Waukegan, Ill.—Major Spoor, camera man for the Essanay company, entertained the members of the Kappa Alpha Fl at a box party at the Academy theater here when "The Truant Soul" was shown.

Springfield, Ill.—The Amuse-U theater gave a one-cent show for children.

Michigan Jottings.

Traverse City, Mich.—The automatic fire doors in the operating room at the Palace theater worked perfectly when a film was ignited. The loss was about $500.

Iron River, Mich.—John Anegon has purchased the Empire theater here.

Tecumseh, Mich.—An 18-foot addition has been made to the Royal theater, increasing the seating capacity to 300.

Houghton, Mich.—The Houghton Civic club is contemplating asking for a local board of censorship.

Pontiac, Ill.—Films for special Saturday afternoon shows at the Crescent theater will be selected by the civic department of the Woman's club. Mrs. Hattie Baldwin will tell the story of each film.

Circular Warning Sent by Ohio Censors

Following Arrest of Exchange Managers for Failure to Comply With Censor Orders, C. G. Williams Warns All Distributors.

By M. A. Malaney, 218 Columbia Building, Cleveland, O.

COLUMBUS, O.—Following the arrest of exchange managers, charged with not making censors' cut-outs as ordered, Chairman C. G. Williams of the Ohio Board of Censors, sent a copy of the Ohio law to every exchange and state rights buyer in Ohio and warned them to observe it.

The letter accompanying the law said in part:

"We want to impress it upon you that the censorship law must be carefully complied with. We are seeking to render the best service that we can and your co-operation with us will materially help us in this work.

"This letter is not written for the purpose of accusing your company of any wrongdoing, but our experience leads us to believe that many eliminations are not made and other errors made because of the carelessness of assistants in the offices of the exchanges rather than because of any wilful intent on the part of the manager."

Cleveland's Olympic Theater Sold.

Cleveland, O.—The Central Amusement company of Toledo has bought the Olympic theater, Cleveland, a house seating over 2,000. The price paid was $48,000. It is being managed by H. E. Horwitz, who owns the New Palace theater, Cleveland.

Cleveland Man Operating Los Angeles Theater.

Cleveland, O.—B. C. Steel, formerly a Cleveland exhibitor, is now managing the Symphony theater, Los Angeles, according to newspaper clippings received by his friends here.

Cleveland, O.—Although police were at the Gordon Square theater when "Purity" started its second run in Cleveland, nothing was done towards stopping it, as the owers of the film have a certificate of censorship issued by the State of Ohio.

Covington, Ky., Accepts Ohio Censorship

Rulings of the Ohio State Board and National Board of Review Will Govern Film Showings in the City Near Cincinnati.

By Kenneth C. Crain, 307 First Nat. Bank Bldg., Cincinnati, O.

CINCINNATI, O.—Acceptance of the rulings of the Ohio Board of Censors and of the National Board of Review was the outcome of the meeting recently held in Covington, Ky., by city authorities, church people and moving picture exhibitors. The meeting grew out of a demand for local censorship in Covington, which was objected to by the exhibitors and film men as impractical.

George Strotman, president of the Moving Picture Exhibitors' League of Covington, presented the views of the exhibitors, declaring that as all pictures shown in Covington are distributed by Cincinnati exchanges, and are therefore passed upon by the Ohio board, the addition of a local censorship is entirely unnecessary. Pointing out further that the police have full authority to stop indecent pictures, he suggested that no further censorship could be needed. It was finally agreed that pictures passed by the National Board and the Ohio censors may be shown without further inspection, unless there is objection by some citizen, when the authority of the police may be invoked.

Facts Film Co. Locates in Covington.

Cincinnati, O.—The producing offices of the Facts Film Co., organized some time ago by Callahan & Merkel to handle animated cartoons based on the writings of Luke McLuke, have been chosen at Pike and Madison avenues, in Covington, Ky., in the Cohen building here.

McMahan & Jackson Get "Twentieth Century Courtship."

Cincinnati, O.—McMahan & Jackson have added another to their rapidly growing list of first class attractions for Ohio booking in the shape of "The Twentieth Century Courtship," a picture made by the Post Film Co., of New York. The Cincinnati firm has arranged for the first showing of the picture at Keith's theater on Sunday, January 28. An interesting point of local contact in the picture is the fact that it was photographed by J. E. Travis, cameraman for "Darkest Cincinnati," an anti-tuberculosis picture produced by McMahan & Jackson some time ago.

Cincinnati M. P. Gets Ira T. Hoffman.

Cincinnati, O.—The growing success and prosperity of the Cincinnati Motion Picture Co. is indicated by the announcement made by the company recently, to the effect that it has acquired the services of one of the real high-ups in the technical end of the business. This is Ira T. Hoffman, who has been laboratory superintendent with one of the big producers at Hollywood, Cal., and who has come to Cincinnati to take charge of similar work with the company named.

C. H. Holah Goes Back to Pathe.

Cincinnati, O.—The recently announced consolidation of the Pathe and International interests, which created a sensation in the film world, had its principal effect in Cincinnati in bringing back to the Pathe colors one of the ablest exchange men in this territory, in the person of C. E. Holah. The consolidation, by a coincidence, brings Mr. Holah back to Pathe, in a sense. He has been working hard on the booking of the new serial, "Patria," featuring Mrs. Vernon Castle, and returned to Cincinnati a few days ago enthusiastic over results. The report is that Mr. Holah is to be placed in charge of one of the company's Western offices.

Thanhouser "King Lear" Pleases Cincinnati.

Dayton, O.—The management of the Ideal theater made a wise move when it booked the Thanhouser film version of "King Lear," featuring Frederick Ward, for two days, January 16 and 17. Mr. Ward is one of the few living actors who have played "King Lear," and his film portrayal of the role seems to have drawing qualities in no wise second to his work on the stage. The attraction proved highly successful at the Ideal, justifying the belief of the management in their patrons' desire for first-class films.

New Youngstown Theater to Be the Liberty.

Youngstown, O.—The Liberty is the name which has been chosen for the new moving picture theater which is to be erected by the Federal Holding Co., at Hazel and Federal streets, under the subsequent management of C. W. Deibel. A prize of $25 was given to W. H. Bradley for suggesting the name selected out of the five thousand or more submitted. Ten persons suggested the same name, but the prize was awarded to the first. Work looking toward the construction of the house is progressing rapidly.

Nat Goodwin Film Company Files Papers

Capital Stock Is $350,000—Milwaukee Men Are Among the Incorporators—Home Office Is In the Wella Building in Milwaukee.

By Frank H. Madison, 623 South Wabash avenue, Chicago, Ill.

MILWAUKEE, WIS.—Corporation papers of the Nat Goodwin Film Company, of this city, which were filed January 12 at Madison, show that capital stock will be $350,000. It is announced that $100,000 has been taken by Milwaukee residents. The incorporators are Henry Winkler, former clerk of the circuit court; Levi Pollard, connected with the Pollard-Saxe mines in southwest Wisconsin; Frank Saxe, who for several years has been a prominent figure in the amusement field in this city, and Nat Goodwin, the actor.

Henry Winkler will be secretary of the company and in charge of the home office at 1109-1110 Wells building, in this city. Levi Pollard, who is to be president, will have headquarters in Chicago, but will have charge of the Chicago and New York offices.

Nat Goodwin will play a prominent part in the productions. Besides taking the lead in many he will do a great deal of directing and his 950-acre ranch at San Juanita, Cal., has been selected as the site for the studio. The first picture has already been decided upon and its production is under way. Some of the pictures will be made in Wisconsin, it is announced.

Exhibitors Aid Social Center Films.

Milwaukee, Wis.—The Milwaukee Motion Picture Exhibitors' association and the Milwaukee Credit association have dispelled the idea that their opposition to moving pictures at social centers is based on a narrow financial view. They have shown their real attitude by a decision made at a joint meeting of the organizations to co-operate in every way with the superintendent of recreation of the public schools.

This co-operation will take the form of giving advice as to how to obtain the most suitable pictures at the least possible expense. For this purpose a committee consisting of J. R. Thompson, Horace Conway, S. G. Honeck, E. Langmack, J. H. Sillman and A. Langheinrich, Sr., was appointed. The misunderstanding of the film men's attitude arose from that complaint was made to the building inspector that films were being projected in school buildings which do not adhere strictly to the fire prevention ordinances of the city.

Woman's Council to Watch Pictures.

Superior, Wis.—"Inspectorship" rather than censorship is the plan of the Woman's council which has interested itself in the moving picture question. This organization has decided to form a committee on amusements. The duty of each member will be to visit a photoplay house and report her finding to the council. By this plan every show will be visited at its initial production in Superior. The effect aimed at is that mothers will be capable of deciding whether a film is appropriate for their children.

Gem Theater's Broad Policy.

Mondowi, Wis.—A. T. Smith, manager of the new Gem theater, in the Luetscher building, purposes to make his house a vital factor of the community life. His aims are stated in a convincing announcement that he will give special attention to churches, societies, lodges, clubs, birthday parties for grown-ups and children, and sleighing parties from rural districts and surrounding towns. Educational programs once a week are planned. Children will be admitted free to these if they are accompanied by their parents. Not only will the pupils from the local schools be favored, but those from the rural districts will have their turn.

New I. A. T. S. E. Local at Sheboygan.

Sheboygan Falls, Wis.—Local Union No. 476 of the International Alliance Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada has been formed here. The following officers were elected:

Herbert Friedrich, president; Arthur Brenchel, vice president; Otis Gierke, recording secretary; Al Schieble, secretary and treasurer; Tom Kernan, business agent; Al Bindler, sergeant-at-arms. Executive Board—F. Kraemer, W. Baartz and W. Madison. Delegates to Labor Central Body—Tom Kernan, Julian Silverthorne and W. Knocke.

Wisconsin Theater Notes.

Sheboygan, Wis.—The Idle Hour theater has been incorporated with $10,000 capital stock. The incorporators are Otto Koch, Mrs. Lauretta Koch and Frank Froehlich, who have previously controlled it under a partnership agreement.

Stevens Point, Wis.—The Della theater has been closed because of lack of business.

Endeavor, Wis.—T. H. Dailey of Plainfield has sold his interest in the Endeavor theater to Sam Campbell, who now has exclusive control.

Prairie Du Chien, Wis.—August Panka has assumed control of the Metropolitan theater, operated for several years by V. M. Smrcina. The new owner will operate shows only three times a week.

Milwaukee, Wis.—The Pearl theater has been opened at Pearl and Mitchell streets and Fourteenth avenue by Manager Waschicheck.

Beloit, Wis.—Manager Matson of the Majestic theater has inaugurated a new policy. Stock has been succeeded by a strict moving picture feature policy. A five-piece orchestra will be used.

Boscobel, Wis.—The firm of Orton & Williams, which has been managing Hurd's Opera House, has been dissolved. Williams has taken over his partner's interest.

Port Washington, Wis.—J. Roob & Son have purchased the Nouveau theater from J. Ziller and B. E. Siebert. They have changed the name to the Grand and will operate under the name of the Grand Theater company, with William Roob as manager. When the house was reopened all persons over 15 were admitted free. It was impossible to entertain all, so it was planned to have the children as guests later.

Milwaukee, Wis.—"The Spoilers" played another return engagement in the city, running at the Orpheum for a week.

Milwaukee, Wis.—"Intolerance" was booked at the Davidson theater for the week of January 21.

Milwaukee, Wis.—"War Brides" was so popular at the Strand theater that Manager Phil O. Gross played a return engagement.

Thomas Daily Weds.

Plainfield, Wis.—Thomas Dailey, a local exhibitor, and Miss Elizabeth Battee were married here.

St. Louis News Letter

By A. H. Giebler, 4123 Westminster place, St. Louis, Mo.

H. R. Slocum With McClures.

ST. LOUIS, Mo.—H. R. Slocum, who has been appointed representative for the McClure productions, has established offices on the second floor of the Plaza building. Mr. Slocum is one of the old-timers in the film business in St. Louis, and was identified with the very first exchange that was established in the city. Mr. Slocum says he is very busy marketing the "Seven Deadly Sins" series just now, and that he expects to do big things with all of the McClure productions.

Selznick Office Opened in St. Louis.

St. Louis, Mo.—I. P. Rosenberg, representing the Midwest Photoplay corporation, of Kansas City, who control territorial rights for Missouri, Iowa, Kansas and Nebraska for the Selznick productions, has opened an office on the second floor of the Plaza building, at 3320 Lindell boulevard. Mr. Rosenberg is well known to the picture trade throughout the country, as he was formerly connected with the George Kleine exchanges as manager before that organization merged into the K-E-S-E.

Leo Levy With V-L-S-E.

St. Louis, Mo.—Leo Levy has been appointed traveling representative for the V-L-S-E exchange under the management of A. N. Webster, at 3630 Olive street. Mr. Levy has been selling film in the St. Louis territory for a number of years and has a large clientele of friends and customers among the exhibitors.

"A Daughter of the Gods" Opens in St. Louis.

St. Louis, Mo.—William Fox's "A Daughter of the Gods" opened at the Shubert-Garrick theater at the Sunday matinee, January 21, to a packed house. The lobby of the theater was jammed until after the last seat was sold, and many were turned away. The film is being put on in lavish style, with a thirty-piece orchestra and appropriate effects. Prices ranging from 25c. to $1 are charged.

"The Crisis" in Fifth Week.

St. Louis, Mo.—"The Crisis" is now in its fifth week at the New Grand Central theater, and the film played to packed houses all through the engagement, which is the longest run, outside of "The Birth of a Nation," of any film engagement in the city. Manager William Sievers, of the New Grand Central, says he will bring "The Crisis" back for a return engagement later in the season.

C. F. Hennessy With Bluebird.

St. Louis, Mo.—C. F. Hennessy has been employed as traveling salesman for Bluebird, and will travel in and out of the Bluebird exchange, at 2116 Locust street. Mr. Hennessy is well known to the film trade in the St. Louis territory.

WILL REMODEL GALE THEATER.

Manager A. J. Dix Has Signed 10-Year Lease on Building and Will Make Important Changes.

Mitchell, S. D.—Transformation of the Gale into one of the finest moving picture theaters in the state will be made within the next few months by Manager A. J. Dix, who has recently signed a 10-year lease on the building. The changes will give the playhouse a seating capacity of 650, an attractive stage and the latest features.

The building will be first extended to the alley. The floor will then be lowered to the street level and slanted to make every seat a desirable one.

The stage will be attractively designed and opera chairs will be installed on the floor. A modern heating and ventilating system will be added.

The exterior will be done in mahogany and white. A box office of plate glass is planned and a beautiful marquis with hundreds of electric lights, such as is frequent in the larger cities, will be built in front.

Mr. and Mrs. Dix will leave shortly for Minneapolis and Chicago to inspect theaters and get ideas as to the best improvements. These will be incorporated into the plans of the new Gale and the equipment purchased. It is expected that the alterations will be finished by May 1.

"Daughter of Gods" Opens Well.

Minneapolis, Minn.—"A Daughter of the Gods" began an indefinite run at Elliott & Sherman's Lyric theater here Sunday, January 21, at a dollar top. Manager F. A. McInerney secured a special orchestra to furnish the music for the big Fox film and despite a record snowfall and blizzard a good-sized crowd witnessed the initial showings of the feature. "The Crisis" show, which closed a four weeks' run at the Lyric January 20, is now in Iowa, but will return to the Twin Cities February 4 for a week's run at the Strand, St. Paul.

Filming the Mid-Winter Carnival.

St. Paul, Minn.—Twenty thousand marchers in carnival costume paraded for the benefit of moving picture camera men here on different occasions during the week of January 14. Representatives of the Selig Tribune and International-Pathe weeklies are here filming scenes of the preparations for America's largest mid-winter sports carnival to be held here the week of January 28, simultaneously with the national ski tournament. A special carnival three-reel feature is being made and will be distributed throughout the Northwest following the sports fete.

Three Clara Kimball Young Films at Once.

St. Paul, Minn.—Moving picture fans of this city are seeing considerable of Clara Kimball Young's work these days. Miss Young's Vitagraph feature "My Official Wife," played at the Majestic, January 18, 19 and 20, her World film "Without a Soul," opened a four day run at Starland, January 21, and "The Common Law" begins a week's run at The Strand, January 28.

"Masque of Life" Goes to Westcott.

Minneapolis, Minn.—The Westcott Film Corp. has secured territorial rights on the feature "The Masque of Life" according to an announcement by Manager E. A. Westcott. The film will be released immediately.

American Maid Co. Buys "Witching Hour" Rights.

Minneapolis, Minn.—The American Maid Film Co., Loeb Arcade, here has procured the right to distribute "The Witching Hour" in several Northwest states. E. C. Davis, manager of the American Maid Co. states that he will release the film immediately.

Business Notes.

Minneapolis, Minn.—Dr. P. H. Tallman, Long Prairie, Minn. has purchased an interest in the Gateway theater here and has assumed the management.

St. Cloud, Minn.—The Nemec theatre Co. here has been incorporated, Frank E. Nemec, president; John A. Henry, vice-president; and E. N. Nemec, secretary-treasurer.

Hurley, Wis.—Otto Lowry, Duluth, Minn. has purchased Carl J. Becker's interest in the Garrick theatre here.

Portal, N. D.—Harry Woodruc's new $6.000 theatre here will be opened to the public shortly.

Minneapolis, Minn.—Among the visitors to local exchanges the week of Jan. 14 were: Manager Schwahn, Eau Claire theater, Eau Claire, Wis.; J. B. Lerner, Strand, Eveleth, Minn.; Mr. and Mrs. C. S. Cone, Grand, Wausau, Wis.; H. S. Tammen, Yankton, S. D.; H. L. Walker and A. W. Walker, Orpheum, Aberdeen, S. D.; O. W. Root, Utopian, Brownsdale, Minn.

Twin City Exchange Changes

There Is Always a Manager Though Many Changes Occur—H. E. Friedman Leaves Pathe—Julius Bernheim Becomes Bluebird Manager—F. R. Sherrick Heads Local McClure Exchange—Other Recent Changes.

By John L. Johnston, 604 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn.—"Exchange managers come, exchange managers go, but business goes on forever." The week of January 14 broke all local records—for new exchange managers. Three new executives took the reins during the past seven days and exhibitors will add to their future letters the usual interogative sentence: "What's become of So-and-So?" There have been so many changes in exchange managers in Minneapolis the last few weeks that an exhibitor who had not been here since last spring, coming for a visit now, would feel like an immigrant.

Henry E. Friedman, for the past six months manager of the Pathe exchange, Produce Exchange building, resigned last week and left immediately for New York, missing a two-foot snowfall and blizzard by two days. J. E. Schwartzbein, who became Mr. Friedman's assistant when the latter came here, is now acting manager of the Pathe office and in all probability will remain in that capacity permanently. Mr. Friedman gave no reason for his leaving and his loss will be keenly felt. In the short time he was in the territory he made many friends and was a leader in most of the movements of the exhibitors and exchangemen alike.

Julius Bernheim has succeeded Harry Muir as manager of the Bluebird exchange in the Universal-Laemmle building on Hennepin avenue. Mr. Bernheim, who has been Mr. Laemmle's special Northwestern representative for about a year, is well known in the territory. Mr. Muir has not announced his future plans.

C. B. Price, Western division manager for the McClure enterprises, appointed F. G. Sherrick, former Mutual roadman, manager of the McClure exchange here, while in the city last week. Mr. Sherrick, a young man who has made a good many friends in the Northwest, has begun an energetic campaign to get first and second runs of the "Seven Deadly Sins" series in the Twin Cities, and following the signing of these contracts he will go after out-of-town business. Mr. Sherrick's office occupies space in the Triangle exchange, which will handle McClure shipments.

Twin City Legal Notes.

St. Paul, Minn.—The city council passed an ordinance recently which forbids exhibitors the privilege of placing lobby display frames or other advertising matter on the sidewalks. A rule to the same effect was adopted in Minneapolis early last spring. Mayor Irvin of St. Paul told club members who brought the matter to his attention on January 19, that he would have the city's police women view supposed "objectionable" film features and give him their opinions. The fact that St. Paul theaters have run a dozen so-called anti-vice films within the last six weeks gave club women opportunity to urge censorship.

What Exchange Men Are Doing.

Manager W. K. Howard of the Vitagraph exchange has booked Vitagraph feature in four of the seven Ruben & Finkelstein theaters in the Twin Cities.

Assistant Manager Hixon of the Metro exchange has begun a tour of the Dakotas, telling exhibitors about "The Great Secret," Bushman and Bayne serial.

Manager Otto N. Davies has returned from the monthly meeting of Metro directors.

Manager Harry Graham of the K-E-S-E exchange has called in his road men for a conference. Mr. Graham expects to book "The Truant Soul," featuring Henry Walthall, in one of Minneapolis' leading theaters that has never run a K-E-S-E feature before, shortly.

According to reports received by Manager Manie Gottlieb of the Favorite Feature Film Corp., "The Libertine" drew good houses in Des Moines. This feature has been booked in the Minneapolis Strand for the week of Feb. 4.

A Lively Pair for Any Exchange.

Minneapolis, Minn.—In the moving picture field "rapid rises" are numerous. Minneapolis has risen from a small distributing center to one of the world's largest in two years, incidentally several exchange managers have grown bigger mentally and financially in a very short time. Prominent among the younger exchangemen of the city who have reached the heights of popularity and success within the last year are Harry A. Rathner and Myron H. Conhaim, 29 and 27 years of age respectively. These two men are president and secretary-treasurer, respectively, of the Supreme Feature Film Co., Inc., the Unity Features Corp., and L. J. Selznick productions exchanges of the northwest.

Harry A. Rothner.

The Supreme exchange controls "Civilization" for six states, "Where Are My Children?" for five, and several other features; the Unity controls territorial rights on "Tweedledum" comedies, "The Lottery Man," "Marriage Bond" and other Unity features.

Myron H. Conhaim.

W. S. Baldwin is in charge of "Civilization's" five road shows and Lee A. Horn is managing the Selznick exchange for Rathner and Conhaim. J. S. Woodhouse is publicity manager for the three exchanges.

The Rathner and Conhaim business has increased so rapidly within the last six months that their offices have been increased from two rooms to an entire floor of the Northwest's largest film building and their assistants have increased in number from five to seventy-five.

Frank Thayer Away on Honeymoon.

Minneapolis, Minn.—Frank Thayer, manager of the Calhoun theatre here was was quietly married Jan. 16—in fact so quietly that none have been able to ascertain who Mr Thayer's bride is. The Thayers are now enjoying a honeymoon trip through the chilly Northwest.

Minneapolis, Minn.—"Blind Justice" at the New Garrick and Mary Pickford in "The Pride of the Clan" next door at the Strand vied for honors the week of Jan. 21 at fifteen cents admission.

New Theaters in Gulf States

Patrons in the New Orleans Exchange Territory Are Refusing to Attend Any But Pleasant Moving Picture Houses—Many New and Up-to-Date Theaters Are Being Built—Some Recent Examples.

By W. E. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—All over the New Orleans film exchange territory new houses are being projected or are under construction and, naturally a good many of the floorless, cheerless dumps that have insulted the name of theater, must give way. This movement is in response to the demand of the people and not because of any overpowering enterprise on the part of the managers. The people of the South are somewhat provincial. The personal touch is the magnet that attracts them. They are absolutely indifferent to the opinions of New York or any other locality. They form their opinions through observation and the reading of their local newspapers, and their opinions are not easily changed. Hence, when a community makes up its mind that a new motion picture theater is necessary, the building is not long in materializing. The question of money is always secondary. It is a habit of the southerner to pay more and get less than any other person on earth. And he enjoys the distinction. He will aid an enterprise that is likely to add to his pleasure and therefore it has been easy to finance new theaters.

At Placquamine, Lionel DeCroix, a young business man, is at the head of a company which is preparing to build a $40,000 theater of the latest style. At Natchitoches, Messrs. Levy & Suddath have had the new theater under operation for only a few weeks, but in that time they have demonstrated the soundness of their judgment in making an amusement investment to meet the demands of the people. Mr. Levy is one of the leading druggists of the town and Manager Suddath has made a study of the demands of the citizens to insure the success of his enterprise. The house seats 1,000 persons and it is a paying venture.

At Winfield, La., H. W. Linderman at the head of the Victoria theater has demonstrated that an enterprise owned by local persons can be made a financial success. The Victoria has just been finished and is doing a fine and increasing business.

At Canton, Miss., Messrs. Capiro & Levy have the contracts let for a new theater which will accommodate either road or picture shows. It is to be of the best construction and will meet the present requirements of the community.

Rayville, in the northern part of Louisiana, has long been downcast over its inadequate amusement facilities and at last a local stock company has been formed and a new theater is to be constructed at once. One of the wealthiest cotton factors in North Louisiana is at the head of the enterprise.

Over at Opoulousas patrons have had the choice of two theaters. Neither of them was all that might have been expected of a modern house. At last, headed by Dr. Shaw, a company of citizens bought out the opposition and proceeded to build a new and modern motion picture theater. They take a personal interest and pride in each feature that is shown and woe betide the exchange manager who attempts to run in a "cheese" on them. They watch the New Orleans reports on new pictures and govern themselves accordingly. All over the South the same spirit of progress is encountered and the picture business looks bright if the men who are directing it do not themselves muss it up.

Troublesome Changes in New Orleans

Some of the Local Exhibitors Annoyed by Chaotic Booking Conditions Due to Opening of the Strand and Realinem ents.

New Orleans, La.—The film program situation in the leading theaters was never in such a chaotic condition as it is at present. The early opening of the new Strand theater, which admittedly is to be a little the best in the way of a photoplay theater so far finished in the South, has caused a realignment of the entire film service in the first run field. Naturally all of the producers were anxious to book films in the new Strand, but of course the usual jockeying for advantage was inevitable. With this situation came the unrest as regards the Triangle service, which further complicated matters. The Triangle service has occupied an enviable position in this field. It was with this service that Manager Ernst Boehringer made such a phenomenal success in building up the Triangle theater until it was recognized as the leading theater of the city. Irregularity in the Keystone comedy service caused unrest and some dissatisfaction arose over the quality of recent Triangle releases.

On January 15 Manager Boehringer went to New York to endeavor personally to straighten out the complication. Meanwhile he had relinquished his contract for the Mary Pickford Artcraft pictures and they were taken over by Herman Fichtenberg, who will run them in his new Globe theater, where the latest release of the Selznick-Pictures, "The Foolish Virgin," featuring Clara Kimball Young, failed to score a photodramatic triumph. Mr. Fichtenberg also took on the Fox special pictures, the Fox service having been relinquished by the Empire theater where they had succeeded in maintaining a week run each, a thing heretofore regarded as an impossibility on Canal street. A new force that has come into the reckoning is the K-E-S-E feature releases which are being pushed with strong advertising at the Portola theater and are winning popular favor. The Pearce interests appear to be the only ones that are sitting steady in the boat and the Pearce houses are going along with dependable business, featuring World, Paramount and Metro pictures as standards.

"The Garden of Knowledge" Makes a Hit.

New Orleans, La.—"The Garden of Knowledge," a special feature, said to be a moral lesson on the subject of eugenics, has broken all exhibition records on Canal street. Up to January 15 it had run continuously at the Columbia theater for 20 days and appeared to be losing none of its pulling power. The record heretofore has been held by "Damaged Goods," which was shown at the same house by Manager Boehringer. Mr. Boehringer has purchased the state rights to "The Garden of Knowledge" for nine states and Manager Blankenship of the Columbia will take one of the two prints purchased in the deal on tour.

Getting "Great Secret" Well Started.

New Orleans, La.—One of the most remarkable successes that has attended the launching of a motion picture serial was that which has been won by Manager Karl Higbee in his handling of the Metro production, "The Great Secret."

L. H. Bernard Succeeds With Theola.

New Orleans, La.—An example of marked success in the management of a theater is furnished in the story of the Theola photoplay theater under the direction of L. H. Bernard, the young man who assumed control of the house after it passed into the hand of Theodore Lala as owner and had been thoroughly rehabilitated and practically rebuilt. The Theola is situated in the "downtown" district and was formerly known as the Elysium. It is situated in a populous neighborhood and its form clientele had a fashion of occasionally manifesting displeasure at real or fancied shortcomings in the management in a manner that was more forceful than convincing. Nevertheless the residents of the district are heartily in favor of a good show house and they have attested this fact by bestowing a fine and increasing patronage on the Theola since it has changed hands. The chief endeavor has been to establish in that neighborhood a theater of which the people as well as the owners should feel proud and this has been done beyond the slightest suspicion of a doubt.

L. H. Bernard.

IN IOWA.

Theater Notes From All Over Iowa.

Des Moines, Ia.—F. Greenbaum, of this city, one of the owners of the Garden theater, the Strand in Omaha and the Garden, Family and Casino in Davenport, returned from Chicago the other day where he had been on business.

Cambridge, Ia.—Paul Turgeon of the Play House theater in Cambridge, has just returned home from an extensive visit in Kansas City and other southern points. He was gone about ten days.

Jewel, Ia.—George Peterson has opened his new Isis theater in Jewel and one of the finest little theaters in the state. It seats 320 people, is equipped with stage and orchestra pit, and is modern and up-to-date in every way. The front is of stucco and is said to be of a most unique design.

Muscatine, Ia.—Ludy Bosten, manager of the Amuzu theater in Muscatine, says that he paid out $7 for advertising the other day and received more benefit from it than from any other amount he ever paid out before. Mr. Bosten had 8,000 coupons advertising the serial "The Lass of the Lumberlands" printed at a cost of the above mentioned $7. Then he made a personal call on the leading baker in the city who every day sends out 4,000 loaves of bread, wrapped at the bakery. In return for screen advertisement this baker enclosed the coupons in his bread on Friday and Saturday of last week and Mr. Boston is still receiving favorable comments on his scheme.

Des Moines, Ia.—Frank Lamoile, formerly the manager of the Colonial theater in this city, and now with a vaudeville show on the road, will soon be in the city, he writes, to call upon his old friends. Mrs. Lamoile played the organ at the Unique theater here for several years.

Brooklyn, Ia.—Frank Green, of Brooklyn, is negotiating with the owners of the Alamo theater with a view of buying the suburban house.

Manly, Ia.—A. R. Clemmer, who formerly operated the Rex theater in Manly, and one of the theaters in Dubuque, and who is now attending Drake University, has

purchased the Rex theater on Twentieth and Clark streets. Mr. Clemmer is a businesslike young fellow. He is a member of a popular fraternity.

Cedar Rapids, Ia.—The manager of the Majestic theater in Cedar Rapids is boosting his serial "Patria" to the limit.

Dallas Center, Ia.—Charles Zuck has purchased the Lyric theater in Dallas Center from Hall Loess.

Minburn, Ia.—C. B. Basart has bought the Opera House in Minburn from J. D. Marriott.

Grundy Center, Ia.—O. B. Eells sold the Gem theater in Grundy Center to C. H. Johnston.

Iowa City, Ia.—A. Dunkle succeeds J. H. Harrison at the Past Time theater in Iowa City.

Ruthven, Ia.—O. D. Benjamin has purchased the Electric theater from Mr. Miller of Ruthven.

Webster City, Ia.—The Isis theater recently underwent a thorough remodeling. A. C. Schuneman is the owner.

Clear Lake, Ia.—C. Carrigher purchased the Electric theater in Clear Lake from D. C. Bramson.

Everly, Ia.—F. M. Wood sold the Forest theater in Everly to Chas. Blair.

Fonda, Ia.—Van Hooser and Layman have purchased the Amuzu theater in Fonda from Smith Bros.

Burlington, Ia.—Julius Seigel opened the Elite theater on 19th of January with Mutual star productions. The Elite has been closed for some six months.

Perry, Ia.—Crosby and Marcles, two Perry men, are negotiating for the sale of the Rex theater in that city.

Fort Dodge, Ia.—Mr. Awe of Julius and Awe, the owners of the big Strand theater in Fort Dodge, was in Rochester last week, his wife being under the famous physicians' care there.

Kansas May Lower Censor Fees

State Legislature Expected to Leave Censorship Law Very Much As It Is—Removal of Censor Headquarters to Kansas City Is Expected and a Reduction in Fees for Viewing Hoped for.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

TOPEKA, Kan.—The present prospect is that the state legislature of Kansas will not entirely do away with the censorship law—nor make it any more onerous. It may, in fact, reduce some of the hardships. One feature of a bill now before the legislature is the moving of the censors' headquarters to Kansas City, Kan., where they will be more convenient to the exchanges, and where the expense of presenting pictures for censorship will be reduced. There is also prospect of a lowering of the censorship fees in addition to the elimination of part of the cost of getting the films to the censors. It is said to be likely that a new board will be appointed, that probably would not be quite so inclined to cause discussions over pictures.

Town of 3,000 Has An Exchange.

Oswego, Kan.—What is believed to be the smallest town in the United States to boast of an exchange is Oswego, Kan. With a population of but three thousand, this town is quite proud of a firm known as the S. & A. Film Company. C. H. Becker, who has been connected with various film exchanges in Kansas City, is manager and owner of this little company. Kansas rights have been obtained on various pictures, most of which were formerly handled by the Monarch Feature Film Company, of Kansas City. A mailing list of all Kansas has been obtained and Mr. Becker is sending out heralds and advertising matter on all pictures. A small inspection and shipping department is maintained.

All Day Show in Village.

Butler, Missouri.—This village has a population of but 2894 people, but J. M. Rosier, who owns the moving picture show here, is running an all-day show. On every week day he begins at 1 o'clock and runs straight through until 11 at night. Short reels, Universal and General pictures, comprise the program. Very few features are used, but the people always come around. There is another house in Butler; it plays features, and good, big features, but it does not run all day. Mr. Rosier has no competition.

Manager Hicks' Three Reel Feature.

Kansas City, Mo.—J. W. Hicks, manager of the General Films at Kansas City, has called in J. W. Tillory, traveling salesman for Missouri, and George H. Ware, traveling stalesman for the State of Kansas, to hold a conference relative to the special release of the Broadway Film Company's "The Valley of Lost Hope." This picture was originally a five-reel feature, but has been cut down to a three-reeler. Mr. Hicks says he hopes this picture to prove a pet theory of his—that a feature doesn't have to be a multiple reel affair. A large number of bookings have already been secured.

Theater Notes from Here and There.

Wichita, Kan.—C. W. McCallister, of Wichita, Kan., owner of the Star theater, is going to open a theater seating two thousand. Vaudeville and pictures will be run.

Springfield, Mo.—Jack Truitt, of the firm of Truitt & Corbett, owning shows at Moberly and Sedalia, has recently taken the Jefferson theater at Springfield. They are running vaudeville and pictures.

Seldon, Kan.—R. W. Seldon of Seldon, Kan., will open a fairly large theater at Seldon about the first of February.

Chanute, Kan.—Tom Summers of Chanute, Kan., is installing a modern theater at Chanute for photoplays only.

Sedalia, Mo.—W. M. Johnson, a rather successful colored man of Sedalia, Mo., is building a theater for colored people only. This will be the first of its kind there and will furnish an example of what can be done for the colored race by one of themselves.

Eldorado, Kan.—E. B. Munsen of Eldorado, Kan., has completed a contract for an expensive theater to be built immediately. It will have a large seating capacity and will run the very newest pictures, including features.

Sharon Springs, Kan.—Mrs. H. Pope of Hugo has purchased the Princess theater at Sharon Springs from W. A. Root.

Galena, Kan.—The Gem theater has opened at Galena.

Cameron, Mo.—H. I. Miller has sold a half interest in the Crystal theater at Cameron to M. P. Berry, formerly of Kansas City.

Hamilton, Mo.—A. J. Webb and J. W. Herndon of Kansas City have bought the Rex theater at Hamilton, from B. M. Hicks.

Fort Scott, Kan.—G. W. Blubaugh is remodeling the Vaudette theater at Fort Scott, Kan. He will reopen with "War's Women."

Kansas City, Mo.—Mrs. M. C. Smith, a successful woman exhibitor, owner of the Pictureland at Fort Scott, Kan., was in Kansas City recently.

Hastings, Neb.—The Wonderland theater at Hastings, Neb., has closed for repairs and enlargement.

Des Moines Exchanges' New Credit Rules

The Newly Formed Credit Association Adopted a New Set of Rules on January 17—Explanatory Circular Sent Out.

By Dorothy Day, Des Moines Tribune-Register.

DES MOINES, IA.—The newly formed Des Moines Film Men's Credit Association has held its first meeting on Jan. 17. Next week the officers and future plans can be reported. Meanwhile all the Des Moines exchanges are sending out the following (in part) circular to their exhibitors:

Effective January 22d, 1917.

. . . The film exchanges . . . members of this Association agree to arrange their bokoings so that booking sheets will be mailed to exhibitors one week in advance.

If a cancellation or omission is desired, a written notice should be given to reach the exchange at least two weeks prior to the date . . . unless different contracts are already in effect. This will enable the bookers of all exchanges to make use of the most desirable subjects and will prevent the oft-repeated waste of leaving film on the shelves, which many exhibitors would have liked to have in place of what was booked them.

Cancellations reaching the exchange after the specified period will be honored, but a charge for the program will be made as if no cancellation has been received. The members of the Film Men's Credit Association feel and are sure that this rule will benefit the showman who attends to his bookings in business-like manner and will work hardship only on the man who carelessly fails to realize that once a film is booked it is not available to anybody but the exhibitor it was intended for. The saving in clerical work alone that will result from the observance of this rule will enable every exchange to give better, more dependable service, entirely aside from the saving it will mean to exhibitors in express charge for paper that will not be used . . . Des Moines, Iowa, January 17th, 1917.

FILM MEN'S CREDIT ASSOCIATION.

Des Moines Exchange Notes.

Mutual.—At the Mutual exchange, Manager Ballantyne says it will now be possible for the exhibitor to show "The Diamond from the Sky" in one night as an eight reel feature or on two nights in four reel installments, if he desires.

Pathe.—L. A. Sheridan, manager of the Des Moines Pathe exchange, accompanied C. W. Ross, Pathe road man, over his territory last week. And M. J. Frisch, branch booker of the Pathe, visited a few towns in the Des Moines territory last week with the new serial "Patria," which begins its Des Moines run at the Palace Wednesday and Thursday, the 24th and 25th.

General.—C. W. Stombaugh of the General exchange made another flying trip to Omaha over Sunday, the 21st.

The General exchange was not the only one to make complaint of the poor business over the state. The cause is the terribly cold weather and the country roads being almost impassable for pleasurable traveling.

Universal.—At the Universal, poor business is again the cry, but enthusiasm over the bookings on "Eagles' Wings" rather contradicted the poor statements. Manager Lederman announced that the big feature was booked almost solid up until the 28th of March. He told of a novel advertising feature that he furnishes the exhibitors booking "Eagles' Wings." It is a framework built of compo board, painted steel gray and so built as to resemble most closely one of the forward cars that are the noticeable feature of all the war pictures.

Metro.—Manager Mayer at the Metro exchange seemed pleased over his bookings on the big Metro serial "The Great Secret" that made its bow to Des Moines fans at the Garden theater Wednesday and Thursday, the 17th and 18th.

Two New Denver Exchanges Open

McClure Company's Headquarters Are With Triangle Company—Selznick Offices on Walton Street—Local McClure Business to Be Directed by W. B. Glasser —Branch May Be Established at Salt Lake City.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, COLO.—Two new additions to Denver's film family were made this week. McClure's superpictures moved in early in the week and the Selznick company followed a few days later. The McClure company took up its headquarters in the office of the Triangle company in Champa street while Selznick opened quarters at 1541 Welton street on Exchange Row.

Ben S. Cohen of New York, personal representative of Mr. Selznick, is in Denver to establish the latter office. He is now surveying the local field and will announce a Denver manager within the next week. He will remain until the work of the exchange is well under way. The local office is a direct branch of the New York office and Mr. Cohen announces that it will carry out the Selznick policy of aiding the exhibitor in every way possible. The Denver exchange will be the headquarters for Colorado, Wyoming, Utah and New Mexico.

W. B. Glasser in Charge of McClure Office.

W. B. Glasser, a widely known and universally liked film man, has been placed in charge of the McClure office, which will have charge of all the bookings in Colorado, New Mexico, Montana, Wyoming, East Nevada, the Black Hills in South Dakota and Western Kansas and Nebraska. He probably will establish a branch in Salt Lake to expedite the handling of films in the Western section of his territory. All McClure pictures will be released through the Triangle Exchange, the office and shipping forces of Triangle handling the booking and shipping of films.

Of Course, It's Decker.

Denver, Colo.—Through some error the correspondence in the issue for January 20 credited James Thompson with the management of the Swanson and Noland theater, the Majestic, in Grand Junction, Colorado, and consequently with the conduct of the Movie Fan. Readers who follow Advertising for Exhibitors department know Mr. Decker too well to be told otherwise, but as a matter of record Charles Decker was and is the manager of the Majestic, and editor and business manager of the Movie Fan. Mr. Thompson was formerly employed at another house in Grand Junction, and had nothing to do with the Majestic or its publication.

Roscoe Arbuckle to Visit Denver.

Denver Colo.—Simultaneous with the announcement in the Moving Picture World of the signing of Roscoe Arbuckle by the Paramount word was received by wire in Denver that the well known comedian will pay this city a visit in the near future. That the news created a flurry among local exhibitors and screen devotees is putting it mildly.

Milton S. Cohn, local manager for Paramount, immediately began preliminary plans for a big banquet and the well known actor will be given a reception that he will not soon forget.

The date of his arrival in the city is still uncertain and until more definite information is received further arrangements cannot be made, but Manager Cohn says that Arbuckle's visit will be made the biggest thing in the history of the moving picture industry in the city.

Tom Bucy Opens Theater at Scotts Bluff, Neb.

Denver, Colo.—Tom Bucy, of Sterling, Colo., who recently completed the organization of a company to operate a string of moving picture theaters in Colorado, Kansas and Nebraska, finished work on the Queen at Scott's Bluff, Neb., and threw it open to the public January 1. Those who have seen the new house declare that it is the best between Omaha and Denver. It embodies the last word in architectural perfection and is elaborately decorated both within and without. It would do credit to a city many times the size of Scotts Bluff, which has a population of 7,000.

The Queen seats 825 people. Its equipment is of the most modern and no feature that would add to the comfort and convenience of its patrons has been overlooked. A six piece orchestra furnishes the music, which is especially arranged to fit each picture.

On account of his new responsibilities Mr. Bucy has engaged H. V. Side, former member of the vaudeville troupe of Side and Side, to manage his Lyric theater at Sterling, Colo.

New Theaters Nearby.

Bayard, Nebr.—L. F. Flower of Bayard will begin work on the construction of a first class moving picture theater. It will be patterned after the Queen at Scotts Bluff.

Haxtun, Colo.—This town of 450 inhabitants is the proud possessor of a new moving picture theater. It has 350 seats, which according to its owner, I. W. Hartwell, already is insufficient to accommodate the crowds. The theater has been named the Gaiety.

Yuma, Colo, was without amusement for several weeks because of a cyclone which struck the town. With a view to preventing a recurrence A. B. Conant replaced the old structure with one built entirely of steel and concrete and he defies any wind storm to budge it. The new theater is known as the Gem. It has 350 seats.

Berthoud, Colo.—Mrs. J. E. Brinkley and son of Berthoud have just completed a theater. The building is of cement even to the operator's booth, which is equipped with two new model projecting machines. It has 350 seats.

Walsenburg, Colo.—The old Empress theater at Walsenburg has been completely remodeled by Archie Levy, its new owner, and reopened this week under the name of The Strand. Its capacity was enlarged to 500 seats.

Alamosa, Colo.—The Isis at Alamosa has reopened after being thoroughly remodeled. A new front was built and the interior entirely redecorated. It now is one of the most attractive moving picture houses in the San Luis valley. It is owned by Frank Kelly, who also is proprietor of the Empress and Photoplay in Salida. A. A. Kelly, a brother, manages the Alamosa theater. He is the owner of the Isis at Ouray, Colo., which is managed by his son.

Springer, N. M.—The Rosefeld Mercantile company has opened a moving picture theater at Springer, N. M. It has been named the Strand and has accommodations for 500.

New Wyoming Picture Houses.

Casper, Wyo.—H. F. Brennan opened his new Lyric theater at Casper, Wyo., January 5. It has 500 seats and is strictly fireproof and modern throughout.

Thermopolis, Wyo.—The Maverick theater at Thermopolis, Wyo., was opened on Christmas Day. It was designed and built by its owners, Hetherington and Shibe.

Casper, Wyo.—W. R. Sample of the Isis theater at Casper, Wyo., will soon close his house for the purpose of rebuilding and remodeling. Improvements to cost $20,000 are contemplated. The theater when finished will have a seating capacity of 1,250.

Lander, Wyo.—James Buckley is building a new theater at Lander. He plans to complete the work in time to open on March 1. The house will be a model for comfort and convenience. It will be furnished with all the latest equipment and will have a capacity of 350 seats.

Torrington, Wyo.—A new moving picture theater has just been completed at Torrington. It has been named the Lyric. W. H. McDonald is its owner and manager.

Northern California News.

Gilroy, Cal.—Arthur Hansen, of the World theater, has returned from the Panama canal zone and has succeeded his brother, Joseph A. Hansen, as manager.

San Anselmo, Cal.—J. P. Manning, recently elected to the state legislature, has sold the San Anselmo theater to Roger J. Rourke and has gone to Sacramento.

Vallejo, Cal.—P. J. Hanlon, who conducts the Strand theater, has gone east on an extended trip and will investigate the manner in which moving picture houses are conducted elsewhere.

Davis, Cal.—A. J. Tufts, whose theater was destroyed by fire some time ago, has erected a new one and this was opened about the middle of January as the Rex theater, as the former one was known.

Eureka, Cal.—J. Van Sant, Jr., of the Empire theater, recently erected one of the largest signs in that section of the state, a special city ordinance having been necessary before the work could be done.

Colfax, Cal.—S. K. Williams, who formerly presented moving picture shows once or twice a month, has adopted the policy of giving two shows a week, featuring Paramount service, and has found the plan a success.

Paso Robles, Cal.—In addition to having made extensive improvements to the Bell theater, Manager W. W. Walker has purchased a Wurlitzer organ and has made extensive improvements in the projection department at a considerable expense.

Alpaugh, Cal.—Frank M. Reep has purchased the interests of R. W. Horner in the Alpaugh theater, a house that was erected about a year ago.

Ukiah, Cal.—J. L. Davis, formerly of Angels Camp, has purchased the Victory theater and will take possession on February 1.

Oakland, Cal.—The Reliance theater, taken over by Sheehan & Lurie of San Francisco the first of the year, is to be known as the Rialto theater.

Burlingame, Cal.—George Roy, of the Burlingame theater, has purchased a Fotoplayer, this being the third one of these instruments he has bought for this theater, each succeeding one being a larger model.

Film Men Visit Nevada.

San Francisco, Ca.—Nevada, with its deep blanket of snow and below-zero temperatures, has been the objective point of a number of film men of late, who state that business there is quite satisfactory, in spite of weather conditions. "Doc" Hart, representing the California Film exchange, has returned from the Sagebrush State with a good list of contracts, as has Charles I. Luntz, who went there to make a cleanup on the comedies and De Luxe Super-attractions of Fox Film. Louis Hyman, of All-Star Feature, has also returned from that state, as has B. R. Keller, representing Pathe, and Mr. Powell, with the World Film.

H. C. Oastler, who recently opened the American theater at Winnemucca, Nev., has taken over the Nixon opera house at that place.

The A. & B. theater at Tonopah, Nev., is now being conducted under the management of William Evans, formerly chief of police, while a new house is to be opened at Mina by P. A. Simon.

Many Film Men Visiting Exchanges.

San Francisco, Cal.—The clear weather since the first of the year has served to bring an unusually large number of ex-

hibitors to this city, among whom have been the following: Val W. Hearn, Lyric theater, Fresno, Ca.; C. C. Kauffmann, of the Gem theater, Colusa, Cal., who has been buying supplies; W. B. Martin and wife, of the Star theater, Modesto, Cal.; Alexander T. Case, of the Maywood opera house, Corning, Cal.; R. Sturcke, of the Rose theater, Roceville, Cal.; F. H. Smith, of the Empress theater, Lindsay, Cal.; Pezzaglia Bros., of the Netherlands theater, Rio Vista, Cal.; J. J. Wood, of Anderson & Wood, who has been arranging bookings for a new house to be opened at Redding, Cal., and Mr. Howard, of the Gardella theater, Oroville, Cal. Mr. Tucker, who conducts four houses at Boise, Ida., has also been here purchasing supplies, as has been Oscar T. Bergner, of Ashland, Ore. During the absence of Mr. Bergner his house is being conducted by his wife, who is declared to be securing better results than he was able to.

Change in Exchange Management.

San Francisco, Cal.—Mark E. Leichter, vice-president and general manager of the De Luxe Lasky Film, has resigned his connections with this concern to engage in business on his own account. The business of this recently established film exchange will be carried on under the direction of Mark A. Lasky. The "Witching Hour" has been booked at the Portola theater for the week of January 28, while the "Lash of Destiny" will be shown a week sooner at the Market Street theater.

K-E-S-E Service News.

San Francisco, Cal.—A trade showing of "The Truant Soul," featuring Henry Walthall, was made recently and a number of very important bookings followed, including service for the Kinema theaters of Fresno and Oakland. C. A. Robinson, formerly salesman and bookkeeper of the Seattle office, has been brought here to fill a like position, on account of the increase in business, and A. E. Beck has been added to the traveling staff.

San Francisco Sees "Patria"

City's Social Leaders Are Guests of William Randolph Hearst at Premier of "Patria"—Palm Court in Palace Hotel Has Never Seen a More Brilliant Gathering —Jewels and Beautiful Gowns.

From T. A. Church, 1507 North street, Berkeley, Cal.

SAN FRANCISCO, Cal.—On the evening of January 17 the premiere of the new serial "Patria" took place in the famous Palm Court of the Palace Hotel before one of the most noteworthy gatherings of local society in many years. Two thousand persons were the guests that evening of William Randolph Hearst, since the affair had already been planned before the consolidation of the International and the Pathe Exchange, Inc. The event was one that would satisfy even the most ardent devotee of the silent drama and illustrated in a striking manner the fact that moving pictures have taken their plae with the finest forms of entertainment. A first night at the opera could not have attracted a more brilliant gathering, nor brought forth a more wonderful display of gowns and jewels. The list of guests read like the social register of the city and in addition there were many from Oakland, Berkeley, Burlingame and other suburbs included in the Greater San Francisco.

Before the presentation of the first three episodes of the serial, which composed the film offering of the evening, several concert numbers along patriotic lines were rendered by the Imperial Theater Orchestra, under the direction of Gino Severi, and incidental music by this orchestra accompanied the pictures. The premier commenced at half-past 8 and at that hour the great marble-tiled hall was filled to capacity, with an overflow into the lobby and halls. Dozens of dinner parties preceded the event, and following the showing of the pictures society made merry at a number of dancing parties.

The San Francisco Examiner devoted a full page the following morning to the event, giving a long list of guests, with a description of some of the most striking gowns worn and a list of some of the most notable dinner parties. The success of this premiere for the city's society folk was due to the careful planning by H. L. Knappen, now with the Pathe Exchange, Inc.; H. E. Lotz, manager of the local branch of this exchange; J. A. Partington, manager of the Imperial theater, where it will be shown, and to the management of the Palace hotel.

Picketing Case in Court.

Sacramento, Cal.—The question of whether or not a court may punish for contempt, without trial, a person not a party to the suit, who violates the terms of an injunction will be decided by the State Supreme Court. The question is involved in the case of Charles E. Berger, who has been adjudged guilty of contempt by a superior judge upon the showing that he performed picket duty outside of a moving picture house of that city after an injunction against picketing had been issued against the Motion Picture Operators' Union.

X. K. Stout Retires from Mutual

San Francisco, Cal.—X. K. Stout, who has had charge of the local Mutual exchange for the past two years, has accepted a position as assistant to Manager J. R. Crone of the American Film Manufacturing Company at Santa Barbara, Cal., and will leave for the studio in about two weeks. He will be succeeded here by W. G. Drummond, now of the Los Angeles office, and the place of the latter will be filled by N. E. Levi, at one time of this city.

Fashionable Gathering at San Francisco Premiere of "Patria" Jan. 17, 1917.

Seattle Exchanges in Sunday Closing Fight

Washington Theater Managers' Association Persuades Exchange Men to Lend a Hand in the Fight Against Sunday Closing.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, Wash.—At the weekly luncheon of the exchange members of Seattle on January 16 Ed Fisher, secretary of the Washington Theater Managers' Association, waited upon the exchange managers to enlist their support in the fight which all theater managers intend to make against the Sunday closing issue, which is soon to be brought up in the state legislature. Mr. Fisher was assured by the film men of their desire to do all they could to oppose the measure, and a committee was appointed to see what could be done in the way of co-operating with the theater managers.

Robinson & Walker to Import and Export Film.

Seattle, Wash.—"Robinson & Walker, Imports and Exports," is the new sign which has just made its appearance on the door of 556 Stuart building. Their business will be carried on chiefly between Seattle and Sourabya, Java, and they intend to make a specialty of exporting film to that island. A. W. Walker has just returned from the East, where he was busy purchasing films and making connections for the firm. The features and serials which they now have ready to start across the Pacific are "The Ne'er Do Well," "The Fall of a Nation," "The Crimson Stain Mystery," "The Mysteries of Myra" and "The Girl from 'Frisco." They have also closed for the Criterion program.

John J. Robinson, senior member of the firm, is thoroughly acquainted with business conditions in the Orient through sixteen years' residence there. Manila was his home for fourteen years and he has spent the last two in Java. He was in the film business during the last six years in Manila, and that was his occupation while in Java. He still maintains an office in Sourabaya, Java, which is looked after by his partner on that side of the Pacific, Mr. Pezarro.

Mr. Walker, on the other hand, may be said to be more familiar with the film business in the Northwest than almost any man in Seattle, since he is the oldest film man here but one. He first started in with Warner Features when they opened an office in Seattle several years ago. Later he became manager of the Seattle office of the United.

Theater in Kent Changes Hands.

Kent, Wash.—E. F. Soice has just purchased the Dream theater and will open it soon with a first-class picture program. Mr. Soice bought the house from Mr. Atkinson.

De Luxe Gets "Panthea" Rights.

Seattle, Wash.—Al Rosenberg has just received a wire from his brother Mike in New York that he has closed for the Northwest rights to the new Norma Talmadge feature, "Panthea."

Columbia Theater, Renton, Reopened.

Renton, Wash.—E. E. Belloir has bought the Columbia theater and is reopening it this week. Waring & Finch of Seattle furnished the new equipment. Mr. Belloir is one of the oldest exhibitors in the territory, this being the twenty-sixth theater that he has owned.

Seattle International Moves to Pathe.

Seattle, Wash.—Following the recent announcement from International headquarters in New York that hereafter International pictures will be booked through Pathe exchanges, the newly established office of the former company moved from its rooms at 1214½ Third avenue to 748 Central Bldg., which is the address of the Pathe Seattle office. Manager Fred H Locher and Assistant Manager L. M. Hyslop have so far been retained by Manager Quimby of the Pathe forces, and C. E. Waite, who was traveling representative for International out of Seattle, is now traveling for Pathe out of Portland.

Ben Bloom Appointed Justice of Peace.

Seattle, Wash.—Picture men are fast taking their rightful place of prominence in local affairs all over the world. Even in conventional Canada people are beginning to realize the importance of men in the industry. Al. Bloom of the Reelplay Features had a letter this week from his brother, Ben, who has a film exchange in Winnipeg, stating that he had been appointed justice of the peace.

Seattle Personals.

Seattle, Wash.—E. R. Redlich, coast division manager for Fox, left Seattle this week for a business trip through Oregon.

Visitors on Seattle's film row were: Edwin F. James of the James Broadway and the Majestic theaters, Portland, Ore.; E. T. Jackson, exhibitor of Juneau, Alaska; H. T. Moore, Colonial theater, Tacoma; A. C. Anderson, Apollo theater, Tacoma; W. G. Ripley, exhibitor of Aberdeen, Wash.

Local Program Notes.

Mount Vernon, Wash.—The great attraction in Mount Vernon this week is "Ramona," which is playing at R. K. Dunham's Rex theater.

Seattle, Wash.—Manager Jensen of the Coliseum and Manager von Herberg of the Liberty, acting for the Greater Theaters company, have signed a contract with E. R. Redlich, coast division manager, for the new Fox comedies and Fox features. The first feature shown under the new contract is playing at the Liberty this week. It is "The Island of Desire."

Portland News Letter

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

All Paper Must Be Bought.

PORTLAND, Ore.—Hereafter no more paper will be rented by exchanges to exhibitors. It must all be bought outright and the price is ten cents a sheet. The reason given by the exchanges is the high cost of paper, lithographing and mounting.

The movement seems to be a concerted one, although the new policy is going into effect with various exchanges on different dates. Exchange managers say they have orders from Seattle or the East to make the change.

Stage Burns—Audience Stays.

Aberdeen, Wash.—The stage and dressing rooms of the Grand theater were damaged by fire January 18 while the theater was full of people. The audience believed the noise of the fire department and the flames back of the screen to be a part of the motion picture that was being shown. An outside chimney had to be demolished before the fire could be extinguished and it fell just as the fall of Babylon was being depicted in the film. The damage to the theater was slight.

"Kirk" in Spokane.

Portland, Ore.—A. S. Kirkpatrick, road man for the Mutual, has been temporarily transferred to Spokane territory. Jay Harrington will work out of Portland temporarily as special serial salesman.

La Grande Opera House Burns.

La Grande, Ore.—The Union opera house was destroyed by fire January 18, the loss being about $6,000. Joseph Yorkasen was the owner. The opera house was one of the old theater buildings of the city.

Unity Theater Reopens.

Portland, Ore.—The Unity theater, formerly successfully conducted by L. Michel, has been reopened by Herald & Heavens. They have made considerable alterations in the house, installing a new heating plant. It was the failure of the old heating system that closed the house. Mr. Michel had made the Unity a big community factor in the Arleta district.

Metro Traveler Returns.

Portland, Ore.—W. A. Crank, traveling representative for Metro for the past year or more, returned to Portland recently after a sojourn of ten weeks in Butte and Salt Lake territory. He reports a successful trip for his concern. He left Portland to join Manager Kerr in Seattle.

Jensen in Portland.

Portland, Ore.—C. S. Jensen, of Jensen & Von Herberg, Seattle, was a recent visitor in Portland, taking temporary charge oof the company's theater, the Columbia, during the absence of the manager. Mr. Jensen is enthusiastic about the new Jensen & Von Herberg house in Butte and anticipated going there after a few days in Portland.

Heard on Film Row.

Portland, Ore.—M. B. Donovan has taken back the Portsmouth again.

Grant's Pass, Ore.—J. M. Casey has bought out Clark Morey at the Bijou.

Portland, Ore.—Censors condemned "It May Be Your Daughter," six reels, by the Moral Uplight Society of America.

Harry Murdock has bought the Opera House from R. J. Brund & Sons.

Portland, Ore.—W. W. Johnson, connected with Hearst pictures, was in Portland recently syndicating the story of "Patria." The reels are now at the Pathe exchange. Mr. Johnson left Portland for New York city.

Pendleton, Ore.—H. G. Mapes is now manager at the Alta.

Glenwood, Wash.—H. F Kuhnhausen has opened a small show house here

Spokane News Letter

By S. Clark Patchin, E1811 Eleventh avenue, Spokane, Wash.

Pendleton Roundup Films at the Clemmer.

SPOKANE, Wash.—Motion pictures of the Pendleton roundup of 1916 will be shown at the Clemmer theater Sunday, January 28, and two days following. A more comprehensive and clearer record of the event was taken by the cinema camera this year than ever before, according to reports, and the screen exhibition is more interesting.

The pictures show all of the bucking contests, bulldogging, steer roping, cowboy and cowgirl races and fancy riding. Thousands of Indians and all the other features that have made the Pendleton show famous all over the United States are also shown.

Spokane Film Brevities.

The first of the series of De Luxe films, entitled "The Price of Silence," with William Farnum in the lead, from the studio of William Fox, was shown to large audiences at the Casino.

Marguerite Clark in "Snow White," played to large crowds at each performance at the Clemmer.

Manager Ralph Ruffner of the Liberty theater extended the courtesy of the house to Miss Fell and Miss Schofield, to speak in the interest of their mission to America. They are English women who are here soliciting funds to aid the French children and keep them from starving.

MORE SAN FRANCISCO ITEMS.

Frederick Mercy Here for Posters' Convention.

San Francisco, Cal.—Frederick Mercy, who owns all of the theaters at North Yakima, Wash., and who recently purchased the bill posting plant there, was a recent visitor in this city to attend a convention of bill board owners. He has four theaters in North Yakima and tells an interesting story of how he secured a foothold in that city.

He was formerly the owner of a small house at Georgetown, but sold that in 1913 and went to North Yakima, where he bought the Majestic theater, which had a seating capacity of 400. Four other theaters were being operated, but these closed one by one, owing to the aggressive campaign of Mr. Mercy, who enlarged the Majestic at a cost of $40,000. Opposition then cropped up and a large theater was erected by outside interests, but after a year this was taken over and is being conducted as a combination moving picture and vaudeville house. A smaller house is also conducted as a moving picture theater at 5 and 10 cent prices. The Opera House is used for road attractions and such feature pictures as those released by the Artcraft Pictures Corporation.

"War Brides" Filling Alcazar Theater.

San Francisco, Cal—The Alcazar theater, on O'Farrell street, one of the leading stock houses of California, is now being used as a moving picture theater, and film attractions will be given an indefinite run. With Nazimova in "War Brides" this house opened on the evening of January 15 and a more successful first night never inaugurated the run of a moving picture in this city. The theater was filled to capacity and round after round of applause punctuated the telling points in the drama. The dramatic critics devoted much space in the daily press to the production, which was universally hailed as being the most powerful in its range of human emotion ever shown upon the screen. Sol L. Lesser, who controls the rights to the production in this territory, plans to follow it at the Alcazar with "Civilization," and will probably show the "Garden of Allah" there also. "War Brides" is being shown at admission prices of 25, 50 and 75 cents.

MORE IOWA STATE NOTES.

Interstate Film Company News.

Des Moines, Ia.—C. W. Jeffries is no longer the acting manager of the Interstate Film Company and Abe Frankel, one of the owners, will act in his place, ably assisted by Miss Laura Taft, the daughter of C. C. Taft, one of the heaviest stockholders in the company.

Hugh Bennett, formerly the manager of the Unique and Strand theaters in this city, is covering the state with the Mutt and Jeff cartoons and "The Marriage Bond," the company's pictures. He has been in Dubuque and all the river towns and states that the general cry is again—poor business. But in spite of the fact he claims that the Mutt and Jeff cartoons are taking hold splendidly and that the numerous bookings for the 500 feet of comedy are absolutely surprising.

Business Items.

Des Moines, Ia.—W. C. Preller, well known in this city, was in Des Moines a week ago, leaving after a short stay to assume the managership of the Triangle office in Detroit. Mr. Preller was until recently the manager of the General Film Exchange in Minneapolis.

Des Moines, Ia.—L. Prosser, manager of the Motion Picture theater at Fort Des Moines, is feeling mighty good over the return of the militia men and the resultant rushing business.

Vancouver Supports Week Runs of Features

Better Productions Are Being Kept for Whole Week in Neighborhood Theaters and Often Have Second Three-Day Run Downtown.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—The tendency to book exceptional pictures for extended runs is in full force in this city, and many of the better productions have been put on for a full week at local theaters. More than this, some of them have gone into other downtown houses on the following Monday for three-day runs, giving practically a continuous run of nine days. When it is considered that the business section occupies a comparatively small era, and that Vancouver is not a particularly large city, the drawing power of pictures which can hold up under this extended downtown booking, in addition to playing other dates in suburban houses, is conclusively shown.

The following are some of the productions which have recently been booked for week runs: Clara Kimball Young's "The Common Law," Triangle's "Shell 43," and Mary Pickford's first Artcraft production, "Less Than the Dust," at the Rex theater; the Fox "Romeo and Juliet" at the Dominion; "The Dumb Girl of Portici" (Universal), at the Globe, and "Cabiria" at the Avenue.

On the other hand, however, the experience of Manager Hector Quagliotti of the Colonial theater has shown that in this city, at least, regular program features cannot be put over successfully on a general policy of week runs. After giving this a thorough trial Mr. Quagliotti has gone back to the practice prevailing in all other Vancouver downtown houses—running regular releases for three days each.

Mutual Pictures to Be Released Here.

Vancouver, B. C.—The World correspondent is informed by Manager C. R. Dippie of the Mutual office that advices just received from Chicago indicate that hereafter new prints of the Mutual features will be released either in Vancouver or Calgary, instead of working their way westward to these cities after having been shown in the territory further east. This will be a distinct advantage to the local office, as many subjects which have been received in the past have arrived considerably the worse for wear.

W. W. Armstrong Goes to Seattle.

Vancouver, B. C.—W. W. Armstrong, who recently sold his Fairview theater here, has gone to Seattle to represent Superpictures in that territory, under C. B. Price, formerly Mutual general manager for Canada, but not in charge of Superpictures distribution from Chicago to the Coast. Mr. Armstrong will work in conjunction with the Seattle Triangle branch.

Special Children's Shows in Edmonton.

Edmonton, Alberta.—During the showing of the Bluebird feature, "Gloriana," featuring little Zoe Rae, Manager Frank McQueen of the Garland theater gave two special children's matinees, starting at 4 p. m. on successive days. At these performances all children accompanied by an adult were admitted free.

Will the Hearst-Pathe Weekly Be Permitted?

Vancouver, B. C.—With the amalgamation of the distributing forces of the Pathe and International programs, and the combining of their news weekly into one issue under the name of the Hearst-Pathe News, the question of the future status of this topical subject has come in for considerable discussion. While it, of course, succeeds the Pathe News, it also succeeds the International Weekly, and thus would seem to come under the ban which has been placed on all films in which W. R. Hearst is interested. Andrew P. Keegan, Pathe general manager for western Canada, informed the World correspondent that he had no definite information in regard to the matter, but felt doubtful regarding the future circulation of the weekly in Canadian territory.

Canadian Patriotic Films, Ltd., Begins Production.

Vancouver, B. C.—A number of new film companies, with headquarters in Vancouver, have been incorporated within the past few weeks, although the only one to begin actual production is the Canadian Patriotic Films, Ltd. In addition to this company and the Dominion Film Corporation, Ltd., there are now in the local field the British Canadian Motion Picture Corporation, Ltd., and another company now in process of formation.

C. J. Hanford in Charge of Local Standard.

Vancouver, B. C.—Herbert Lubin, the head of the Standard Film Service, Ltd., has just returned to this city after a trip to New York. He was accompanied here by Charles J. Hanford, formerly connected with the Standard office in Toronto, who is now installed in the local branch. Mr. Hanford is the well-known baseball artist who has come to be known as "Home-Run Hanford."

Lees Theater at Banff Reopened.

Banff, Alberta.—The Harmony theater here was recently destroyed by fire. Mr. Harmon has opened the Lees theater, which has been closed for the past few months, and will continue at this stand with Paramount pictures.

Want No Grown-Ups Unless They Bring Children.

Winnipeg, Man.—In putting on a special Saturday morning matinee for children during the run of Paramount's "Snow White," with Marguerite Clark, the Dominion theater sprung an innovation by announcing that adults not accompanied by children would not be admitted. Seats for this performance were sold in advance and a big house was the result.

Notes of Interest.

Canmore, Alberta.—The Canmore theater has been closed, but it is announced that the suspension is only temporary.

Coleman, Alberta.—John Hadfield has recently taken over the Opera House here and has opened with Famous Players service and the "Yellow Menace" serial.

Calgary, Alberta.—Frank Miley, secretary and treasurer of the new Daylight Theater Company of Saskatoon, Sask., was a recent visitor to this city, as the guest of H. J. Allen of the Famous Players.

Vancouver, B. C.—Manager W. P. Dewees had an unusually good week recently when he put on Mary Pickford in "Less Than the Dust" for an entire week. Total admissions for the week were about sixteen thousand.

Vancouver, B. C.—Mr. Adam of the Rex theater in Prince George, B. C., was a recent visitor at the Mutual exchange here, where he booked the new Chaplins and a line of features, preparatory to reopening his theater on March 1. Owing to the large proportion of enlistments among the residents of the Prince George territory, all theaters in the district were closed, but Mr. Adam reports that conditions have so adjusted themselves in recent months that the outlook is much better than at any time for the past two years.

Calendar of Daily Program Releases

(For Extended Table of Current Releases See Pages 916, 918, 920, 922.)

General Film Company

Current Releases

	Serial No.
SELIG—Lost and Found (Two parts—Drama).....	21678-79
VITAGRAPH—The Battle Hymn of the Republic (Drama)	21680
SELIG—Selig-Tribune No. 9 (Topical).....	21681
ESSANAY—Three Ways Out (Black Cat feature—Two parts—Drama)	21682-83
KALEM—The Safety Pin Smugglers (Comedy).....	21684
ESSANAY—Mr. Wright in Wrong (Comedy).....	21685
KALEM—The Dominion of Fernandez (Episode No. 25 of "The Girl from Frisco" (Two parts—Drama)	21686-87
SELIG—Selig-Tribune No. 10 (Topical).....	21688
VIM—The Other Girl (Comedy).....	21689
KNICKERBOCKER STAR FEATURE—Crossed Trail (Three parts—Drama).....	21690-91-92
KALEM—The Net of Intrigue (Episode No. 16 of "Grant, Police Reporter"—(Drama).....	21693
VIM—A Job for Life (Comedy).....	21694
VITAGRAPH—A Lady in the Library (Comedy)...	21695
ESSANAY—Shifting Shadows (No. 8 of "Is Marriage Sacred" (Two parts—Drama).....	21696-97
VITAGRAPH—The Mystery of the North Case (Two parts—Drama)	21698-99
KALEM—The Death Siding (No. 117 of "The Hazards of Helen"—(Drama).....	21700
SELIG—The Saddle Girth (Drama).....	21701

General Film Company

Advance Releases

	Serial No.
SELIG—Cupid's Thumb Print (Two parts—Drama).	21702-03
VITAGRAPH—The Hall Room Girls (Comedy)....	21704
SELIG—Selig-Tribune No. 11 (Topical).....	21705
ESSANAY—The Hoodooed Story ("Black Cat Feature"—Two parts—Comedy-Drama)	21706-07
KALEM—Ghost Hounds (Comedy).....	21708
ESSANAY—Canimated Nooz. Pictorial No. 24 (Cartoon Comedy) ..... Alaska Scenic on Same Reel (Scenic).	21709
SELIG—Selig-Tribune No. 12 (Topical).....	21710
VIM—(Title Not Reported)	21711
KALEM—The Trap (Episode No. 17 of "Grant, Police Reporter"—Drama)	21712
VIM—(Title Not Reported).....	21713
VITAGRAPH—The Suitor from Siam (Fifth of "The Dangers of Doris"—Comedy-Drama)	21714
ESSANAY—Desertion and Non-Support (No. 9 of "Is Marriage Sacred?"—Two parts—Drama)...	21715-16
KALEM—The Prima Donna's Special (No. 118 of "The Hazards of Helen"—Drama).....	21717
SELIG—A Strange Adventure (Drama).....	21718

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending February 10 and February 17

(For Extended Table of Current Releases See Pages 916, 918, 920, 922.)

Universal Film Mfg. Company

	Serial No.
SUNDAY, FEBRUARY 4, 1917.	
IMP—Diamonds of Destiny (Drama)	02140
POWERS—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy) and "In North China (Educational)	02141
REX—Life's Pendulum (Two parts—Drama)	02142
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 6 "The Silent Feud"—Two parts—Drama)	02143
MONDAY, FEBRUARY 5, 1917.	
RED FEATHER—The Scarlet Crystal (Five parts—Drama)	02144
NESTOR—His Wife's Relatives (Comedy)	02145
TUESDAY, FEBRUARY 6, 1917.	
GOLD SEAL—Won by Grit (Three parts—Drama)	02146
VICTOR—The Valley of Beautiful Things (Juvenile Comedy)	02147
WEDNESDAY, FEBRUARY 7, 1917.	
L-KO—That Dawgone Dog (Two parts—Comedy)	02148
UNIVERSAL—Animated Weekly No. 58 (Topical)	02149
BIG U—Red Vengeance (Drama)	02150
THURSDAY, FEBRUARY 8, 1917.	
REX—The Melody of Death (Two parts—Drama)	02151
POWERS—Giants of the American Forests (Educational)	02152
FRIDAY, FEBRUARY 9, 1917.	
IMP—Avarice (Drama)	02153
VICTOR—The High Cost of Starving (Comedy)	02154
BIG U—Title Not Yet Decided	02155
SATURDAY, FEBRUARY 10, 1917.	
BISON—The Outlaw and the Lady (Two parts—Drama)	02156
JOKER—Out for the Dough (Comedy)	02157
LAEMMLE—A Studio Cinderella (Drama)	02158
SUNDAY, FEBRUARY 11, 1917.	
IMP—When Thieves Fall Out (Two parts—Drama)	02159
POWERS—Fearless Freddie in the Woolly West (Cartoon Comedy) and Joys and Tears of China (Drama)	02160
REX—In the Shadows of Night (Drama)	02161
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 7 "The Race for Freedom"—Two parts—Drama)	02162
MONDAY, FEBRUARY 12, 1917.	
RED FEATHER—Me and M' PAL (Five parts—Drama)	02163
NESTOR—A Hasty Hazing (Comedy)	02164
TUESDAY, FEBRUARY 13, 1917.	
GOLD SEAL—The Indian's Lament (Three parts—Drama)	02165
VICTOR—The Girl of the Hour (Comedy)	02166
WEDNESDAY, FEBRUARY 14, 1917.	
IMP—The Girl Reporter's Scoop (Two parts—Drama)	02167
L-KO—The End of a Perfect Day (Comedy)	02168
UNIVERSAL—Animated Weekly No. 59 (Topical)	02169
THURSDAY, FEBRUARY 15, 1917.	
VICTOR—The Losing Winner (Two parts—Drama)	02170
BIG U—The Half Breed's Confession (Drama)	02171
FRIDAY, FEBRUARY 15, 1917.	
LAEMMLE—The Fourth Witness (Two parts—Drama)	02172
UNIVERSAL SCREEN MAGAZINE—Issue No. 7 (Topical)	02173
L-KO—Brave Little Waldo (Comedy)	02174
SATURDAY, FEBRUARY 17, 1917.	
BISON—John Osborn's Triumph (Two parts—Drama)	02175
JOKER—Mule Mates (Comedy)	02176
LAEMMLE—Broken Hearted (Drama)	02177

Mutual Film Corporation

	Serial No.
SUNDAY, FEBRUARY 4, 1917.	
VOGUE—Sticky Fingers (Two parts—Comedy)	05308-09
GAUMONT—Reel Life No. 40 (Subjects on Reel: Making Lace by Machinery; The "Toddle," New York's Latest Dance Craze; Raising Fresh Water Fish; Design Your Own Evening Gown (Mutual Film Magazine)	05310
MONDAY, FEBRUARY 5, 1917.	
MUTUAL STAR PRODUCTION—Where Love Is (Five parts—Drama) (No. 168)	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 4, "Shorty Joins the Secret Service") (Two parts—Drama)	05311-12
TUESDAY, FEBRUARY 6, 1917.	
GAUMONT—Tours Around the World, No. 14 (Subjects on Reel: Picturesque Landscapes of Holland; The Temples of Luxor; The Rocky Coast of Dalmatia) (Travel)	05313
WEDNESDAY, FEBRUARY 7, 1917.	
MUTUAL—Mutual Weekly No. 110 (Topical)	05314
GAUMONT—See America First, No. 174 (Subjects on Reel: The Mississippi Coast: Gulfport, Biloxi, Pass Christian, Beavoir (Scenic), and "Old Roue Visualizes") (Kartoon Komic)	05315
THURSDAY, FEBRUARY 8, 1917.	
CUB—Jerry's Big Raid (Comedy)	05316
FRIDAY, FEBRUARY 9, 1917.	
MUTUAL—Uncle Sam's Defender Series (No. 6, "Bulldogs of the Deep") (Topical)	05317
SATURDAY, FEBRUARY 10, 1917.	
AMERICAN—The Old Sheriff (Drama)	05318
SUNDAY, FEBRUARY 11, 1917.	
VOGUE—A Musical Marvel (Two parts—Comedy)	05319-20
GAUMONT—Reel Life No. 41. (Subjects on Reel: Queer Fish With Shells; The Diary of an Egg (Animated); Every Day Life Savers (Individual Cups); Hypnotizing an Alligator (Mutual Film Magazine)	05321
MONDAY, FEBRUARY 12, 1917.	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 5—"Shorty Turns Wild Man"—Two Parts—Drama)	05322-23
TUESDAY, FEBRUARY 13, 1917.	
GAUMONT—Tours Around the World (Subjects on Reel: Mount St. Michel, France; Morocco; Yesterday and To-day; Around Lake Oseo, Italy (Travel)	05324
WEDNESDAY, FEBRUARY 14, 1917.	
MUTUAL—Mutual Weekly No. 111 (Topical)	05325
GAUMONT—See America First (Subjects on Reel: Los Angeles, Cal (Scenic) and Tough Tony (Kartoon Komic)	05326
THURSDAY, FEBRUARY 15, 1917.	
CUB—Jerry's Big Mystery (Comedy)	05327
FRIDAY, FEBRUARY 16, 1917.	
MUTUAL—Title Not Reported	05328
SATURDAY, FEBRUARY 17, 1917.	
MUTUAL—Title Not Reported	05329

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Stories of the Films

General Film Company

KALEM.

SAFETY PIN SMUGGLERS (No. 21684).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Trixie, the smuggler (Ethel Teare); Sylvester Shush (Henry Murdoch).

Repulsed in their efforts to find food Ham and Bud separate to hunt separate jobs. Bud lands a place in an express office and Ham finds the task of washing windows not at all to his liking.

Trixie, a woman smuggler, is trailed by Sylvester Shush, of the Secret Service. After a chase she calls at the express office where Bud is employed to get the "stuff" which has been shipped in a box of stockings. Ham decides to call upon his old pal and arrives just as Shush pounces upon Trixie. There is a mix-up. Ham and Bud are forced to flee for their lives, while Trixie is led away charged with smuggling—safety pins.

THE DOMINION OF FERNANDEZ (Episode No. 25 of "The Girl from 'Frisco"—Two Parts—(No. 21686-87).—The cast: Barbara Brent, "The Girl" (Marin Sais); Ace Brent, her father (Frank Jonasson); Fernandez, a Spanish grandee (Ronald Bradbury); Capt. Hall, of the smugglers (Edward Clisbee). Produced by James W. Horne.

Fernandez, an old Spanish grandee, maintains a kingdom back in the hills that he rules with an iron hand. His vast wealth has accumulated during a long career of smuggling. Some of Fernandez men clash with the cowboys employed by Ace Brent, western empire builder. They return to their stronghold leading a thoroughbred horse, the pet of Barbara Brent.

Barbara, accompanied by her father and the son of Brent's best friend, descend upon Fernandez to demand the return of the horse. Admiring their boldness Fernandez grants their demands. Later when he learns from his lieutenant that Barbara has discovered that he is a smuggler he rushes a force of men after the Brent party. Barbara and Tom are captured. Tom is put on the torture rack. Barbara pretends to faint and when the Spainards leave the chamber she loosens Tom's bonds and they escape.

Pursued they take refuge in a cabin which is surrounded by the men of Fernandez. They are rescued by the cowpunchers who have been warned by Barbara's wounded father. The government is warned of the smuggling and vengeance is meted out to the proud old grandee.

SELIG.

SELIG-TRIBUNE NO. 6 (No. 21643).

Pensacola, Fla.—The best record of a single day's catch this winter is attained when four fishing schooners arrive with 111,000 pounds of fish.

New York, N. Y.—A man is seriously injured when a new life saving auto fender fails to operate.

Hunter Point, Cal.—The largest one-piece wooden floating drydock in the world is launched.

Truckee, Cal.—The social elite of San Francisco visit the Winter Sport Carnival here.

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For

TENTH ANNIVERSARY NUMBER

Last forms close Feb. 23rd.

Cambridge, Mass.—The Harvard freshmen hockey team hold their final practice game at the Harvard stadium.

Brooklyn Navy Yard, N. Y.—The Arizona, our largest battleship was badly damaged off the coast of Cuba and goes into drydock.

Washington, D. C.—An Oriental "Jinx" supposed to possess occult powers, is presented to the National Museum.

Point Allerton, Mass.—All attempts to float the three masted schooner Wanolo driven ashore during a storm prove unsuccessful.

Vireton, Okla.—Seventeen persons meet death and others are injured by a cyclone which razes a greater portion of this town.

Kingsland, N. J.—The Dupont Ammunition and Powder Plant are first wrecked by an explosion and then completely destroyed by fire.

Washington, D. C.—Women picket gateways to the White House and endeavor to force an expression on "Woman Suffrage" from the President.

SELIG-TRIBUNE NO. 7 (No. 21659).

New York, N. Y.—The battleship Pennsylvania sails for Southern maneuvers.

Golden, Col.—Students of the School of Mines are given practical mine rescue work.

Philadelphia, Pa.—Lawrence Huntington breaks the world's piano Marathon record by playing the piano 65 hours and 14 minutes.

San Francisco, Cal.—The San Francisco Model Yacht Club hold the annual mid-winter races.

Frankfort, Ky.—The State's prison is damaged by fire, which results in the death of nine prisoners.

Pensacola, Fla.—Mr and Mrs. Chas. Wellman, of Chicago, have an ambition to speed around the world in a forty-foot motor boat.

Jacksonville, Fla.—Practicing dentistry on a large scale "Alligator Joe" looks after the molars of his alligators.

Marblehead, Mass.—The U. S. Government will conduct experiments to test John Hays Hammondr, Jr.'s radio controlled torpedo.

Denver, Colo.—Despite snowdrifts, blockaded trains and nippy weather, State Representative Frank W. Murphy hikes forty miles to the State's Capitol.

Washington, D. C.—Thomas D. Schall, blind Congressman from Minnesota, is guided about the Capital City streets by his young son Thomas.

ON ITALY'S FIRING LINE (Three parts—No. 21655-56-57).—This subject was originally scheduled for release on January 1. A synopsis of it can be found on page 131 of the Jan. 6th issue.

THE LUCK THAT JEALOUSY BROUGHT (No. 21677).—The cast: Joe Barr (Tom Mix); Rose Dent (Louella Maxam); Carey (Sid Jordan); John Dent (Pat Christman). Written by Cornelius Shea. Produced by Tom Mix.

John Dent has worked hard at mining with poor results. A mining company has learned there is a rich lode on Dent's claim. Carey, a dudish bookkeeper, employed by the mining company, flirts with Rose, daughter of Dent, in an endeavor to have Rose induce her father to sell his claim to the mining company. Carey offers Dent a thousand dollars for the claim.

Carey's attentiveness to the girl, arouses the jealousy of Joe Barr, a young miner, who long has loved Rose. Joe Barr, consumed with jealousy, has followed Carey and Rose, and in so doing, discovers a pocket of gold on Dent's claim, and in his honest way, tells Dent of the good fortune. Rose then appreciates that Carey has been attentive to her only from ulterior motives, while Joe Barr has proven his honesty and love. The girl refuses Carey's further advances, and tells Joe that she never loved anyone else but him.

ESSANAY.

THE HOODOOED STORY ("Black Cat Feature"—Two parts (No. 21706-07).—The cast: Smith (Richard C. Travers); Perth Barlow (Gertrude Glover); City Editor (John Cossar).

Smith, as a magazine writer, finds he has made a mistake. His "best story" is rejected by the editor. That evening highwaymen rob Smith of his last 30 cents and the manuscript. The following day the editor writes his stenographer has erred in returning the story; that he will pay the author ten cents a word for it. Smith borrows $50 from his friends, and, offering it as a reward through an advertisement induces the robbers to return his 'script. Then the editor finds his stenographer has erred again, and that Smith's story, after all, was not available. So many mistakes bring about a meeting between Smith and Perth Barlow, the typist. She discovers Smith has written other manuscripts which are available and puts him on the road to fame. Wedding bells ring out for Smith and Perth.

CANIMATED NOOZ PICTORIAL NO. 24 (No. 21709).—The banquet of the Ancient Order of Enemies of Toil at the Hotel Fritzcarlton, New York, is pictured. Hinky Dory, who comes from his winter home in the New Orleans railroad yards, is toastmaster. All guests are supplied with a keg of beer, which they sip through tubes to their mouths. Five hundred weary Willies are there. The canimated camera also has filmed the celebrated pickle-hound at the Weiniewurst dog show. This dog reads Shakespeare, plays poker and eats with a knife and fork. The preparatory school for young brides, in which is taught the proper way to bean a husband with a rolling pin, etc., is shown. Alaskan and the Yukon scenic, showing the beautiful White Mountain Pass and Dawson City scenes forms the other half of the reel.

IS MARRIAGE SACRED? (NO. 9—"Desertion and Non-support"—(Two parts—No. 21715-16).—The cast: Nurse Gordon (Marguerite Clayton); Charles Hayward (Edward Arnold); Mary Monroe (Lillian Drew); James Monroe (Thomas Commerford); Judge Garwood (John Cossar).

It was an eugenic marriage which united Mary Monroe and Charles Hayward. The medical test, however, proved apparently a failure. Charles, after the ceremony, develops what seems to be symptoms of lung trouble. Mary, horrified, separates from him and he goes West to recuperate. Here Charles meets Nurse Gordon with whom he falls in love. After a year's treatment it develops that Hayward has nothing wrong with his lungs. He falls heir to a fortune. Mary, learning of this, comes to claim him. Charles tells her of his love for his nurse. She sues him for desertion and non-support, but the judge rules that since she separated from him voluntarily, she has no claim on him now.

VIM.

THE LOVE BUGS (No. 21667).—Ethel, the daughter of Kate, a boarding house mistress, is loved by Snooky, a social pirate, and one of her mother's boarders. Babe, another roomer at Kate's house, and head salesman at the ribbon counter at Cohen's department store, is also in love with Ethel. On account of Babe's effeminate manners and small salary, Ethel refuses to have anything to do with him. Filled with a craze for diamonds, Ethel secretly covets the beautiful pendant worn by Mrs. Carver, a wealthy roomer living at Kate's domicile. Snooky also covets the pendant, but with an entirely different motive.

Watching his chance, Snooky is about to steal the pendant when he is interrupted by Babe, who also has designs on the jewels. Before Babe can escape he is discovered by Mrs. Carver and Babe seeks safety in flight followed by the irate husband of Mrs. Carver. The husband follows Babe, who, after a perilous journey across roof tops, rushes into the boarding house just as Snooky, with the pendant in his pocket, is trying to escape. He seizes and exposes Snooky, and receives the praise of Ethel and the others.

IT'S ALL WRONG (No. 21670).—Mrs. Love and her sister, Helen, are told by the minister that every woman should be able to influence at least one man, and when he gives them each a copy of a pledge of total abstinence to get signed they promise to put his advice into practice. Rose loses no time in forcing her rather gay husband to sign and Helen finds it an easy matter to obtain the signature of her sweetheart, Jim. Unfortunately, Mr. Love is met by a number of old friends who insist upon him taking a drink before he goes home, in spite of the pledge, which they ridicule. He falls off the water-wagon and is soon in no condition to dine at home; he, therefore, phones his wife that he is obliged to work late. Jim, who really has to work, also phones that he cannot come. Helen thinks he is not telling the truth and a lonely evening is passed by both women.

In the meantime Harry ends up the night by dining in a cabaret, and when it is time to leave he can hardly stagger. In a rather helpless condition he is found leaning against a post by Jim, who, having finished his work, is returning home. Jim consents to help Harry home. Harry insists upon being taken in through the kitchen, where he knocks over a table. The noise awakens Rose and her sister, who immediately think of burglars. Rose dons her husband's clothes and, with a pistol, the women go downstairs to face the burglar. Jim sees Helen with a man's arms around her and denounces her. Rose denounces Jim for having

brought her husband home in such a condition. The next morning Harry explains that Jim had not been drinking but had met him and brought him home. Helen decides to ask Jim's forgiveness, and is informed over the phone that within ten minutes he will be a dead man. Helen, Rose and Harry rush to save Jim. When they arrive at his home they find him lying on the floor with a gas pipe in his mouth. They think that he is dead and while Helen is bending over him Jim rises and kisses her. He was only playing dead, and the pipe he had in his mouth was found to be attached to a water faucet.

THE OTHER GIRL (No. 21689).—Believing his sweetheart, Ethel, has spurned him, Babe wends his way to a cabaret intent on drowning his cares. He falls victim to the wiles of Florence, a dashing vampire who has discovered that Babe will fall heir to a fortune if he is married within a certain time. She lures him into a mock marriage and then announces her intention of sharing his fortune. Later Babe learns that Ethel has really been the victim of circumstances and she intends to marry him at once.

In a quandary, he endeavors to escape from his dilemma, but Florence holds him fast to his supposed marriage vows. The vampire, however, has been followed by Pussey Foot, the detective, who recognizes her and unearths the plot against Babe. Just as Florence and Ethel are about to battle for possession of Babe, Pussey Foot appears and denounces Florence, exposes the mock marriage and reunites the lovers.

A JOB FOR LIFE (No. 21694).—The cast: Dud (Charles Dudley); Bert (Bert Crapoe); Little Toodles (Florence Horkheimer); Chief of Police (Bruce Smith).

Miss Flo has been reading in the park about two crooks robbing girls. Bert and Dud, who have been reading the ads in the help wanted column, find that there is no position open for their peculiar talent and give it up. Bert goes about his way. He sees Miss Flo and flirts. She is amused and he takes it for encouragement. He sits beside her and plays with her pocketbook. Dud sees Bert take money out of the pocketbook. Determined to get the money Dud steals up behind and tries to grab it. Bert kicks him away. Dud plans to have a notorious gang of crooks abduct the woman and force her to give up the money. Bert has made a hit with Miss Flo and she suggests that they get something to eat. They go to a lunch counter, and, being fond of pie, she begins to "clean up" everything in sight.

In the meantime Dud, having gathered his gang, comes back looking for the girl but she has gone. Dud sees her at the lunch counter, and sends one of his men to buy a large number of pies. Dud wins the favor of Miss Flo because he can give her more pie. This starts a pie fight. Dud takes Miss Flo to the park where the crooks grab her and take her to the den. Because she refuses to give up her money, Dud gives her five minutes to agree or be blown to pieces by a bomb. Her father, who is the chief of police, reads about crooks in the park and is worried about his daughter. He goes out looking for her.

Bert, who has been looking for his lady love, encounters her father, who mistakes him for a crook. They fight and father knocks Bert down. Bert discovers a footprint of Dud and the girl, and he and father take up the trail, which leads to the den. They look in the window and see a bomb burning. Father goes after the rest of the police and Bert goes for water. The crooks, looking out of the window, see Bert and follow him. Bert runs to the edge of a cliff overlooking the sea, and does not know how to get down. The crooks knock him over, but he bounces back and knocks out the crooks. Throwing the rope which the crooks carried over the cliff, he slides down it, fills his pail with water, and then slides up the rope to the top of the cliff. Bert races back to the den with the water and arrives just as father appears with his force of police. Miss Flo is eventually rescued, and her father in gratitude gives the hand of his daughter to Bert, who thereby contracts "a job for life."

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GOLD SEAL.

WON BY GRIT (Three Parts—Feb. 6).—The cast: William Hadfield (Neal Hart); Rose Montgomery (Mina Cunard); "Dago" Frank (Richard La Reno); Teresa (Lois Wilson); Mrs. Montgomery (Helen Wright). Written by Willis and Woods. Produced by George Marshall.

William Hadfield has made a fortune in cattle in the West and has come to the city to settle down. Rose Montgomery is about to become his fiancee, but his wealth is his only attraction for her.

While slumming, Rose and Hadfield with their party are guided into "Dago" Frank's dive. On leaving, Rose purposely drops her gloves, and later asks Hadfield to return for them. He laughs at her request, and she taunts him with being afraid. Suddenly awakened to her real feelings, he smilingly turns back, and soon after he enters the dive, a fight begins, and though Hadfield is a great fighter, he is soon at a disadvantage in struggling with Dago Frank and three gangsters at once. Teresa, Dago Frank's daughter, is a flower girl, of whom Hadfield has for some time been a customer. She has the greatest admiration for him. Seeing him weakening, she switches off the light and tells him that the door is open. He escapes and by mistake enters her room. She hides him and cares for his wounds.

Perceiving that she loves him for himself alone, Hadfield asks her to become his wife and go West with him. Dago Frank gives his consent.

Hadfield goes to Rose, returns the gloves and bids her a cold good-by.

POWERS.

GIANTS OF THE AMERICAN FOREST (Feb. 8).—A study of the Redwoods of California, which are among the oldest living things in the world. The cutting of one of the monsters is shown. The tremendous diameter of the logs necessitates blasting into more convenient size. They are then "snaked" by cable up the hillside, felling trees and underbush in their path. If the cable breaks, there is great loss of time and money. The log trains carry the logs to the saw mill. A ninety-two-inch board is shown, also a flume which carries bundles of boards sixty-five miles to Sanger. It drops 4,000 feet in the first six miles. At Sanger the boards are sorted and loaded on flat cars.

FEARLESS FREDDIE IN THE WOOLLY WEST (Cartoon Comedy—Feb. 11).—Fearless Freddie has many exciting adventures in the woolly West. First he becomes a cowboy, and attempts to ride a bucking broncho. Then he starts out in search of Indians, who shoot at him with their bows and arrows. He saves himself from being killed by waking in time to hear his mother telling him to go to bed.

JOYS AND TEARS OF CHINA, AS SEEN BY DOCTOR DORSEY (On Same Reel as Foregoing).—In this release we see the Chinese at work and at play. We pass along the streets lined with vendors, and see a wedding procession in which every one parades except the bride, who is forced to remain at home. It also shows the contrast between the funeral of a poor boy and of a Chinese prince.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode No. 7—"The Race for Freedom"—Two parts—Feb. 11).—The cast: Patricia Montez (Grace Cunard); Detective Paul Kelly (Francis Ford); Mrs. Van Nuys (Jean Hathaway); Silk Donahue (John Duffy); Pete Bartlett (Pete Gerald); Bull Sanderson (Jerry Ash); Stephen Dupont (John Featherstone); Jacques, the butler (Mario Biancnchi).

Kelly, acting upon the King's orders, arrested Pat. Detective Kelly is angered by the King's attitude and forgets himself. His language to the King angers his majesty and he is ordered under arrest. While the guard leaves Kelly alone with the King for a few moments, Kelly attacks his majesty, changes clothes with him and escapes. When the guard comes to arrest Kelly they find in his stead the King, bound hand and foot.

In the meanwhile, Pat has induced Kelly's assistant to unlock the handcuffs on her wrists. Members of the People's League enter the room, and Pat leads them in an attack upon Kelly's man. The assistant detective is shackled with the handcuffs to the arm of a chair. Pat makes her escape.

When Kelly flees from the palace he is directed by Duke Hestor to take a certain sleigh that will carry him to the border. When Kelly is safely across the border, the driver of the sleigh hands him a card, and it is then disclosed that it is Pat who has safely conducted him across the border. Kelly boards a taxi and is soon on his way to Paris, while Pat takes another car and goes to Paris by another route.

In Paris Kelly is summoned before the commandant of police and ordered to leave France, a long stay in America being suggested. Kelly has come under suspicion of the police because of the several escapades in which Pat has been concerned and in which Kelly has each time been baffled. On board the boat for America Kelly is astonished to see Pat and her aunt in the dining saloon. On the passage over, Pat interests herself in a poor woman, with a baby, who is traveling second class. The woman points out among the first class passengers a man and his wife, telling Pat that the man betrayed her, robbed her of all her money and then married the woman he is now with.

There is a costly string of pearls, the woman tells Pat, that was bought with her money. Now the wife of the woman's deceiver is wearing the pearls and other jewels, while the woman who provided the money through the ruthless actions of the man is penniless. Pat promises the woman that she shall be recompensed.

On the morning of the day the ship is due to land in New York, the pearls are stolen. The captain of the ship commissions Kelly to recover them, and as the episode ends, Kelly is just entering Pat's stateroom, prompted by his suspicions, to make a thorough search for the pearls among Pat's belongings.

L-KO.

THAT DAWGONE DOG—(Two parts—Feb. 7).—The cast: The butler (Sammie Burns); The girl (Vera Reynolds); The rich woman (Katharine Griffith). Produced by Dick Smith.

A valuable necklace is stolen from a rich woman. Sammie, the butler, offers a necklace to the maid so suspicion points to him. The rich woman notifies the police. Sammie and the maid have an afternoon off and they go to the park. Sammie offers the necklace again; the maid is about to accept it, when she sees it bears the tag of a 5 and 10 cent store and she scornfully returns it to him.

The real crook looks for a place in his room to hide the necklace, but cannot find one. He catches sight of the dog and puts the jewels in its collar.

Sammie comes across a girl weeping at the grave of Fido. A little girl appears with a dog. The dog-catchers' wagon also appears and attempt to take a bulldog, but don't succeed.

The crook goes to the station with his dog and ties it outside. Some one unties the dog, which runs away with the necklace still in its collar. Every one seems to have lost a dog, and a chase ensues. Sammie decides to buy one for the girl who is mourning Fido's loss, and goes to a dog store. He gets a big one and manages to upset several policemen and pedestrians with it. The dog catchers are so determined to arrest all dogs, that they even attempt to arrest a statue of one, which is broken in the scuffle.

Soon every one is hunting for a dog. After a terrific chase in which the police join, the whole party falls over a cliff, tangled in the remains of the dog catchers' wagon and the police automobile.

JOKER.

OUT FOR THE DOUGH—(Feb. 10).—The cast: James Cartottle (John Cook); His daughter (Lillian Peacocke); "Wandering" Webster (Wm. Franey); hired girl (Gale Henry); Lillian's sweetheart (Milburn Moranti). Scenario by Jack Cunningham. Produced by William Beaudine.

Cartottle catches his daughter, Lillian, and her sweetheart, Milt, making love; he kicks Milt so hard that he lands in a hay-stack. Then he leads Lillian into the house, telling her that she must be pleasant to the new minister, who is on the way to their house. Lillian, however, manages to get out to tell her troubles to her lover.

Meanwhile, "Wandering" Webster, a tramp, sneaks to the kitchen window and is seen by the hired girl, who can love anything in the shape of a man. She invites him into the kitchen to eat. Cartottle observes this and kicks the tramp out.

"Wandering" Webster meets the new minister driving a lazy horse, and reading the Bible at the same time. He forces the man to descend from the buggy and to exchange clothes with him.

When "Wandering" Webster arrives as the minister, Cartottle receives him with gusto. The visitor makes many demands with well-assumed nonchalance, and makes love to Lillian.

Having been informed by Milt that the hired girl is an heiress, the tramp proposes to her and soon afterward they became man and wife.

March 10th

IS THE DATE OF THE

TENTH ANNIVERSARY NUMBER

Last forms close Feb. 23rd.

He then finds that her fortune consists of a small pile of pennies. The real minister tells him he must stay by his marriage contract. Milt and Lillian have also been married.

REX.

LIFE'S PENDULUM (Two Parts—Feb. 4).—The cast: Bob (Robert Leonard); Hazel (Betty Schade); Dart (Harry Carter). Produced by Robert Leonard.

Hazel, a girl who has been living a vile life, becomes tired of it, and seeks an honorable position as maid. The leader of the gang to which Hazel had belonged, was Dart, known as the Earl of Sair when moving about in better society. This fellow had managed to gain the confidence of the wealthy family for whom Hazel worked. He also won the hand of Betty, their daughter. Betty's brother, Bob, is a good-hearted fellow. Hazel falls in love with him. Bob is impressed with the new maid, unaware of her former mode of life.

Hazel, familiar with the latest of Dart's intrigues, is terrified when she meets her recent companion in crime posing as a nobleman and deceiving a good but vain girl. Dart tries to win Hazel back as his confederate. Failing, he threatens that he will send her brother to jail if she reveals his identity.

Knowing the pain and shame that her family would have to endure, and the probability of losing the man she loves, and her brother, if she informs the authorities, she adopts a clever scheme. Seeing that Betty is entering the room, she allows Dart to kiss her. The sister tells Robert.

Dart returns to his old haunts and shortly afterward is killed in a fight with the police. Robert reads in the papers of Dart's double life and he shows the paper to Hazel. She can no longer restrain her emotion. She explains why she allowed Dart to caress her. Robert forgives her, and happiness follows for all.

THE MELODY OF DEATH—(Two parts—Feb. 8).—The cast: Ferranda (Douglas Gerrard); Nina (Maud George); Lorna (Ruth Clifford); Denis (Albert McQuarrie). Written by E. M. Ingleton. Produced by Douglas Gerrard.

Lorna and Denis have been engaged for some time. One day she receives a missive from Denis, breaking the engagement. She is heart-broken, but writes, telling him if the time comes when he has need of her, she will welcome him back.

Denis is infatuated with the singer, Nina, who is of the vampire type and sees in him only a means toward a luxurious life.

Ferrando, an organ grinder, plays continually a certain melody as he goes from door to door and seems ever on the lookout for some one. One night he plays in front of Nina's apartments. The tune brings back to her the memory of the days when she was happily married in faraway Italy, content with her husband, Ferrando, and their baby.

The maestro of the opera had heard her sing, offered her instruction, and finally made love to her until she ran away with him to America. Taking a few coins, she throws them to the organ grinder. He thus catches a glimpse of her.

That night he steals into her room, and portrays the death of their child and his vow of vengeance. He threatens her life, but she manages to wrest the knife from him and throw it into the street. But the hatred of the long months was not to be so easily thwarted and Nina pays the ultimate penalty.

The next morning, when Denis finds that Nina is dead, his thoughts revert to Lorna. As he is making his peace with her, fate decrees that Ferrando shall play his oft-repeated melody in front of their garden.

IN THE SHADOWS OF NIGHT (Feb. 11).—Jane and William, about four and five years old, are seen at the bedside, saying their night prayer, with their mother close by.

Years pass, and Jane is married. Her only child is about four years old. Her brother, William, has taken the downward path, and associates with a gang of crooks. Tired of always sharing the loot with the gang, he starts out to do a job himself. He enters a house and hears a child saying its prayer, "Now I lay me down to sleep."

He recalls how he and his sister used to say the same prayer together. He draws the curtain and sees his sister, with her little boy. This touches William's heart, and he is leaving, when Jane hears him. She takes a revolver and fires two shots through the curtain. William falls to the floor. Jane enters the room and is just in time to see her brother breathe his last.

BIG U.

RED VENGEANCE (Feb. 7).—The Indians and whites are living in peace until Johnson, the trapper, finds Peach Blossom in the fields and kidnaps her. The girl sees the Indian and calls to them. The trapper throws her to the ground and escapes. Eagle Eye, in revenge, kidnaps Johnson's boy and turns him over to Peach Blossom who cares for him and refuses to permit others to touch him.

Mrs. Johnson rides to the fort and informs the commander, who orders out a troop. The Indians break camp and are caught in a hollow, where they are captured by the soldiers and lodged in the stockade.

Big Rock and Peach Blossom scale the fence. Big Rock steals up behind the sentry, throws him to the ground and gets away. The soldiers pursue. The chief, exhausted, is overtaken and shot. The Indian woman draws a knife and plunges it into her own breast.

VICTOR.

THE VALLEY OF BEAUTIFUL THINGS—(Feb. 6).—The cast: Sea Foam (Peggy Custer); Prince Happy Day (Antrim Short); Zamba (Elsie Cort). Scenario by Fred Myton. Produced by Lule Warrenton.

Zamba, a wicked witch, finds a box washed up by the waves, and in it is a beautiful fairy child, Sea Foam.

Years later when Sea Foam has developed into a beautiful girl, Zamba uses her as a lure to draw travelers to a pool into which she pushes them after removing their valuables. Later they find themselves confined in a cavern.

The news of Sea Foam's unhappiness is brought by the Wind to the Goddess of the Good Fairies. It is discovered that love is the only charm that can overcome the machinations of Zamba. So, Prince Happy Day is sent to the rescue, but Zamba casts her spell over him and blinded, he goes the way of the others.

Sea Foam manages to elude the witch. When she kisses the Prince, the spell is broken and his sight restored. Fire flares up and consumes Zamba, and Sea Foam and Prince Harry Day are free.

THE HIGH COST OF STARVING (Feb. 9).—The cast: Sidney Simpson (Eugene Walsh); Mrs. Simpson (Eileen Sedgwick); chef (Al McKinnon); maid (Dolly Ohnet). Scenario by Maie Havey. Produced by Leslie T. Peacocke.

Mrs. Simpson attends a lecture on "Vegetarianism." She becomes a fanatic on the subject, and much to the disgust of Sidney, their servants, and the local butcher. The cat's chop is the only meat that is allowed to enter the house. Sidney manages surreptitiously to eat the chop. Then an idea strikes him.

He buys several kittens and tells his wife they must have at least three more chops daily.

Sidney reads in his paper an announcement of an epidemic in Russia, brought on by vegetarian diet, which causes terrible blotches on the face. He takes the cook and the maid into his confidence and they and Sidney pretend to be suffering, shaking violently all over. Sidney paints their faces with blotches of "Iodine," and also paints his wife's face. In awakening she is thoroughly alarmed and telephones for a plentiful supply of meat.

LAEMMLE.

A STUDIO CINDERELLA (Feb. 10).—The cast: Plain Jane (Jane Gail); The artist (Matt Moore).

Plain Jane, the Cinderella of the studio, loves the famous artist in spite of her rags. On afternoon she dresses herself in the clothes of a rich client. The artist is struck with her beauty, nurses her after an accident, and then marries her.

NESTOR.

HIS WIFE'S RELATIVES (Feb. 5).—The cast: Ma Smith (Mrs. Roberts); Pa Smith (Fred Gamble); "Big" Bill" Smith (Lee Moran); Eddie (Eddie Lyons); Cousin (Harry Nolan); Girl (Edith Roberts); Kid Sister (Lena Baskette). Written by Bess Meredyth. Produced by L. W. Chaudet.

Eddie, deeply in love with Edith, is invited to her home. He meets Pa Smith in his shirt sleeves; Ma Smith shouting orders to the others; the baby howling; the kid brother dashing about with a wooden horse; the kid sister, and "Big Bill" Smith, who bossed the whole family. Eddie was jollied by Bill, and when he asked Pa Smith if he could marry Edith, all the family listened at the door.

After the wedding, the family and friends accompanied Eddie and his wife to their new bungalow, where Bill broke some of the new dishes; the children jumped up and down on the bed; Pa passed the gift-cigars to all the friends, and they decided to stay for the night.

Edith and Ma slept in one bed; Bill and his friends in the other; Pa on the couch; the two youngest Smiths on the dining-table; and Eddie had the bath-tub.

The next morning Eddie rented the bungalow nearby and had two huskies move the furniture, when everyone rushed out to discover the trouble, Eddie told them this was his home and informed Edith that she must choose between him and her family, and the family returned home disgusted.

IMP.

AVARICE (Feb. 9).—The cast: The Ragpicker (Claire McDowell); Death (T. D. Crittenden); The Man (Leo Pearson); The Wife (Betty Schade). Scenario and production by E. Magnus Ingleton.

In a dirty, dilapidated hovel, lives an old ragpicker, who posseses a bag of gold and a magnificent diamond necklace.

While worshipping her hoard, Death appears and reviews the horrors of her life. All has been for worldly gain. When young and beautiful, she auctioned her body to the highest bidder; sold her son to the gallows for gold; and throttled a young woman to get possession of her jewels.

The woman shrinks from Death; then staggers forward, thrusting the gold into his face, which gradually changes into a skull. With a shriek, the coins and jewels falling from her fear-numbed fingers, she drops dead.

WHEN THIEVES FALL OUT (Two parts—Feb. 11).—The cast: Dan Wallace (Sidney Bracey); Olga Strogoff (Sonia Marcell); Herbert Wood (Harry Benham); Julia Dale (Mildred Gregory). Written by William H. Lippert. Produced by John Harvey.

Herbert Wood, a confidential clerk, is in love with Julia Dale. Mr. Dale approves of his suit for his daughter's hand, but Julia's mother favors Don Wallace, who poses as a society man, but in reality is the leader of a notorious gang of thieves. Affiliated with Wallace is Olga Strogoff. Wallace plans to discredit Herbert.

Wallace and Olga both attend the reception given at Dale's residence. Olga steals a watch from an old gentleman and drops it out of the window to the waiting gangster. Then she adroitly unclasps and removes from Julia's neck a pearl necklace. Herbert drops a card-case. Wallace picks it up, and, after enclosing the necklace taken from Julia, puts the card-case back in Herbert's pocket.

The old gentleman discovers the loss of his watch and Julia the loss of her necklace. Mr. Dale telephones to the police station, and Detective Lamar responds. Wallace announces that he knows Herbert to be the thief, as he saw him put the necklace in his coat-pocket. The detective searches him and the necklace is found. The arrest of Herbert is stopped by Mr. Dale, who declares there must be some mistake.

Wallace has apparently accomplished his purpose, as Julia will not recognize Herbert. But there is trouble in store for Wallace, as Olga betrays jealousy, and after trying to get him to desist in his attentions to Julia, she plans revenge.

Olga overhears Wallace giving directions to rob the safe of the office where Herbert is employed. Detective Lamar accuses Herbert and arrests him. On the way to the police station, Olga informs the detective of Herbert's innocence. The den is raided and Herbert, the detective, and half a dozen policemen engage in a fight with gangsters, who are ultimately subdued and led off to the police station. Wallace is shot while attempting to make his escape.

BISON.

THE OUTLAW AND THE LADY (Two parts—Feb. 10).—The cast: Cheyenne Harry (Harry Carey); Ruth Carter (Louise Lovely); Her father (Jack Richardson); sheriff (William Gettinger). Scenario and production by F. A. Kelsey.

Major Carter, owner of the Sunset mines, reads of a reward offered for Cheyenne Harry if captured. The butler gives him a telegram telling of the flooding of several shafts in his mine. He is soon on the way to the mine in his car. Ruth, his daughter, follows in her roadster.

In the hills, Cheyenne Harry reads the newspaper account of himself. As he looks at the road below he sees the sheriff and several of his men riding. Harry picks up a stone and succeeds in hitting the sheriff. The sheriff and his men dismount, but they can find no one. Harry has disappeared. Ruth's car sticks fast in crossing a stream, and when she sees Harry riding toward her, she calls to him to help her. At first he refuses, but he finally agrees to let her ride his horse while he leads it. He tells her that he is going to get even with her father by taking her to his hang-out. On the sly, she

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succeeds in tearing up some of her cards and scattering them along the way.

Down by the stream her father and the sheriff meet, and all start to trail the horse, after finding her car. Later they came across the torn cards, and it is an easy matter to find the cave. The sheriff calls to Harry to surrender and he answers with a shot. They exchange many shots and finally Ruth begs him to surrender and trust her. Harry consents and waves a flag of truce, but the sheriff shoots him through the shoulder. Ruth starts to bind Harry's wound and the men come up. She tells them that he is her prisoner, and that she will drive him back to town. The sheriff says a deputy must go along. Ruth agrees, and they start. She drives fast and is soon ahead of the other machine. She has engine trouble and the deputy gets out to see what is the matter. Quickly she starts the car and he is left behind. She drives to the river and points to Harry that his road lies ahead.

At dinner that night Ruth has a vision of Harry sitting at the table with her.

UNIVERSAL.

ANIMATED WEEKLY NO. 56 (Jan. 24).

Marching to Battle.—Bulgar soldiers and supply train rushing over mountains to repel foe—In the Balkans, near Erdlitz. Subtitle: Sighting mountain battery gun.

One of Ocean's Victims.—British schooner 'Wanola" driven ashore by storm—Point Allerton, Mass.

As Bad as the Women.—"Perfect 36's" exhibit 1917's fall styles in clothes for men folk—Cincinnati, Ohio. Subtitles: Trench coats. Evening dress.

Panama's New President.—Throngs honor Dr. Valdes at his inauguration as nation's ruler—Panama City, Panama. Subtitle: Going to take oath of office.

900 Animals Drown.—Sheep and cattle perish when tug rams slaughter-house lighter—New York Harbor, N. Y. Subtitles: Bull is only survivor. Hoisting them aboard.

Busy Week in Washington. Probing Peace Talk.—Capitol busy at Congressional inquiry into "tip" that netted millions—Washington, D. C. Subtitles: Barney Baruch, who denied profit. "Tom" Lawson, starter of probe.

Serbian Envoy Arrives.—Ljoubomir Michaelovitch, first minister from Serbia to United States, and his secretary as they left the State Department, after presenting credentials to Secretary Lansing—Washington, D. C. Samuel J. Gompers, founder and president of the American Federation of Labor, and Mrs. Gompers celebrate their 50th wedding anniversary.

Baby Guides Blind Lawmaker.—Five-year-old is sole companion to Congressman T. D. Schall, of Minneapolis, in 2,400 mile trip—Washington, D. C. Subtitle: How he'd protect daddy.

Making Riding Cheap.—New electric taxis prove success on invasion of West—Chicago, Ill. Subtitle: Batteries that drive car.

Burying Admiral Dewey.—Throngs pay last tribute to nation's hero, mourned everywhere American flag waves—Washington, D. C. Subtitles: The cortege. President honors dead warrior. "Taps."

Ending 2-year Fair.—Crowd witnesses impressive ceremonies as great Exposition closes—San Diego, Cal. Subtitles: Mme. Schumann-Heink gives medal for song. World peace message.

Lake Steamship Aground.—Indiana of the Goodrich line stranded on rocks of breakwater—Chicago, Ill. Subtitle: Fleet of tugs strive in vain to float giant craft.

Made in America.—New Spanish submarine "Isaac Peral," largest U-boat ever built in U. S., loads torpedoes and supplies for homeward voyage—New London, Conn. Subtitle: The crew.

Cartoons by Hy Mayer.

RED FEATHER.

LOVE AFLAME (Five parts—Jan. 29).—The cast: Betty Mason (Ruth Stonehouse); Jack Calvert (Jack Mulhall); Reginald (Jean Hersholt); Martha (Nita White); Mason (Raymond Whitaker); King's Favorite (Fronzie Gunn); Cannibal King (Noble Johnson). Scenario by Fred Myton. Produced by Raymond Wells.

One of the warriors decides he wants the king's favorite, and is about to carry her off by force, when flames burst forth from the sacred volcano, and according to the custom, the king is forced to accept the challenge for his supremacy. The favorite throws herself on the beach in despair, and is seized by white traders who hasten from the island.

Betty Mason, whose only regret is that she is not a boy, is excited on learning that her cousin, Reginald, is to visit her father; but when she finds he is sissified, her feelings change. Reginald, however, falls in love, and although her father is pleased at the idea of Betty settling down, she runs away, leaving a note that she has gone West, wearing her brother's clothes, and if Reginald can catch her she will marry him.

In a city club three young men are discussing women's rights. Jack Calvert declares he can start without a cent and reach Constantinople by November 6, but that no woman can do it. A bystander calls his bluff, bets $5,000 and Jack, fearing the jeers of his friends, starts out.

Betty, who is traveling the "box-car route," hears groans and discovers Jack, and they soon become friends. A brakeman puts them off the train, and they join a gang of tramps. Jack says he must be in Constantinople by the sixth, and Betty says she will go with him.

Reginald, speeding across the country, gets a flashing glimpse of Betty, but the conductor will not allow him to get off the moving train.

Betty and Jack reach the coast, and smuggle aboard a boat about to sail for Constantinople. In foraging for food Betty runs into Reginald, so she and Jack make a dive for a fishing launch lying at anchor nearby. They are hauled aboard by the traders and the king's favorite. Betty's disguise is detected by one of the traders; but Jack innocently comes to her rescue, and a fight ensues in which the ruffians are thrown overboard and orders the favorite to steer for Constantinople.

Suddenly a quall hits the launch and they are shipwrecked on the Cannibal Island. The king recognizes his favorite, and all are taken to his palace. Jack and Betty learn they are to constitute the principal dish at a feast to be held next day; and the favorite comes to their rescue by suggesting that Jack challenge the king. The sacred volcano again belches forth, and during the fight Jack hurls the king into the crater.

A launch approaches the shore, and as Betty recognizes Reginald, she and Jack descend by another route, and secure the launch. They reach Constantinople in time, and find the boys. At a banquet Mr. Mason introduces his daughter Betty, Jack is overcome with surprise, and is glad to change his views regarding womankind in general, and one woman in particular, who promises to tramp by his side forever.

THE SCARLET CRYSTAL (Five Parts—Feb. 5).—The cast: Priscilla (Betty Schade); Vincent Morgan (Herbert Rawlinson); Marie Delys (Dorothy Davenport); Maxfield Durant (Raymond Whitaker); Peggy Lovel (Marie Hazleton); Helen Forbes (Gertrude Aster); Billy Van Duyn (Dick Ryan). Written by J. Grubb Alexander. Produced by Charles Swickard.

Priscilla Worth, an innocent country girl, goes to the city to visit her aunt, a typical society butterfly, who has sent for her, thinking her child-like simplicity will afford a welcome relief to Vincent Morgan, a wealthy bachelor, and man about town. The plan works well. Vincent marries Priscilla, and takes her on a tour around the world. However, one of his sweethearts, Marie Delys, a vampire chorus girl, resents being cast aside; and after Vincent returns, although he struggles with his better nature, he again succumbs to her charm. Priscilla grieves, but the memory of his love keeps alive her faith.

Maxfield Durant, an artist, who painted her portrait when she first came to the city, had also fallen in love with her, but before he declared his love, she accepted Vincent. He advertises for a model who is beautiful, but not of the brazen type, and secures Peggy Lovel, a girl from the slums. Both Vincent, who is having Marie's picture painted, and his friend, Billy Van Duyn, become interested in Peggy. This arouses Marie's jealousy.

Priscilla, remembering her portrait, requests Durant to bring it to her. He cannot refrain from showing his great love. Vincent, seeing this, flies into a terrible rage. Priscilla, conscious of no wrong, seeks consolation in the coming of her child. She gazes into a crystal which they brought from Egypt, and views scenes of horror, but her love for her husband renews her faith in him.

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Durant, unable to longer endure being so near Priscilla, closes his studio and becomes a wanderer. This throws Peggy out of employment, and she goes to Vincent, seeking help for herself and invalid mother. Billy, intoxicated, wants her, but Vincent sends her away, and takes Billie to his home. Peggy, knowing her mother's need of food, returns to Vincent's apartment, where he finds her asleep.

As Vincent removes the glass stopper from a bottle of liquor, he sees, as in a crystal; Peggy sacrificing herself, and being sneered at by Billy. She returns home, finds her mother is dead, and takes to drugs to forget her dishonor. Finally she goes to a cafe where Marie and Vincent are drinking, and falls dead at the foot of the stairs, while Marie stabs Vincent and herself.

The horror of this vision awakens Vincent's better nature and he sends Peggy home unharmed. Priscilla, who has been waiting with her baby, sees in the crystal, the fight for Vincent's soul, and when the face of the Christus appears, she knows the victory is won. Soon after, Vincent returns repentant.

Mutual FilmCorporation

AMERICAN.

THE OLD SHERIFF (Feb. 10).—The cast: The old sheriff (George Periolat); His granddaughter (Pauline Bush); Her husband (Jack Richardson); The new sheriff (J. Warren Kerrigan).

Ben Gleason, the old sheriff, whose gun was decorated with seven notches, was replaced by a younger man, Clem McCarten. The old sheriff is forced to go to his granddaughter's home to live, where he is welcomed by her. Clem goes to call on the old man often and Maud's husband mistakes his purpose and is jealous.

Some time later Clem is wounded and taken to Maud's home, where she proceeds to dress his wounds. The old sheriff gets out to capture the outlaw that shot Clem and manages to kill him. He discovers that he has shot Maud's husband. The old sheriff returns to the house, and, being too weak to perform the task, he asks Clem to cut the last notch on the gun for him. When this has been done the old man sinks to his last rest and Maud seeks shelter in Clem's arms.

CUB.

JERRY'S BIG DOINGS (Jan. 18).—Jerry being in hard luck answers an ad for a valet. After knocking out all of the other applicants Jerry lands the job. He falls in love with the daughter of the house and this precipitates him into much trouble. Finally Jerry is forced to the top of a telephone pole, but is dragged down by the police and taken away.

JERRY'S BIG RAID (Feb. 8).—The cast: Jerry (George Ovey); the girl (Goldie Colwell); the cameraman (George George). Directed by Milton Fahrney.

After numerous vicissitudes in an effort to enter the studio Jerry obtains a job as an actor with a motion picture company. He examines everything, and soon gets into trouble.

The company proceeds into the slums to take some exteriors. Jerry, playing a detective, with a shining badge pinned to his coat, is very proud and shows off before a pretty girl who appears at a window. The girl flirts with him and following her he gets into a den of thieves. The girl believed him to be harmless but upon seeing the badge surmises he is an officer. She summons her brother crooks, who attack Jerry and throw him into a closet, believing him unconscious. But Jerry has divined that his assailants are crooks, and climbing out of a window he summons a policeman, who telephones for a patrol.

Meanwhile the director has requisitioned the services of one of the crooks. The police find the crook and arrest him. Jerry and other officers go into the house and soon emerge with the crooks and loot; and all are carted off to the police station. The zealous cameraman photographs the entire proceedings.

At the police station the difficulties are unraveled and Jerry, to gain the good will of the policemen, photographs them, though not with much success, as the exposed film rolls into his pocket instead of the camera magazine.

VOGUE.

THE MUSICAL MARVEL (Two parts—Feb. 11).—The cast: The piano player (Ben Turpin); His wife (Gypsie Abbott); The Western Bad Man (Ed Laurie).

The piano player falls in love with the wife of the bad man. The bad man meets the piano player and tells him that his wife is in the East; and so they decide to go and find her, the pianist not realizing who the girl is. Later Ben, the pianist, becomes the leader of the orchestra and gets into a fight with the violinist. The comedy ends with a chase, a wrecked theater and a bomb explosion which sends them all sky high.

MUTUAL STAR PRODUCTION.

PARDNERS — (Five parts — Jan. 29).—The cast: Olive (Charlotte Walker); Justus Morrow (Richard Tucker); Alonzo Struthers (Leo Gordon); John Graham (Charles Sutton).

Justus Morrow, a young Englishman of family and some wealth, went to Alaska to make his fortune during the heyday of prosperity on Caribou Creek. He leaves his wife, a brilliant young actress, and small son at home. During the early days of his introduction into the society of Rampart City, a typical mining town of the early 90's, Morrow made himself understood and respected by "cleaning out" the gambling house run by "Single-Out" Wilmer and "Curley" Bud, Wilmer's partner, a performance that won for him the instant respect of "Bill" Joyce, a miner and "quick draw" exponent of the difference between right and wrong, who took Morrow into partnership.

It was during the melee at Wilmer's gambling place that R. Alonzo Struthers, Sunday supplement photographer, representing a syndicate of American newspapers, snapped the troublous scene, with Morrow and "Bill" Joyce celebrating the victory of the former, and incidentally made pictures of subsequent scenes in which a score or more of miners and dance hall women were displayed drinking at tables, dancing and generally carousing.

Struthers, impressed with the splendid action of the photographs that resulted from his flashlight activities, showed them to Morrow, who recognized that Struthers had staged the more picturesque of the dance hall scenes, participating in them himself and permitting another man to operate the flash.

Morrow pointed out to Struthers that his wife would be sure to see the pictures if they were printed in the United States papers and forbade him to use them, thus letting the photographer into an understanding of the fact that Morrow was well connected and that his wife might "start something" if she recognized him as being involved in a gambling house row.

After Struthers' departure by the outgoing boat and the long mail delay of arctic weather, Morrow was struck speechless one day to receive notice of suit for divorce filed by his wife in San Francisco. It did not take Morrow long to start for the States, accompanied, of course, by his partner, "Bill" Joyce. Nor did it take long, once the young miner arrived in San Francisco, to discover that Struthers had sent broadcast, for Sunday publication, pictures taken by him in the gambling house, but that worst of all, he had substituted the head of Justus Morrow on the dance hall pictures of himself, taken in various familiar poses with dance hall women.

Without definite knowledge as to where he might find his wife, Morrow accidentally discovered her and the son, singing in a vaudeville house in San Francisco, but was refused an interview by the indignant woman, who believed that the camera could not lie.

In this crisis "Bill" Joyce proved equal to the occasion. He invaded the apartments of

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Mrs. Morrow by a ruse, demanded an explanation on behalf of his partner, threatened to kill half the police of San Francisco if she didn't listen to him quietly, sought and found Struthers and dragged him to the family confessional with a gun muzzle in his ear—in short, brought Mrs. Morrow to a realizaton of the folly of hasty judgments and left "pardner" with his wife in his arms and "the kid" squeezed up a delighted little bundle between them.

GAUMONT.

REEL LIFE NO. 41 (Feb. 11).—Since in the majority of cases disease germs enter the body through the mouth, the Gaumont Company calls attention to the "safety first" reason for the individual drinking cup. The common drinking cup is pilloried as "sanitation's greatest foe," and even the bubble fountain is blamed for an epidemic of tonsilitis at the University of Wisconsin. Pictures show the individual drinking up in its various processes of manufacture.

Just how the cost of the egg increases as it passes from the farmer to the consumer through the various middlemen who take toll for it is shown by highly instructive and interesting charts. They have been animated at the Gaumont Studio, and it is a highly diverting sight to see the egg itself lecture on its rising cost.

"Queer Fish with Shells" is a section devoted to the soft, boneless creatures protected by a hard outer covering. Among those which excite interest are the Littorina which conceal themselves by resting on objects of the same color, the Trochus or Top Shell, the Purple fish, the Trumpet Shell, the Aeolis and the Haliotis, used in the manufacture of "mother of pearl." While the names have a scientific, foreboding sound, the pictures are among the best of this kind ever made by Gaumont.

The reel concludes with a short exposition of how to hypnotize an alligator.

TOURS AROUND THE WORLD, NO. 15 (Feb. 13).—What the French are pleased to call the "eighth wonder" of the world—Mount St. Michel—has a prominent place in this issue of "Tours Around the World." At high tide the tiny place is an island. It is a towering pinnacle of granite topped by a Benedictine monastery which is an admirable example of military and monastic architecture as developed from the twelfth to the fifteenth century.

The pictures give a general view of the islet, which is 165 feet high with a circumference of 3,000 feet. Various architectural features are dwelt upon, and there are special pictures of the Museum, the Cloister, Chapel St. Aubert and the Rocks and Tower of Gabriel.

On the same reel are beautiful pictures contrasting the wild nomad life of Morocco and the result of civilization's softening influence as seen at Casablanca, the Atlantic seaport. Camp life is shown in the desert and at the foot of the Atlas mountains. A military caravan is an interesting sight. The narrow-gauge military railway, as seen at Casablanca, is the first railway in Moroco.

A third section is "Around Lake Iseo" in Northern Italy. This is a small but beautiful body of water at the foot of the Alps. Bordering Lake Iseo are Lovere, Predore and Capodi-Ponte. The scenery is typical of this part of Italy, and the villages are a picturesque mingling of the Swiss and Italian architecture.

SEE AMERICA FIRST, NO. 75 (Feb. 14).—One of the marvels of the last decade has been the rapid growth of Los Angeles, the metropolis of southern California. The Gaumont Company pictures the present city in this issue of "See America First." The characteristic views of Los Angeles include pictures of Broadway, the city's principal thoroughfare; Central Park, in the heart of the city; Angel's Flight, the ascent to the highest point in the city; Hollenbeck Park; County Court House; Museum of Art, Science and History; Plaza Church, erected in 1814; Trinity Auditorium, housing the largest institutional church in the United States; Palm Drive, and the National Soldiers' Home, located at Sawtelle, a suburb.

In addition to these places of individual interest there are pictures typical of the home life of the city which show just how the visitor falls a willing victim to this hospitable, semi-tropical mecca for winter tourists.

"Taming Tony," a Kartoon Komic, relates with a pencil pointed with fun the adventures of a pugnacious gentleman who is able to "clean up the street" with every one who crosses him. He does not meet defeat until he reaches his own home and courageously attempts to treat his wife as he has treated every one he has met hitherto.

MUTUAL.

MUTUAL WEEKLY NO. 109 (Jan. 31).

New York City.—"Leak" investigators to question Wall Street. Congressional committee here to trace report that advance information caused stock slump. Subtitle: Sherman L. Whipple, noted Boston lawyer, counselor for the committee.

Eureka, Cal.—Rescuing vessel is stranded. U. S. S. "Milwaukee" goes ashore trying to save Submarine H-3. Subtitle: Group from ill-fated ship, with Lieut. W. F. Newton, her commander, in center.

Washington, D. C.—Noted labor leader celebrates Golden Wedding. Mr. and Mrs. Gompers on fiftieth anniversary of their marriage.

New York City.—Big fire endangers Bellevue Hospital. Firemen fight stubborn four alarm blaze that threatens city institution.

New York City. What the men are wearing. (Courtesy of Nat Lewis, haberdasher, New York.) Subtitles: Business suits; Shepherd plaid, overcoat to match. Black beaver hat. Brown homespun Norfolk Togo French coat. Shepherd plaid; box pleat back; side pockets; storm cuffs. Togo French coat, adjustable collar; gun metal buckles on belt and cuffs.

St. Louis, Mo.—Free bridge over Mississippi opened. Mayor Kiel clears way for the first foot passengers across $6,000,000 structure that took nine years to build.

New York City.—Pleasure craft suitable for war. Uncle Sam shows type of small vessel at Motor Boat Show which can be converted into submarine chaser in time of war.

The Serbs Are Going Back to Serbia.—Savage patriotism impels men in war to regain their native land. Subtitles: With the Serbian army in the Balkans. This is what remains of an army of strong, tough enduring peasants. In their retreat the Bulgars blew up the only two bridges in Brod. The battle of Ozerna Reka. The wounded are carried to the rear on mule back. The ground is covered with the bodies of the Bulgars. The little Serbian graveyard. Many Bulgarian prisoners were taken.

New York City.—Wear black at wedding. Unconventional pair startle friends at ceremony by black costumes unrelieved by touch of color.

Feature Subjects

METRO PICTURES CORP.

THE END OF THE TOUR (Columbia Pictures Corp.—Five parts—Feb. 5).—The cast: Byron Bennett, "Buddy" (Lionel Barrymore); Grace Jessup (Ethel Dayton); Col. Jessup (Frank Currier); "Skinny" Smith (Walter Hiers); "Solly" Harris (Richard Thornton); Hattie Harrison (Maud Hill); Mrs. Ryan (Kate Blancke); Percy Pernington (J. Herbert Frank). Adapted and directed by George D. Baker.

Col. Jessup of Mayville does not waste any affection on his young wife, who finally runs away with a theatrical company, taking her son with her, but leaving her baby daughter. Later, she dies, and the boy, known as Byron Bennett, is leading man for a theatrical company playing one night stands. The season, however, has been disastrous, and the company is about to disband, when they receive word that the house is sold out for the performance at Mayville; so they hang on. However, the manager collects the receipts for the performance, and takes the first train, leaving the company stranded.

Byron, who is known as Buddy, secures a position as instructor for the Jessup Volunteer Hose Company which is to give an amateur theatrical performance. He persuades Grace Jessup's father to allow her to take the leading part in order to out-do Hose Company No. 1, which also plans a performance.

Grace becomes interested in Percy Pennington, a traveling salesman. He tries to persuade her to elope, but she refuses until he makes a definite promise of marriage. He boasts, however, to Buddy and his friend, Skinny, and intimates that the promise will not be carried out. Soon after, he starts out riding with Grace.

Buddy is suspicious and follows on a bicycle,

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but is outdistanced. At last, however, he sees the horse tied by the roadside, and hears Grace scream. Rushing to her assistance he overcomes Percy, and carries Grace home, in a fainting condition.

Col. Jessup, thinking Bud is the culprit, fires at him twice. One bullet lodges in the shoulder, while the other is stopped by Buddy's watch in which he carries a picture of his mother. Grace regains consciousness and explains matters; and Jessup is amazed to find the picture in the watch is that of his wife. The doctor advises that Buddy will recover, and there is a reconciliation between father, son and daughter.

THE GREAT SECRET (Chapter VI—"The Dragon's Den"—Two parts—Feb. 12).—Strong, badly injured in his encounter with the gangsters, is carried back to his apartment and put in charge of Miss Tredwell, a girl detective, who dresses as a trained nurse. During this time the gangsters, who are working under orders from The Secret Seven, carry Beverly to a den in which lives a Chinese doctor, Git Sin, who is reputed to possess hypnotic powers. "Bull" Whalen, leader of the gangsters, tries to persuade Git Sin to exercise his hypnotic powers on Beverly, in the hope that he will obtain from her the whereabouts of the treasure left by old Clarke. Chief of Detectives Ackerton is holding the treasure, but neither Beverly nor The Secret Seven knows this, and the thugs believe Beverly alone can tell where the millions are hidden.

Git Sin refuses to listen to the pleadings of Whalen. The Chinaman is afraid of the white man's law. He consents to hold Beverly in his den, and she is taken to a room by a white woman and there ordered to don a Chinese costume. The Chinese physician leers at the young prisoner, an act which arouses the jealousy of his white wife.

While Beverly is in this plight, the police are making a frantic search for her. The newspapers publish stories of their raid on the gangster's rendezvous and tell how Strong was beaten there while searching for the kidnapped girl. Mrs. Morton and Eunice see the newspaper stories, and Eunice sends a letter to Strong telling him their engagement is at an end.

Just after he has received the letter Mrs. Clarke, Beverly's mother, calls on him and demands that he find some trace of her daughter. She begins blaming him for Beverly's disappearance, but his frank explanation of how he searched for her daughter shows her his true nature and she apologizes for her suspicions.

Dr. Zulph, the arch-conspirator of The Secret Seven, blames Strong for the trouble his hirelings are having in their efforts to get hold of the treasure. He orders a drawing of lots to see who shall kill Strong. A band of men wearing black hoods take part in the drawing, and the one who is chosen as the assassin receives instructions to break into Strong's apartment and stab him. This action is taken without the knowledge of The Great Master, who—a man of wealth and intelligence—is at his country home on the banks of the Hudson. Here he is seen smooth-shaven, sleek-looking, although as the leader of The Secret Seven he wears a closely-cropped mustache. After the assassin has started for Strong's home The Great Master receives word of Zulph's order.

Wearing the sable hood which covered his head when he drew the fatal lot, the assassin creeps into the place. Strong, having been given a sleeping potion by Miss Tredwell, is in a coma. The detective-nurse is dozing in a chair in an adjoining room. The "sable hood" tiptoes past her, goes to Strong's bedside, raises a large knife which he carries and prepares to strike.

BLUEBIRD PHOTOPLAYS, INC.

THE MYSTERIOUS MRS. M. (Five parts—Feb. 5).—The cast: Raymond Van Seer (Harrison Ford); Phyllis Woodman (Mary MacLaren); Mrs. Musselwhite (Dorothy Bernard); Green (Willis Marks); Dr. Woodman (Frank Brownlee); clubmen (Bertram Grassby and Charles Mailes).

Raymond Van Seer, wealthy, has become morose and dissatisfied with life. His mental mood has worried his friends and when his true condition of mind is disclosed by the discovery that he is reading a book entitled "Famous Suicides," action becomes necessary. One of Van Seer's club friends has recently visited a fortune teller, known as "The Mysterious Mrs. M.," and relates his experiences to Van Seer. As a result of the combined urgings of his friends, Van Seer visits the sorceress.

When she tells Van Seer that on a given date he will meet with a painful accident while out of doors, Van Seer hopes to thwart whatever truth there may be in her prognostication by remaining indoors, at his club, all day. Despite the invitations of his friends to venture forth, Van Seer sticks within his room until late in the afternoon, fire is discovered in the clubhouse and, with the other occupants, Van Seer rushes forth.

Just as he is crossing the threshold, he trips, falls headlong to the sidewalk and breaks his wrist. He will have none of the attentions offered by the club physician, but takes his machine and rides to his country seat, where he submits his broken wrist to the treatment of Dr. Woodman, the family physician.

Prompted by a desire to further test the abilities of the seeress Van Seer again visits "The Mysterious Mrs. M." She informs him that on a certain date, still three months away, he is to die suddenly. As a token of his disbelief Van Seer gives her an order on his executor to pay her an immense sum of money if he shall die in accord with Mrs. Musselwhite's prophecy. The fortune teller hands him back the order, stating that his money will do her no good as she is herself going to die within a week.

Van Seer bribes the fortune teller's butler to keep him advised of Mrs. Musselwhite's health. On the day the woman has set for her death, the butler calls Van Seer to the phone and informs him that Mrs. Musselwhite has died. Being now thoroughly convinced of the woman's ability Van Seer contemplates the likelihood of his own death as specified—but now he wants to live.

Dr. Woodman's daughter, Phyllis, has come home from college. Van Seer has fallen in love with her, but believing that his day of death is fixed by fate he refrains from advancing his own cause while all the time Phyllis is in love with him. So matters continue until Van Seer's last day on earth.

He spends the hours alone, locked in his library, watching the hands of the clock approach the hour of midnight. When at last the hour of midnight arrives and passes with Van Seer still alive he is suddenly aroused to the realities of life by having his club friends burst in upon him with a letter from "The Mysterious Mrs. M."

She has, all along, acted in the employ of Van Seer's club friends and has prognosticated and acted along previously decided lines. Rejoicing in his good health, good fortune and the love of Phyllis, there is the happy ending of Van Seer's romance of life and death.

FOX FILM CORP.

THE SCARLET LETTER (Five parts—Feb. 12).—In old Puritan Boston some two hundred and fifty years ago a girl was born. Her mother was Hester Prynne. Her father was "unknown." This story opens as Hester Pryne is led to the pillory. On her breast is a scarlet "A." In her arms lies the infant Pearl. The Rev. Wilson and the Governor urge her to reveal the name of the child's father. She refuses and the Rev. Arthur Dimmesdale is asked to plead with her. She does not heed the pastor's request to reveal the name of the father of her child.

A bent old man enters the square. He recognizes Hester and she him. Hate sweeps his face. Hester is taken back to prison and the old man, Chillingworth, is admitted to her cell as a physician. He is Hester's husband. He berates her and leaves, threatening to drag her lover from his hiding.

Next day Hester goes to live in a cottage beyond the settlement. She endures insults and humiliation. Meantime, Rev. Dimmesdale's health gives way under a strange malady. Chillingworth is told to care for him.

Years pass and Pearl grows into girlhood. The heads of the colony seek to separate her from Hester and raise her under the church. Hester resists in vain, but Dimmesdale's plea saves the little family. Chillingworth comments on the earnestness of the pastor's plea.

A few days later, Dimmesdale sees Pearl in the cemetery near his home. With burrs she has formed an "A" on her breast. Dimmesdale staggers to his bed and falls unconscious. To revive the pastor, Chillingworth opens his shirt. He seems to see a scarlet "A" branded on Dim-

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mesdale's chest. Chillingworth glares with fiendish glee.

Regaining consciousness late in the night, the pastor runs into the square and mounts the pillory, crying out to the sleeping town. He faints and recovers as Hester and Pearl enter at dawn. He calls them and together they stand on the pillory. When the town begins to stir they go to the beach. Hester begs Dimmesdale to flee with her and the child to another land. The pastor embraces the woman and child. Chillingworth watches from behind a rock. In parting Hester casts away the scarlet "A."

Chillingworth cries out to the town that Hester has bewitched Dimmesdale. Guards seize her in her cottage and drag her to the square.

Attracted by the tumult, Dimmesdale rushes into the square as Hester is being tied to the stake. Pushing through the frenzied mob he stands beside her. As he confesses himself the father of Pearl, he tears open his shirt and reveals an "A" seared on his chest.

The throng draws back in awe. Hester frees herself and catches Dimmesdale as he falls. She lifts his head into her lap; he opens his eyes, kisses Hester and Pearl and dies.

WORLD-PICTURES.

A HUNGRY HEART (Peerless—Five parts—Feb. 5).—The cast: Frou Frou (Gilberte Brigard) (Alice Brady); Comte Paul de Valreas (Edward Langford); Marquis Henri de Sartorys (George MacQuarrie); Louise Brigard (Gerda Holmes); M. Brigard (Alec B. Francis); Baron de Combri (John Dudley); Baronne de Combri (Edna Whistler); Pitou (Charles Hartley); Pauline (Josephine Earle); Gaston (Horace Haine); Georgie (boy) (Ray Carrara); Mother of Comte de Valreas (Mrs. H. J. Brundage). Scenario written by Francis Marion. Directed by Emile Chautard.

Vivacious litile Gilberte, known as Frou Frou, is the daughter of M. Brigard, a retired merchant, who has as his companion in a life of gayety, Comte Paul de Valreas, a much younger man. Both the Count and Henry de Sartorys are in love with Frou Frou, and when De Sartorys asks for the hand of Frou Frou, M. Brigard refers him to Louise, the elder daughter, who is in charge of the household. To Louise, who loves de Sartorys, comes the first anguish of her life, when he confides his love for Frou Frou. However, she confers with her little sister who agrees to marry De Sartorys.

Paul also asks for Frou Frou's hand, but Brigard refuses, stating he is too jolly a companion to be trusted as a son-in-law. Five years pass, and although Frou Frou adores her son Georgie, the calm role of a homemaker does not suit her; and on one of Louise's visits she realizes her own place has been usurped, as both De Sartorys and Georgie go to her for advice.

Paul still loves Frou Frou, but she fights against her growing attraction for him, and begs him to go away. Finding she is no longer necessary for the happiness of her husband and son, after a furious tirade against Louise, she leaves and joins Paul in Venice. Paul's mother receives her, and the next day, De Sartorys, who has followed, finds her, and despite her pleas, fights a duel with Paul, in which Paul is killed.

Out of the loneliness and sorrow of the ensuing months her soul is chastened, and she returns to ask her husband one last favor—that she be allowed to die in the house she entered as a bride. Although Louise also pleads for her he at first refuses; but when Frou Frou, formerly so light-hearted and care-free, pleads on her knees, he can no longer deny her, and the two meet in a tearful embrace.

Her life closes with a semblance of happiness, as she gives to Louise the two that are closest to her—her husband and son.

CHRISTIE FILM CORP.

SMALL CHANGE (Feb. 5).—The cast: The Girl (Betty Compson); The Boy (Neal Burns); His Friends (Eddie Barry and George French); Mother (Stella Adams); Girl Friend (Ethel Lynne).

On "the morning after," Neal wakes up with $2.80. He has promised to take his fiancee to the flower show. She wants to lunch downtown and on the way must have flowers, so Neal enters the restaurant with $2.30. He isn't hungry—not a bit—but Betty's appetite is good. Two girl friends of Betty's come in and, of course, they must join her and Neal. He phones some friends but has no luck. Two boy friends of Neal's drop in and join the party. "Sent me from Heaven," says Neal, as he orders wine. But the boys were unlucky, too, in the game the night before, and have about $1.79 between them. One of them, Eddie, takes what Neal has and goes home in a taxi for more. His driver speeds and they are arrested. At the cafe, matters are serious. The girls are ready to go, but not so the boys. The proprietor gets suspicious. George goes for aid but meets with a mishap and is arrested. The waiter gets insistent and Neal is at his wit's end. The two girls leave, thanking Neal "for the lovely luncheon." The chief of the police station is an old friend of George and releases him and Eddie, even lending them money. Poor Neal has not been able to conceal the true state of affairs and Betty says, "Why, Neal, how foolish," as she produces a roll of bills and settles the account. They start for the show and Eddie and George rush in to find them gone; so the boys order another bottle and resolve to run no more big bluffs on "small change."

GREATER VITAGRAPH.

THE SECRET KINGDOM (Episode No. 7—"The Ghost Ship"—Two Parts—Feb. 2).—On the high seas, Princess Julia finds that Phillip and Juan are members of the yacht's crew. Count Ramon, drinking heavily and haunted by remorse, sees Phillip and believes him to be a ghost. The lovers and Juan plan to escape in a lifeboat, and after many difficulties manage to get away from the ship.

The ravings of Count Ramon through the night lead him upon deck. He discovers the unconscious officer, who has been rendered insensible by Phillip and Juan in their attempt to escape. There is no sign as to what happened, and Count Ramon is seized with the haunting dread of spiritual things which are making the voyage a hell for him.

Finally his actions lead the crew and officers to mutiny and he is set adrift with Madam Savatz in an open lifeboat. And the sun of another day goes down with the two fugitive parties drifting—many miles apart, and far from land.

MONEY MAGIC (Five parts—Feb. 5).—The cast: Mrs. Gilman (Laura Winston); Bertha, her daughter (Edith Storey); Marshall Haney, gambler (William Duncan); Ben Fordyce, a young lawyer (Antonio Moreno); Alice Heath, his fiance (Florence Dye). Directed by William Wolbert.

Bertha Gilman, helping her mother run a small hotel, is courted by Marshall Haney, gambler and saloonkeeper. She promises to marry him if he will give up his gambling habit and live on the income of $100,000 which he receives yearly from the mines he honestly acquired. A miner who has been fleeced of his money in the gaming hall after Haney sells out shoots Haney. Bertha and Haney are married, and she nurses him back to health, though he remains badly crippled. They move to Colorado Springs, and buy a magnificent home.

Later Bertha meets Ben Fordyce, an honorable young man, engaged to Alice Heath, a consumptive. Haney and his wife go East at the same time that Ben takes his affianced wife back. The four travel on the same train, and during the trip Ben and Bertha become more attached to each other. Both, however, remain loyal to their trusting ones. In the East Bertha's longing for Ben becomes almost unbearable. Her husband, noting her morose condition and being apprised of the cause of it by Alice just before she dies, suggests to his wife that they return to their home in Colorado Springs. So that he might bring happiness to the two young lovers, Haney whose heart is weak, deliberately climbs a mountain. As he reaches the top he dies, and Bertha and Ben realize as they gaze upon the body of Haney what a great sacrifice he has made that their lives might become one.

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TRIANGLE FILM CORP.

PRIDE—(Second of "Seven Deadly Sins"—Five parts—McClure pictures—Feb. 5).—The cast: Eugene D'Arcy (Holbrook Blinn); Eve Leslie (Shirley Mason); Adam Moore (George Le Guere); Miss Nelson Blanchard (Helen Strickland); Le Comte de Frais (Guido Colucci). Directed by Richard Ridgely.

Eve Leslie is sent to boarding school. Proud of the fortune that has come to her she feels herself above Adam Moore, who loves her.

Eugene D'Arcy, a powerful banker, who also suffers from pride and arrogance, meets Eve and wants her.

In order that her pride may be further satisfied, she decides to marry a count. They elope, after eluding D'Arcy in an exciting chase, and board an ocean liner, bound for Europe.

D'Arcy manages to catch the liner, as does Adam Moore, who stows away, hoping to protect her.

Aboard the liner Adam manages to expose the bogus count and frustrate D'Arcy. Adam wins back his sweetheart after she has learned from bitter experience that a fall always follows pride. A fitting end comes to D'Arcy, who pays for his evil machinations that resulted from his false pride.

PARAMOUNT.

PARAMOUNT PICTOGRAPHS—No. 49 (Jan. 7).—Subjects on reel: The Trail of Health and Appetite; Peculiarities of the Air; Mining for Beauty; Japanese Ice Box.

PARAMOUNT PICTOGRAPHS No. 50 (Jan. 14).—Subjects on reel: Beating the Wind; Industrial Diamonds; The High Cost of Living; Transplanting Big Trees.

PARAMOUNT PICTOGRAPHS No. 51 (Jan. 21).—Subjects on reel: An Army on Skis; The Sailors Snug Harbor; Harnessing the Wind; The Clay Workers.

PARAMOUNT PICTOGRAPHS No. 52 (Jan. 28).—Subjects on reel: Winter Sports in America; Discovery of the Shot Tower; In the Shadow of the North Pole; Bending the Human Twig.

THE GOLDEN FETTER (Lasky—Five Parts—Jan. 25).—The cast: James Rogers Ralston (Wallace Reid); Faith Miller (Anita King); Henry Slade (Tully Marshall); Edson (Guy Oliver); McGill (Walter Long); Big Annie (Mrs. Lewis McCord); Flynn (C. H. Geldert); Buck Hanson (Larry Payton); Pete (Lucien Littlefield).

Faith Miller, a school teacher, inherits ten thousand dollars. Edson, McGill and Slade, three enterprising crooks, own the Moonflower, a worthless mine. Slade goes east to unload and hearing of Faith's good fortune, she falls an easy prey, buying a share in the mine for nine thousand dollars.

Advised by friends to take a rest, Faith goes to inspect her mine. Arriving at the town, she is insultingly approached and the man who has annoyed her is knocked down by Jim Ralston, a young mining engineer. She goes to the home of Big Annie, who tells her that the mine is worthless. The miners, touched by her beauty and helplessness, engage her to teach their school, the only available pupils being Pete, a half-wit, and Jim, who is held in connection with a hold-up committed by Edson and McGill. At first Jim rebels, but when he sees the teacher, he becomes a willing student. Faith recognizes him as her protector. Jim conceives the idea of salting the mine, and wires Slade to the effect that the mine is rich with silver and not to sell. Slade returns. Edson and McGill, pursued by a posse, reach the schoolhouse and persuade Jim to conceal them. Flynn, at the head of the posse, accuses Jim of hiding the bandits and is killed by a shot from an unseen hand. Jim is arrested as the murderer.

Faith intercedes, begs him to flee and is handcuffed to him. They escape and take refuge in a mountain cabin. Jim shoots the fetter apart, breaking his wrist, and insists that Faith return home. As Jim tells Slade of Faith's whereabouts, Slade notices the fetter on his hand, takes him to the outskirts of the town and the miners prepare to hang him. Faith sells her interest in the mine back to Slade, and Pete, as he delivers a note to her from Jim, also tells Faith of Jim's peril. The outlaws, Edson and McGill, are shot as they resist arrest, Edson's dying confession of Flynn's murder reaching Jim's executioners just as they refuse to listen to Faith's pleading for her lover's life. Faith, weakened by the trying ordeals through which she has passed, sinks to the ground, only to be taken into the waiting arms of the man she loves.

GEORGIAN BAY TO WINNIPEG (Burton Holmes Travelogue—Jan. 29).—From the shores of Lake Huron to the prairie capital of Manitoba is an interesting trip. Scenes shown are motorboating amid the Thirty Thousand Islands that dot Georgian Bay; fishing in the long reaches of the celebrated French River; the lovely scenery on the north shore of Lake Superior, which you touch as you travel toward Winnipeg; the biggest grain elevators in the world situated at Fort William in Ontario. Judging from the size and number of these granaries which dot the landscape, one would think that the entire wheat crop of the world could easily be stored away in this one particular spot. One sees at Port Arthur, Ontario, a genuine bowling green, an outdoor bowling alley, the like of which have passed away many years ago. The gate of old Fort Garry, which was all there was of Winnipeg in 1821, is still to be seen, as well as the first locomotive in western Canada, which arrived by river steamer in 1877 and which is now enshrined in the middle of a grassy lawn like any other monument erected to commemorate triumphant deeds. A number of amusing incidents enliven this little tour.

HIS SWEETHEART (Morosco—Five parts—Jan. 29).—Joe, a good natured Italian, runs a basement ice, coal and wood establishment in the cheap Italian "East Side." Trina, daughter of old Capino, a cobbler, lives next door. She is fond of Joe and is relieved when she learns that Joe's "sweetheart," who arrives from Italy, is none other than his little old "Mamma Mia," his mother.

Godfrey Kelland, district attorney, is a candidate for the governship, and Joe's sympathies and efforts are enlisted in his behalf. The Weasel, a notorious crook, is arrested as he seeks refuge in Joe's house, and suspicions are cast upon Mamma Mia. Just at this time Mrs. Kelland loses a diamond pin which is discovered in Mamma Mia's possession. Baby Kelland has placed the pin in the basket of clothes which Mamma Mia is to wash and she is found "guilty" and sentenced to two years in the penitentiary.

In the meantime, Joe and his mother have witnessed an attempt upon Kelland's life and assisted him, but nevertheless Kelland is vigorous in his prosecution of Mamma Mia. A little later Mrs. Kelland discovers the baby putting another piece of jewelry in the basket and she decides that Joe's mother is innocent.

Two crooks from the gang determine to put a stop to Kelland's activities and to "plant" a golf ball filled with nitro-glycerine so that Kelland will be blown up as by an unknown accident. They play upon Joe's feelings and induce him to place the ball. Just as Kelland is about to strike the ball, Mrs. Kelland and Trina come into the grounds, and to save them Joe takes the blow upon his own body. Joe's confession that the ball was intended for him incites Kelland's anger, but Mrs. Kelland's story of the baby's innocent part in the tragedy, and her pleadings, soften the politician's heart, the little Italian family is reunited and Trina's happiness also secured.

THE WAX MODEL (Pallas—Five parts—Feb. 1).—Julia Davenant is the neglected daughter of a Parisian dancer who tires of the life she leads, commits suicide and with her last breath tells Julie not to trust men. Julie begins her battle with life as a nursemaid.

John Ramsey, a sculptor, spies the beautiful little girl, gives her his card, and when she is discharged from her position as nursemaid poses as his model. She becomes the most talked-of model in Paris, and Hermineux, a modiste, pays her a handsome sum to have her likeness made in wax, on which he displays his gowns.

Julie meets Melville Ilchester, who seems "different." He also falls deeply in love with her. Ilchester, to satisfy a query in his mind if Julie is really "different," goes to her flat at night and walks in just as she, on a dare, takes a sip of wine and lights a cigarette. He refuses to listen to her explanation. In a moment of despair, Ilchester smashes both window and model at the Hermineux shop.

Julie surmises Helen (who is Ilchester's sister) and Ramsey's plan to elope, sends Ilchester a note to go to Ramsey's because a friend is in danger, tells Helen that Ramsey is married and hides her as Ilchester enters Ramsey's studio. Ilchester, believing this is a ruse of Julie's, leaves, still refusing to allow Julie to explain.

Heartbroken she abandons her profession as a model and becomes destitute. She sends Ilchester a last note of appeal, which Helen accidentally sees, and after hearing the truth from his sister, Ilchester hastens to Julie, explanations are made and their happiness is assured.

THE SLEEPWALKER (Klever Komedy—Feb. 12).—Vic Moore is employed by Walter Higgins, a broker. Vic and his wife revel in tangoing and Vic also has a passion for Welsh rarebits. One night after partaking of his favorite dish, he rises from bed, picks up the alarm clock, a cane and his wife's hat, and tangoes out of the room to the fire escape. On the platform below he dislodges a milk bottle and the crash awakens his wife, who hastily puts on Vic's overcoat and cap and follows down the fire escape.

Casey, a bicycle cop, is astounded at the sight of the pajama clad figure of Vic reposing on the guard of an automobile drawn up at the curb, and tries various methods to awaken him. Mrs. Vic appears and explains. When all other measures have failed, she sets the alarm and the familiar sound awakens him, and he returns to his apartment swearing to cut out the festive rarebit.

The next morning he finds his employer, Walter Higgins, in a state of terror. Vera Thomas, a show girl, is going to bring suit against him for breach of promise unless he marries her. She has a big bundle of his love letters to prove her contention. He promises Vic to raise his salary $5,000 a year if he obtains those letters from Vera. Vic writes to Vera that he is a wealthy westerner who has seen her performance and would like to star her in musical comedy. Vera, who is in love with Delmont, the tenor of the company, is delighted. Vic meets Vera at the stage door and proposes that they talk the matter over at her apartment. Higgins follows and hides near the house. If Vic gets the letters he is to drop them out of the window. Mrs. Vic has been notified that he will not be at home until late and has covered his pajamas with a sign reading: "Victor Moore—sleepwalker. Return to Rex apartments, apartment 4-D."

Vic is astounded to find that he lives in the same place and that his apartments are just above Vera's. Vera suggests that they have a Welsh rarebit, and Vic tries to sidestep it, but she insists. After eating he finds an excuse to send Vera from the room and locates Higgins' letters, but before he can get them, Vera reappears. He leaves and returns to his apartments, thinking Higgins has departed, but the latter is still hanging around below. Soon after Vic retires, the rarebit gets in its work, and he goes down the fire escape in his pajamas. He enters Vera's room, where she and her maid are in night robes. Vera does not recognize him and the two women watch him as he searches the cabinet. As he bends over to look into a drawer Vera and the maid see the card with his name.

Mrs. Vic, who has awakened, comes down the fire escape in a kimona and motions the women to be cautious. Vic goes to the table and his hand touches a cigarette that Vera has placed there. The burn awakens Vic. Vera starts towards him. Mrs. Vic grabs her and tells her he is still asleep. Vic hears this speech and takes advantage of the opportunity to get the letters.

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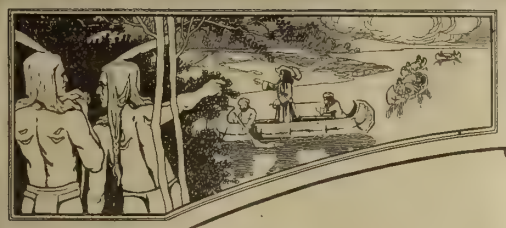

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·LAFCO COMEDIES·

Vera, alarmed, follows him to the window. He throws the letters to Higgins, who burns them in a vacant lot.

Vic and his wife return to their apartments and Vera faints in the arms of her maid. Mrs. Vic lashes his hands and feet to the bed with his dressing gown cord and he accepts the situation as a penance for breaking his resolve not to eat Welsh rarebit.

Pathe Exchange, Inc.

HEARST PATHE NEWS NO. 7 (Jan. 20).

Brattleboro, Vt.—The sail-driven ice yachts are too slow for the hardy citizens of the Granite State, who invent a new motor sled to go autoing on the ice. Subtitles: The sled is propelled by a rear wheel which digs into the ice. Beating the wind.

Seattle, Wash.—Local authorities confiscate a large number of faulty scales which have greatly added to burdens of the high cost of living. Subtitle: The trick instruments are cast into the deep.

Boston, Mass.—Exceptionally fine specimens of water fowl are seen in the duck pond of the New England Poultry Show. Subtitle: Rare Golden and Manchurian pheasants.

In Rumania.—Troops and supplies are being rushed by the Central Powers to aid Field Marshal Mackensen's army operating in Moldavia. Subtitles: Engineers build emergency bridges to replace the spans destroyed by the retreating armies. Fortifications are completely destroyed.

Salonica, Greece.—Streams of British troops continue to pour into the Allies' headquarters, in preparation for the hugh Balkan offensive. Subtitles: The Lewis machine gun, rejected by the U. S. Army, is being used by the British. An Allied aeroplane is wrecked in the city's suburbs.

The Mexican Crisis (Magazine Section).—An animated cartoon by F. M. Follet. Subtitles: Little pup "Mexican Crisis" adops Uncle Sam. He sticketh closer than a postage stamp. Life is just one darned thing after another!

Chicago, Ill.—The first serious mishap of this winter's navigation on the Great Lakes occurs when the S. S. Indiana is caught fast in the ice jam. Subtitle: Tugs try in vain to haul the big freighter from its icy berth.

Washington, D. C.—Lijoubomir Michaelovitch (left), the first Serbian minister ever accredited to the United States, leaving the State Department.

Hinsdale, Ill.—Ingenious pleasure seekers take advantage of another cold wave to inaugurate their own novel sport of skijoring. Subtitles: Skijoring at 30 miles an hour. The snappy weather affords unusual opportunities for ice-skaters at New York's Prospect Park. Bellows Falls, Vt., in winter dress.

Palo Alta, Texas.—Convoyed by an American armored "tank" the motorcycle machine gun corps gives a demonstration of active field service on this historic battlefield. Subtitles: Thorny fields offer no obstacles to their advance. The combined action of this rapid-fire squad can annihilate an entire regiment. The American camp at Brownsville, with the Rio Grande in the distance.

Trenton, N. J. (Philadelphia and Newark).—A great civic parade marks the inauguration of the Honorable Walter E. Edge as Governor of the State of New Jersey. Subtitle: The Governor-elect receives many congratulations.

Alameda, Cal. (In Los Angeles and San Francisco Copies Only).—The whole city is inundated when a break in the levee permits the rushing waters to pour through, causing a loss of $150,000. Subtitle: Dray horses clearing the streets.

Denver, Colo. (In Salt Lake, Dallas, Kansas City, Omaha, Denver Copies Only).—Large crowds gather to honor the memory of Colonel William F. Cody, the gallant hero of young America, whose body lies in state at the Capitol. Subtitle: Prominent citizens act as pallbearers.

HEARST PATHE NEWS, NO. 8 (Jan. 24).

Cape Cod, Mass.—A foreign submarine passes through the narrow strait for the first time in its history, as the Isaac Peral starts on its maiden trip. Subtitles: The submarine carries a three-inch gun cleverly concealed. It can also be aimed against hostile aeroplanes.

Norfolk, Va.—Wrecking crews salvage the valuable cargo of the S. S. Powhaten, slowly sinking as a result of its recent collision. Subtitle: Wool constitutes the chief part of the cargo.

On the Western Front.—France's idol, the great General Joffre, nominated by unanimous acclaim to the distinguished honor of Field Marshal, for saving the Republic and Freedom. Subtitles: Mounting a heavy field piece for action. Serbians are now using the Allies' guns to good advantage in their offensive.

Salonica, Grece.—British Tommies cheerfully march to their positions in the advanced lines, confident of ultimate victory. Subtitles: Firing a trench mortar. The enemy's lines are constantly shrouded by the clouds from the Allies' fire. All of the Entente Nations are represented on this battle front—a striking example of their complete unity for the common cause.

Eureka, Cal.—The U. S. S. Milwaukee grounds on the sandy beach, itself a victim of the turbulent seas as it strives to rescue the submarine H-3. Subtitles: The crew leaves the ship for safety quarters. Meanwhile the submarine, constantly pounded by the waves, is cast high and dry on the shore. The submarine is now almost a total wreck.

Washington, D. C.—Samuel Gompers, president of the American Federation of Labor, and his wife, who celebrate the golden anniversary of their marriage.

New York City.—The Polar Bears are out in full force for their annual winter frolic, unmindful of mere snow and cold. Subtitle: A dip in the frigid waters.

The Nation gave its last tribute to George Dewey, hero of Manila Bay and Admiral of the Navy. Subtitles: The body is escorted from the Admiral's home to the Capitol for the memorial services. The entire body of midshipmen from the Naval Academy stands at attention before the Capitol as the funeral cortege arrives. Draped in the colors that he so nobly glorified, the body is placed on an army caisson for its final journey. The procession wends its sorrowful way down Pennsylvania avenue. Across the historic Potomac to the Arlington Cemetery, where the Nation inters its distinguished dead. "Fire when you are ready," said Admiral Dewey on the memorable morning in May, 1898. The fleet he commanded, our immortal Dewey.

Washington, D. C.—President Woodrow Wilson boldly reaches a new and higher bond of international relations in a remarkable address to the U. S. Senate. "I am proposing that the nations should adopt with one accord the doctrine of President Monroe as the doctrine of the world."

PATRIA (Episode No. 4—"Double Crossed," International—Two parts—Feb. 4). The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

Baron Huroki, a secret agent plotting with De Lima against the United States and having failed in his attempt to steal the $100,000,000 Preparedness Fund founded by Patria Channing's forefathers, next directs his attentions to Patria herself. By destroying her he hopes to obtain control of the millions and the immense munitions plant she has inherited. He learns that Elaine, a popular dancer appearing in the "Midnight Frolic," is the exact double of Patria, and he conceived the idea of doing away with the latter and substituting Elaine in her place.

Through Fanny Adair, a widow, intimate with Patria and who has lost all her money but still hangs on to the fringe of the society in which she once shone, Elaine is coached for her part. So complete is their likeness that when Elaine's manager sees Patria with Capt. Parr he attacks him in a jealous rage and tries to carry her off thinking it is Elaine. Parr follows him down the back stairs and after a fight overcomes him with Patria's help.

Patria has planned to return to Newport with Fanny Adair and Capt. Parr on the Fall River Line boat. Huroki sends Elaine aboard disguised as an invalid in charge of a nurse. She has a stateroom next to Patria's and Fanny Adair. In the meanwhile Capt. Parr has been arrested on a charge of assault on the evening before, inspired by Huroki, and misses the boat.

That night when Patria is on deck she is thrown overboard by Huroki's hirelings. Elaine slips into Patria's stateroom where Fanny, trembling with fear, awaits her, and the nurse gives the alarm that her charge has escaped and jumped overboard. Will Patria perish?

SOLD AT AUCTION (Gold Rooster-Balboa—Five parts—Feb. 11).—The cast: Nan (Lois Meredith); Richard Stanley (William Conklin); Helen (Marguerite Nichols); Hal Norris (Frank Mayo); William Raynor (Charles Dudley); Raynor's sister (Lucy Blake).

To remove forever anything that will remind him of his dream of happiness, shattered by his wife's infidelity, Stanley sends his infant daughter, Nan, to be cared for by a woman named Hopkins, sending money regularly for her support but never going to see her. Nan is treated as a slave, receiving none of the money intended for her.

Then comes her first real happiness in the sincere love of Hal, a young reporter. Fearing to lose her, Mrs. Hopkins tells her there is mulatto blood in her veins. Crushed by the lie, Nan flees from the only home she has ever known. Ignorant of the world, she is carried by the tide of events unknowingly into what is termed a matrimonial agency, but which in reality is something worse.

Then comes the big situation. Nan is placed at auction and her own father bids for her against other millionaires. As he outbids them all, Hal, who has traced her, enters, just in time to reveal to the father that Nan is his own daughter.

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Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

AT LIBERTY operator and piano player. Recently closed with "Birth of a Nation" Co. Would like to locate with some exhibitor desiring to obtain high class playing and excellent projection. B. Ludescher, Gen. Del., Sioux Falls, So. Dakota.

COMPETENT film man wishes to connect with reliable film producing company. Has seven years' experience—particularly adopted to film editing and cutting. E. A., care M. P. World, N. Y. City.

MILLIONAIRE to organ grinder. Ten years' experience managing every class of theaters. Expert booker, advertiser, operator. References. Live Wire, care M. P. World, N. Y. City.

HELP WANTED.

WANTED operator, young man, to go to British West Indies. No drinkers or beginners. Write J. K., 294 St. James Place, Brooklyn, N. Y.

BUSINESS OPPORTUNITIES.

FOR SALE—Moving picture supply business, good paying proposition. Established five years. Answer Z., care M. P. World, N. Y. City.

SPLENDID CHANCE to purchase a good moving picture, vaudeville and bill posting system—cheap. 12,000 people to draw patronage from. Owner must leave town. Address Box 130, Albion, N. Y.

THEATERS WANTED.

WANTED—We need about thirty moving picture houses to supply the demand, large or small, send particulars to Lewis, the oldest established moving picture broker in United States. Offices 578-80 Ellicott Sq., Buffalo, N. Y.

I WANT to lease a first class picture house of 400 or 500 seats, fully equipped. Prefer location in Central States. If satisfactory will purchase or make a long term lease. J. Lake, Marseilles, Ill.

WANTED thirty moving picture houses, large or small. Send particulars to Lewis, the oldest established moving picture broker in United States. Offices, 578-80 Ellicott Sq., Buffalo, N. Y

THEATERS FOR SALE OR RENT.

FOR SALE theater and billiard parlor, 250 seat house, town of 1,800. Best reasons for selling. Wm. Merz, Chilton, Wis.

FOR SALE in a live new growing smelter town, a moving picture and tab. theater, seating capacity 425, doing $1,000 month business. Building stone and brick, well heated, lighted and ventilated, fixtures all complete. Clear of all indebtedness. $3,500 cash; $1,500 on easy terms. Palace Theater, Kusa, Okla.

AIRDOME for sale or rent. Seating capacity 1,500; complete, except machine. Situated Stapleton, Staten Island. Rent low. Inquire Chas. Rosenberg, 442 Broadway, N. Y. City.

FIRST-CLASS moving picture theater, matinee daily; paying proposition. Good reasons for selling. P. O. Box 146, Reading, Pa.

FOR SALE—Moving picture and vaudeville theater, Northern Minnesota city of 12,000 population, only one other theater and they very friendly. This is a dandy proposition. First come, first served. Takes $3,500 to handle. Don't answer unless you mean business. Address Minnesota, care M. P. World, N. Y. City.

MOVIE, the only one in a town of 6,000 inhabitants, seating and standing capacity 500, vaudeville once week; opera chairs and Wurlitzer organ, new machinery. Expenses average $105 weekly, receipts $175-$200 weekly. With road shows receipts wil run about $300 weekly. A practical showman can clean up from five to six thousand yearly. Thickly populated territory to draw from. Price, $4,250, reasonable terms. Come to Buffalo at once if you want to make a profitable deal. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

EQUIPMENT FOR SALE.

TWO rebuilt Power's 6A machines, $140.00 each; Edison model "D" motor drive, $135.00; Edison model "D" hand drive, $115.00; Power's No. 6 rebuilt, $100.00; Edison model "B," $40.00; Westinghouse Mercury Arc Rectifier, $90.00. Hommel's, 947 Penn Ave., Pittsburgh, Pa.

FOR SALE very large Mirroroid screen, Edison rheostat, two Edison model "D" machines, all in good condition. Opera House, Mansfield, Ohio.

EXCEPTIONAL BARGAIN—New Fort Wayne compensarc, 220 volts, 60 cycle, A. C. Thomas Baird, Lakota, No. Dakota.

FOR SALE—Motiograph, G. & H. compensarc—Gundlach lenses, 1916 lamp, complete machine, practically new. Bargain. Address J., care M. P. World, Chicago, Ill.

FOR SALE asbestos curtain, scenery and batons. Theater being dismantled. Albert H. Ladner, Inc., Real Estate Brokers, 5th & Green Sts., Philadelphia, Pa.

REAL BARGAINS IN USED PROJECTORS. MOTIOGRAPH, COMPLETE OUTFIT, FINE LAMP HOUSE RHEOSTAT AND LENS. CAST IRON STAND, OUR PRICE $110.00. PEERLESS PORTABLE PROJECTOR. COMPLETE OUTFIT WITH LENS AND RHEOSTAT, PRICE $55.00. LATEST TYPE VICTOR ANIMATOGRAPH MOTOR OR HAND DRIVEN. MOTOR ATTACHED, FIREPROOF AND VERY NEW. EXTREMELY PORTABLE, PRICE $110.00, EACH MACHINE GUARANTEED. DAVID STERN CO., 1047 S MADISON ST., CHICAGO, ILL.

OPERA AND FOLDING chairs, large quantity, perfect condition. Write for bargains on used and new chairs. Atlas Seating Co., 10 East 45d St., N. Y. City.

OPERA, wood folding chairs, used, 3,500, N. Y. to Chicago. Bought, sold everywhere. Half price. Prices advance. Empire Exchange, Corning, N. Y.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Halberg, 729 Severth Ave., N. Y. City.

WHY DOES Richardson recommend "Amberlux" lens filters? Write and find out particulars. Price. with slide, $3.50. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

EQUIP your stage for vaudeville. Write for special offer on complete outfit of scenery and rigging. Boon Scenic Studios, Hicksville, Ohio.

CAMERAS, ETC., WANTED.

WANTED—DeBrie, Universal or Eberhard Schneider camera, state lowest price in first letter. Address Don Bigelow, 366 Gas & Electric Bldg., Denver, Colo.

CAMERAS, ETC., FOR SALE.

VISTA $60.00, Pittman $96.00, Schneider $125.00, Prestwich $125.00, Cines $235.00, Universal $300.00, Simplex $250.00. Ray, 326 Fifth Ave., N. Y. City.

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PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, tessar, effects devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City

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WANTED short subjects in excellent condition. One and two-reelers, especially those starring players now prominent. Printing not essential, but condition important. Postoffice Box 687, Dallas, Tex.

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FOR SALE three, four, five and six-reel features in best condition, with advertising matter. The Big A Film Corporation, 145 West 45th St., N. Y. City.

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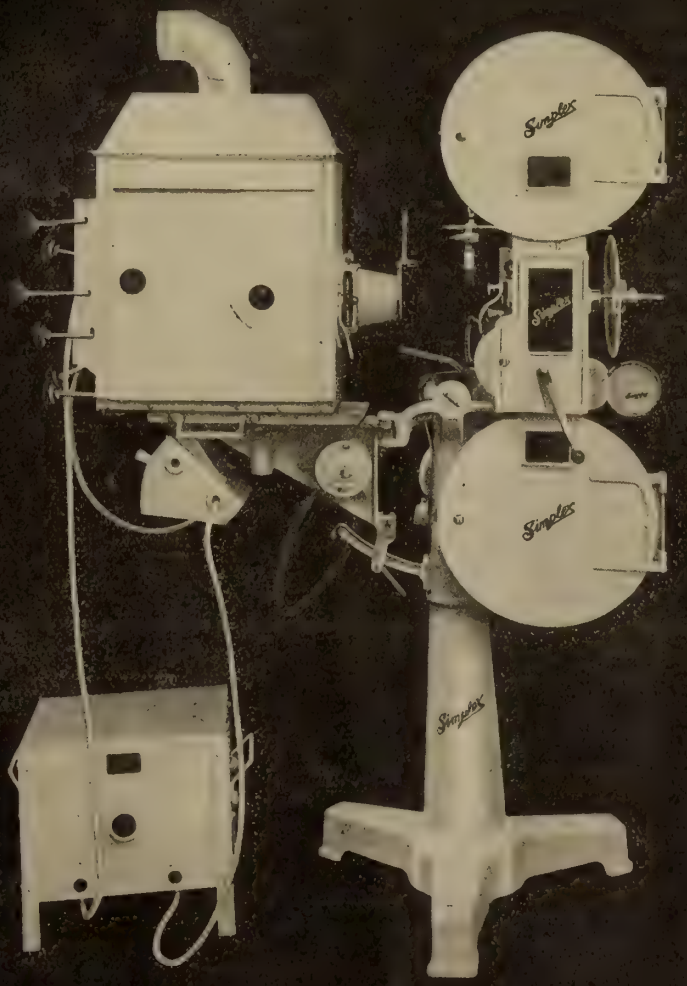

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 898, 900.)

General Film Company

BIOGRAPH.

	(Serial No.)
A Bit of Human Driftwood (Two parts—Drama—Reissue)	21495
Her Sacrifice (Drama) (Reissue)	21519
The Honor of the Law (Two parts—Drama) (Reissue)	21527
The Conscience of Hassan Bey (Reissue—Drama)	21545
His Wife's Story (Reissue—Two parts—Drama)	21549
Two Men of the Desert (Reissue—Drama)	21571
The Rehearsal (Reissue—Two parts—Drama)	21579

ESSANAY.

The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama)	21595
A Dollar Down (Comedy) and Yosemite Valley (Scenic)	21598
When the Man Speaks (Fourth of "Is Marriage Sacred?"—Two parts—Drama)	21607
Among Those Present ("Black Cat Feature") (Two parts—Drama)	21618-19
Canimated Nooz Pictorial No. 22 (Cartoon Comedy), and Yosemite Valley No. 2 (Scenic)	21621
The Wide, Wrong Way (Fifth of "Is Marriage Sacred?"—Two parts—Drama)	
The Little Missionary ("Black Cat Feature"—Two parts—Drama)	21637-38
One on Him (Comedy), and Scenic on same reel.	21640
The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama)	21651-52
What Would You Do? "Black Cat Feature"—Two parts -Drama)	21660-61
Canimated Nooz Pictorial, No. 23 (Cartoon Comedy), and Alaskan Scenic on same reel.	21663
The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Dr.)	21671-72
Three Ways Out ("Black Cat Feature"—Two parts—Drama)	21682-83
Mr. Wright in Wrong (Comedy)	21685
Is Marriage Sacred? (No. 8, "Shifting Shadows"—Two parts—Drama)	21696-97
The Hoodoed Story ("Black Cat Feature"—Two parts—Drama)	21706-7
Canimated Nooz Pictorial No. 24 (Cartoon Comedy)	21709
Alaskan Scenic on Same Reel	21709
Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama)	21715-16

KALEM.

The House of Secrets (No. 12 of "Grant, Police Reporter"—Drama)	21604
The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen"—Dr.)	21609
Rival Romeos (Comedy)	21620
The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama)	21622-23
The Trail of Graft (No. 13 of "Grant, Police Reporter"—Drama)	21627
The Fireman's Nemesis (No. 114 of "The Hazards of Helen"—Drama)	21632
Cupid's Caddies (Comedy)	21639
The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama)	21641-42
The Black Circle (No. 14 of "Grant, Police Reporter"—Drama)	21645
The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama)	21653
The Blundering Blacksmiths (Com.)	21662
Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Dr.)	21664-65
The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama)	21668
The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.)	21676
The Safety Pin Smugglers (Comedy)	21684
The Dominion of Fernandez (No. 25 of "The Girl from Frisco"—Two parts—Drama)	21686-87
The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama)	21693
The Death Siding (No. 117 of "The Hazards of Helen"—Drama)	21700
Ghost Hounds (Comedy)	21708
The Trap (No. 17 of "Grant, Police Reporter"—Drama)	21712
The Prima Donna's Special (Drama)	21717

SELIG.

Starring in Western Stuff (Two parts—Comedy-Drama)	21614-15
Selig-Tribune No. 3 (Topical)	21617
Selig-Tribune No. 4 (Topical)	21625
The Making of Bob Mason's Wife (Dr.)	21633
Delayed in Transit (Two parts—Com.)	21633-34
Selig-Tribune No. 5 (Topical)	21636
Selig-Tribune No. 6 (Topical)	21643
Cupid's Touchdown (Comedy)	21654
On Italy's Firing Line (Three parts—Drama)	21655-56-57
Selig-Tribune No. 7 (Topical)	21659
Selig-Tribune No. 8 (Topical)	21666
The Luck That Jealousy Brought (Dr.)	21677
Lost and Found (Two parts—Dr.)	21678-79
Selig-Tribune No. 9 (Topical)	21681
Selig-Tribune No. 10 (Topical)	21688
The Saddle Girth (Drama)	21701
Cupid's Thumb Print (Two parts—Drama)	21702-3
Selig-Tribune No. 11 (Topical)	21705
Selig-Tribune No. 12 (Topical)	21710
A Strang Adventure (Drama)	21718

VIM FEATURE COMEDY.

Reckless Romeos (Comedy)	21606
His Movie Mustache (Comedy)	21626
The Property Man (Comedy)	21629
Terrible Kate (Comedy)	21644
War Correspondents (Comedy)	21647
The Love Bugs (Comedy)	21667
It's All Wrong (Comedy)	21670
The Other Girl (Comedy)	21689
A Job for Life (Comedy)	21694

VITAGRAPH.

His Lesson (Comedy)	21594
The Twin Fedoras (No. 3 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21605
Billy Smoke (Three parts—Broadway Star Feature—Comedy)	
Jones Keeps House (Comedy)	21616
One Good Turn (No. 4 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21628
The Mystery of Lake Lethe (Dr.)	21635
The Professional Patent (Comedy)	21646
The Suitor of Slam (No. 5 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	
The Vagabond (Drama)	21658
The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy Drama—Broadway Star Feature)	
His Little Spirit Girl (Comedy)	21669
The Valley of Lost Hope (Three parts—Drama)	21673-74-75
The Gang (No. 7 of "The Dangers of Doris"—Comedy—Drama—Broadway Star Feature)	

General Film Company Features

BLACK CAT FEATURE.

Among Those Present (Two parts—Drama)	21618-19
The Little Missionary (Two parts—Dr.)	21637-38
What Would You Do? (Two parts—Drama)	21660-61
Three Ways Out (Two parts—Dr.)	21682-83
The Hoodooed Story (Two parts—Dr.)	21706-7

BROADWAY STAR FEATURE.

One Good Turn (No. 4 of "the Dangers of Doris"—Comedy-Drama)	21628
The Suitor of Slam (No. 5 of "The Dangers of Doris"—Comedy-Dr.)	
The Burlesque Blackmailers (6th of "The Dangers of Doris"—Comedy—Drama)	
The Gang (No. 7 of "The Dangers of Doris"—Comedy-Drama)	

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama)	21648-49-50
Crossed Trail (Three parts—Dr.)	21690-91-92

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 898, 900.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 17—Number 55 (Topical).
Jan. 24—Number 56.
Jan. 31—Number 57 (Topical).
Feb. 7—Number 58 (Topical).
Feb. 14—Number 59 (Topical).

BIG U.

Jan. 18—Bloodhounds of the North (Two parts—Drama).
Jan. 19—The Little Rebel's Sacrifice (Drama).
Jan. 24—The Red Goddess (Drama).
Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).
Jan. 31—The Gold Lust (Drama).
Feb. 7—Red Vengeance (Drama).
Feb. 9—Title not yet decided.
Feb. 15—The Half-Breed's Confession (Drama).

BISON.

Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).
Jan. 27—The Daring Chance (Two parts—Dr.).
Feb. 3—The Boonton Affair (Two parts—Dr.).
Feb. 10—The Outlaw and the Lady (Two parts—Drama).
Feb. 17—John Osborn's Triumph (Two parts—Drama).

GOLD SEAL.

Jan. 16—The Prodigal Widow (Three parts—Drama).
Jan. 23—Souls United (Three parts—Drama).
Jan. 30—June Madness (Three parts—Drama).
Feb. 6—Won by Grit (Three parts—Drama).
Feb. 13—The Indian's Lament (Three parts—Drama).

IMP.

Jan. 14—Midnight (Drama).
Jan. 17—A Slave of Fear (Two parts—Drama).
Jan. 25—Black Evidence (Drama).
Jan. 26—The Fugitive (Two parts—Drama).
Feb. 1—The Diamond Thieves (Drama).
Feb. 2—The Forbidden Game (Two parts—Drama).
Feb. 4—Diamonds of Destiny (Drama).
Feb. 9—Avarice (Drama).
Feb. 11—When Thieves Fall Out—Two parts—Drama).
Feb. 14—The Girl Reporter's Scoop (Two parts—Drama).

JOKER.

Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).
Feb. 17—Mule Mates (Comedy).

LAEMMLE.

Jan. 8—Alone in the World (Special release—Drama).
Jan. 10—The Face Downstairs (Drama).
Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).
Feb. 10—A Studio Cinderella (Drama).
Feb. 16—The Fourth Witness (Two parts—Drama).
Feb. 17—Broken Hearted (Drama).

L-KO.

Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Up the Flue (Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).
Feb. 7—That Dawgone Dog (Two parts—Dr.).
Feb. 14—The End of a Perfect Day (Comedy).
Feb. 16—Brave Little Waldo (Comedy).

NESTOR.

Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 22—A Macoroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).
Feb. 5—His Wife's Relatives (Comedy).
Feb. 12—A Hasty Hazing (Comedy).

POWERS.

Jan. 21—Mr. Fullerpep—He Goes to the Country (Cartoon Comedy).
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educational).
Jan. 28—Boomer Bill's Awakening (Cartoon Comedy).
—Behind the Great Wall of China (Dorsey—Edu.).
Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy).
—In North China (Dorsey Educational).
Feb. 8—Giants of the American Forest (Educational).
Feb. 11—Fearless Freddie in the Woolly West Cartoon Comedy) and Joys and Tears of China (Educational).
Feb. 18—Mr Fuller Pep—He Does Some Quick Moving (Cartoon Comedy).
—Drama of the Orient (Dorsey Educational).

RED FEATHER.

Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—The Scarlet Crystal (Five parts—Dr.).
Feb. 12—Me and M' Pal (Five Parts—Drama).

REX.

Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Drama).
Jan. 18—The Whispered Name (Two parts—Drama).
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).
Feb. 4—Life's Pendulum (Two Parts—Drama).
Feb. 8—The Melody of Death (Two parts—Drama).
Feb 11—In the Shadows of Night (Drama).

VICTOR.

Jan. 19—His Little Room Mate (Two parts—Comedy).
Jan. 23—The Honeymoon Surprise (Comedy).
Jan. 25—The Black Nine (Comedy).
Jan. 26—Hell by the Enemy (Comedy).
Jan. 30—Some Baby (Novelty).
—Nellie, the Fireman's Daughter (Comedy).
Feb. 1—It's Cheaper to Be Married (Comedy).
Feb. 2—The Hero of Bunko Hill (Comedy).
Feb. 6—The Valley of Beautiful Things (Juvenile Comedy).
Feb. 9—The High Cost of Starving (Comedy).
Feb. 13—The Girl of the Hour (Comedy).
Feb. 15—The Losing Winner (Two parts—Dr.).

UNIVERSAL SCREEN MAGAZINE.

Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.
Jan. 19—Number 5.
Feb. 2—Number 6.
Feb. 16—Number 7.

UNIVERSAL SPECIAL FEATURE.

Jan. 14—The Purple Mask (Episode No. 3 "The Capture"—Two parts—Drama).
Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).
Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).
Feb. 1—The War Waif (Two parts—Drama—Special Release).
Feb. 4—The Purple Mask (Episode No. 6—The Silent Feud—Two parts—Drama).
Feb. 11—The Purple Mask (Episode No. 7, "The Race for Freedom"—Two parts—Drama).
Feb. 18—Robinson Crusoe (Three parts).
Feb. 18—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).
Jan. 20—Almost a Friar (Drama).
Jan. 27—A Double Revenge (Drama).
Feb. 3—Nature's Calling (Drama).
Feb. 10—The Old Sheriff (Drama).

CUB.

Jan. 4—Jerry's Double Header (Comedy).
Jan. 11—Jerry's Winning Way (Comedy).
Jan. 18—Jerry's Big Doings (Comedy).
Jan. 25—Jerry and the Outlaws (Comedy).
Feb. 1—Jerry and His Pal (Comedy).
Feb. 8—Jerry's Big Raid (Comedy).

NIAGARA FILM STUDIOS.

Jan. 17—The Perils of Our Girl Reporters (Episode No. 4, "The White Trail"—Two parts—Drama).
Jan. 24—The Peril of Our Girl Reporters (Episode No. 5—"Many a Slip"—Two parts—Drama).
Jan. 31—The Peril of Our Girl Reporters (Episode No. 6, "A Long Lane"—Two parts—Drama).
Feb. 7—The Peril of Our Girl Reporters (Episode No. 7, "The Smite of Conscience"—Two parts—Drama).

GAUMONT.

Jan. 24—See America First, No. 72 (subject: Historic Virginia) (Scenic).
—Absent Minded Willie (Cartoon Com.).
Jan. 28—Reel Life No. 39 (Subjects on Reel: X Rays in War Time; Decorative Butterflies; Salt; The Real Hula Hula) (Mutual Film Magazine).
Jan. 30—Tours Around the World, No. 13 (Subjects on Reel: Teheran, Persia; Coast Resorts of Normandy; Winter in the Vosges Mountains) (Travel).
Jan. 31—See America First, No. 73 (Subject: San Diego, Cal. (Scenic).
—Never Again (Kartoon Komic.
Feb. 4—Reel Life No. 40 (Subjects on Reel: Making Lace by Machinery; The "Toddle"; New York's Latest Dance, Craze; Raising Fresh Water Fish; Design Your Own Evening Gown (Mutual Film Magazine).
Feb. 6—Tours Around the World, No. 14 (Subjects on Reel: Picturesque Landscapes of Holland; The Temples of Luxor; The Rocky Coast of Dalmatia (Travel).
Feb. 7—See America First, No. 74 (Subjects on Reel: The Mississippi Coast (Scenic).
—Old Roue Visualizes (Cartoon Com.).

MONOGRAM

Jan. 15—The Adventures of Shorty Hamilton, No. 1, "Shorty and the Yellow Ring" (Two parts—Drama).
Jan. 22—The Adventures of Shorty Hamilton (No. 2, "Shorty in the Tiger's Den"—Two parts—Drama).
Jan. 29—The Adventures of Shorty Hamilton (No. 3, "Shorty Goes to College"—Two parts—Drama).
Feb. 5—The Adventures of Shorty Hamilton (No. 4, "Shorty Joins the Secret Service"—Two parts—Drama).

MUTUAL.

Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.
Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).

MUTUAL WEEKLY.

Jan. 24—Number 108 (Topical).
Jan. 31—Number 109 (Topical).
Feb. 7—Number 110 (Topical).
Feb. 14—Number 111 (Topical).

(*Mutual Releases continued on page 920.*)

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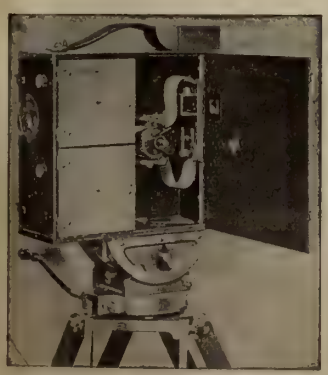

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 898, 900.)

(*Mutual Releases continued from page 918.*)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).
Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).
Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).
Jan. 29—Pardners (Five parts—Drama (No. 167).
Feb. 5—Where Love Is (Five parts—Drama) (No. 168).

SIGNAL FILM CORP.

Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).
Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).
Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).
Jan. 28—A Lass of the Lumberlands (No. 15—Two parts—Drama).

VOGUE.

Jan. 14—A Lisle Bank (Two parts—Comedy).
Jan. 21—Tailor's Trimmings (Two parts—Comedy).
Jan. 28—A Circus Cyclone (Two parts—Com.).
Feb. 4—Sticky Fingers (Two parts—Drama).
Feb. 11—A Musical Marvel (Two parts—Drama).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).
Feb. 12—One of the Many (Five parts—Dr.).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Jan. 8—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 15—The Great Secret (Episode No. 2, "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).
Feb. 5—The Great Secret (Episode No. 5—"The Trap"—Two parts—Drama).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).
Feb. 5—Blackmail (Drew—Comedy).
Feb. 12—Winning an Heiress (Rolma—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Jan. 15—Betty to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).
Jan. 25—The Golden Fetter (Five parts—Dr.).
Feb. 5—Each to His Kind (Five parts—Dr.).
Feb. 12—The Black Wolf (Five parts—Dr.).

MOROSCO AND PALLAS.

Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Jan. 8—Quaint Quebec (Scenic).
Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).
Feb. 5—Regina to the Rockies (Scenic).
Feb. 12—Beautiful Banff (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 28—43d Relase (Edu.).
Dec. 3—44th Release (Edu.).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).
Jan. 7—49th Release (Edu.).
Jan. 14—50th Release (Edu.).
Jan. 21—51st Release (Edu.).
Jan. 28—52d Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Jan. 14—Pearl of the Army, No. 7, "For the Stars and Stripes" (Two Parts—Drama).
Jan. 21—Pearl of the Army (No. 8, "International Diplomacy"—Two parts—Drama).
Jan. 28—Pearl of the Army (No. 9, "The Monroe Doctrine"—Two parts—Drama).
Feb. 4—Pearl of the Army, No. 10 (Two parts—Drama).
Feb. 11—Pearl of the Army, No. 11 (Two parts—Drama).

GOLD ROOSTER.

Jan. 14—Kick In (Five Parts—Drama).
Jan. 21—The Image Maker (Thanhouser—Five parts—Drama).
Jan. 28—Twin Kiddies (Balboa—Five parts—Drama).
Feb. 4—A Modern Monte Cristo (Thanhouser—Five parts—Drama).
Feb. 11—Sold at Auction (Five parts—Balboa—Drama).

PATHE.

Jan. 21—Florence Rose Fashions, No. 15 (Preparing for the South—Fashion).
—Small Birds of Warm Climates (Colored Educational).
Jan. 28—The Stolen Inheritance (Drama).
Jan. 28—Florence Rose Fashions, No. 16 (North and South—Fashions).
—Butterflies and Bees (Colored Educational).
Feb. 4—Rods of Wrath (Three parts—Drama).
Feb. 4—Florence Rose Fashions No. 17, "Where Fashions Reign" (Fashions).
—An Algerian Harem (Educational).
Feb. 11—Florence Rose Fashions, No. 18, "In Anticipation" (Fashion).
—Childish Delights (Edu.).

HEARST-PATHE NEWS.

Feb. 3—Number 11—(Topical).
Feb. 7—Number 12 (Topical).
Feb 10—Number 13 (Topical).
Feb. 14—Number 14 (Topical).
Feb. 17—Number 15 (Topical).

INTERNATIONAL.

Jan. 28—Patria (Episode No. 3, "Winged Millions"—Two parts—Drama).
Jan. 28—Der Captain is Examined for Insurance (Cartoon Comedy).
—In the Southern Highlands (Scenic).
Feb. 4—Patria (Episode No. 4—Two parts—Drama).
Feb. 4—Throwing the Bull (Cartoon—Com.).
—Paper—How It Is Made from Wood Pulp (Edu.).
Feb. 11—Happy Hooligan—Ananias Has Nothing on Him (Cartoon—Comedy).
—Blackfeet Indians (Glacier National Park) (Scenic).

ROLIN.

Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).
Feb. 4—Luke's Trolley Troubles (Comedy).
Feb. 11—Skinny's Love Tangle (Comedy).
—Schemer Skinny's Scandal (Comedy).

Triangle Film Corporation.

FINE ARTS.

Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).
Feb. 4—Jim Bludso (Five parts—Drama).
Feb. 11—The Girl of the Timber Claims (Five parts—Drama).

KAY-BEE.

Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).
Feb. 4—The Crab (Five parts—Drama).
Feb. 11—A Princess of the Dark (Five parts—Drama).

KEYSTONE.

Jan. 21—A Noble Fraud (Comedy).
Jan. 21—Honest Thieves (Comedy).
Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).
Feb. 4—The Male Governess (Comedy).
Feb. 4—The Road Agent (Comedy).
Feb. 11—Won by a Foot (Comedy).
—His Deadly Untertaking (Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Passion" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

(*Continued on page 922.*)

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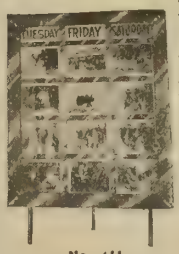

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 898, 900.)

(*Continued from page 920.*)

JUDY.

Dec. 8—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.

Dec. 18—The Trail of Fate (Two parts—Dr.).

SUPREME.

Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.

Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.

Dec. 8—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

BILLY WEST COMEDIES.

Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.

Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).
Jan. 25—Her Good Name (Van Dyke—Drama).
Feb. 1—Rosie O'Grady (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).
Jan. 22—God's Crucible (Five parts—Drama).
Jan. 29—The Devil's Pay Day (Five parts—Drama).
Feb. 5—The Mysterious Mrs. M. (Five parts—Drama).
Feb. 12—The Reward of the Faithless (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).
Jan. 29—A Gay Deceiver (Comedy).
Feb. 5—Small Change (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.

Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—One Touch of Sin (Five parts—Dr.).
Feb. 5—The New York Peacock (Five parts—Drama).
Feb. 12—The Scarlet Letter (Five parts—Dr.).

FOXFILM COMEDY.

Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).
Jan. 22—Her Father's Station (Two parts—Comedy).
Jan. 29—There's Many a Fool (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Jan. 20—The Glory of Yolanda (Five parts—Drama).
Jan. 22—The Secret Kingdom (Episode No. 4, "The Honorable Mr. Oxenham"—Two parts—Drama).
Jan. 22—Her Right to Live (Five parts—Dr.).
Jan. 22—Big Bluffs and Bowling Balls (Com.).
Jan. 22—Captain Jinks' Baby (Comedy).
Jan. 29—Captain Jinks' Better Half (Comedy).
Jan. 29—The Secret Kingdom (Episode No. 5, "Carriage Call, No. 101"—Two parts—Drama).
Jan. 29—The Glory of Yolanda (Five parts—Drama).
Jan. 29—Somewhere in Any Place (Comedy).
Feb. 5—Money Magic (Five parts—Drama).
—Captain Jinks' Wife's Husband (Com.).
—The Secret Kingdom (Episode No. 6 "Human Flotsam"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Jan. 29—Henry W. Zippy Buys a Pet (Cartoon Comedy).
Feb. 5—Zoo-Illogical Studies (Cartoon Com.).
Feb. 12—A Dangerous Girl (Cartoon Comedy).
Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).
Jan. 22—The Princess of Patches (Selig—Five parts—Drama).
Feb. 5—Skinner's Dress Suit (Essanay—Five parts—Drama).

SELZNICK PICTURES.

December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).
Feb. 5—The Hungry Heart (Five parts—Dr.).
Feb. 12—The Red Woman (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Drama).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.)

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.)

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA FILMS, INC.

Jan.—A Day at West Point (Topical).

UNITY SALES CORPORATION.

Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).
January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
December—Robinson Crusoe.
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

TWEEDLEDUM RELEASES (UNITY).

Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

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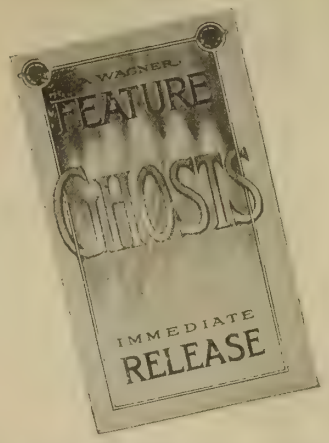

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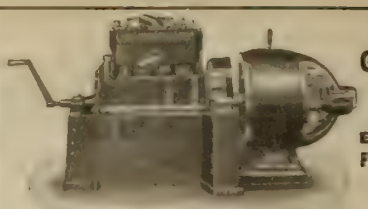

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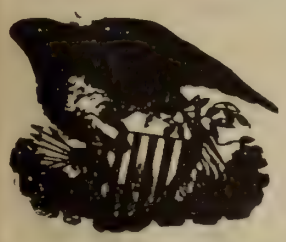

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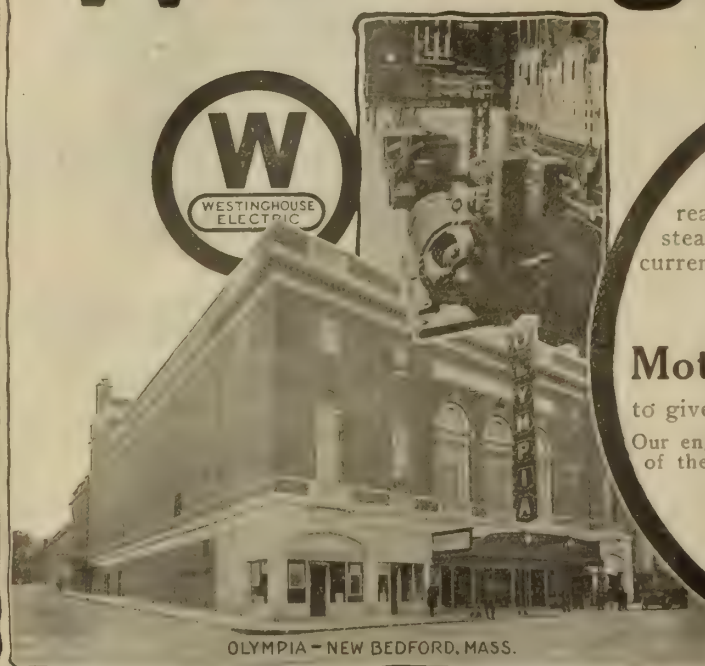

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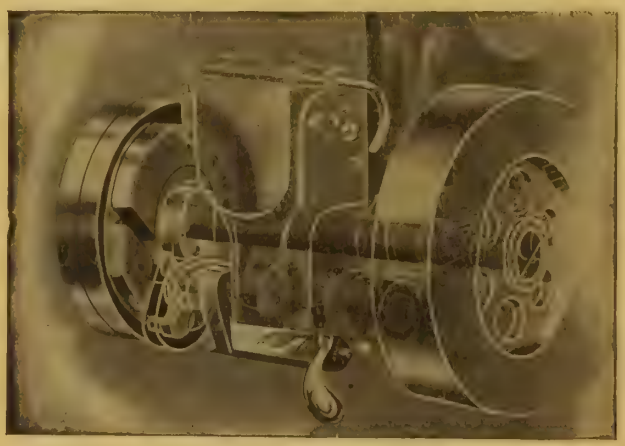

FIG. 1

FIG. 2

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